

# Global Art And The Cold War Global Perspectives A

**Hans Belting, Andrea Buddensieg, Peter Weibel**

*Global Art and the Cold War* John J. Curley, 2019-01-29 In this readable and highly original book, John J. Curley presents the first synthetic account of global art during the Cold War. Through a careful examination of artworks drawn from America, Europe, Russia and Asia, he demonstrates the inextricable nature of art and politics in this contentious period. He dismantles the usual narrative of American abstract painting versus figurative Soviet Socialist Realism to reveal a much more nuanced, contradictory and ambivalent picture of art making, in which the objects themselves, like spies, dissembled, housed and managed ideological differences.

*The Global Cold War* Odd Arne Westad, 2005-10-24 The Cold War shaped the world we live in today - its politics, economics, and military affairs. This book shows how the globalization of the Cold War during the last century created the foundations for most of the key conflicts we see today, including the War on Terror. It focuses on how the Third World policies of the two twentieth-century superpowers - the United States and the Soviet Union - gave rise to resentments and resistance that in the end helped topple one superpower and still seriously challenge the other. Ranging from China to Indonesia, Iran, Ethiopia, Angola, Cuba, and Nicaragua, it provides a truly global perspective on the Cold War. And by exploring both the development of interventionist ideologies and the revolutionary movements that confronted interventions, the book links the past with the present in ways that no other major work on the Cold War era has succeeded in doing.

**The Free World** Louis Menand, 2021-04-20 An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one. —Carlos Lozada, *The Washington Post* *The Free World* sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high. —David Oshinsky, *The New York Times Book Review* | Editors' Choice One of *The New York Times's* 100 best books of 2021 | One of *The Washington Post's* 50 best nonfiction books of 2021 | A *Mother Jones* best book of 2021 In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by

freewheeling experimentation and loving the Beatles? How was the ideal of “freedom” applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt’s Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage’s residencies at North Carolina’s Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg’s friendship with Lionel Trilling, James Baldwin’s transformation into a Civil Right spokesman, Susan Sontag’s challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America’s once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

**New Histories of Art in the Global Postwar Era** Flavia Frigeri, Kristian Handberg, 2021-03-24 This book maps key moments in the history of postwar art from a global perspective. The reader is introduced to a new globally oriented approach to art, artists, museums and movements of the postwar era (1945-70). Specifically, this book bridges the gap between historical artistic centers, such as Paris and New York, and peripheral loci. Through case studies, previously unknown networks, circulations, divides and controversies are brought to light. From the development of Ethiopian modernism, to the showcase of Brazilian modernity, this book provides readers with a new set of coordinates and a reassessment of well-trodden art historical narratives around modernism. This book will be of interest to scholars in art historiography, art history, exhibition and curatorial studies, modern art and globalization.

Visual Representations of the Cold War and Postcolonial Struggles Midori Yamamura, Yu-Chieh Li, 2021-06-25 The essays and artworks gathered in this volume examine the visual manifestations of postcolonial struggles in art in East and Southeast Asia, as the world transitioned from the communist/capitalist ideological divide into the new global power structure under neoliberalism that started taking shape during the Cold War. The contributors to this volume investigate the visual art that emerged in Australia, China, Cambodia, Indonesia, Korea, Okinawa, and the Philippines. With their critical views and new approaches, the scholars and curators examine how visual art from postcolonial countries deviated from the communist/capitalist dichotomy to explore issues of identity, environment, rapid commercialization of art, and independence. These foci offer windows into some lesser-known aspects of the Cold War, including humanistic responses to the neo-imperial exploitations of people and resources as capitalism transformed into its most aggressive form. Given its unique approach, this seminal study will be of great value to scholars of 20th-century East Asian and Southeast Asian art history and visual and

cultural studies.

**The Global Cold War** Odd Arne Westad,2007-02-19 The Cold War shaped the world we live in today - its politics, economics, and military affairs. This book shows how the globalization of the Cold War during the last century created the foundations for most of the key conflicts we see today, including the War on Terror. It focuses on how the Third World policies of the two twentieth-century superpowers - the United States and the Soviet Union - gave rise to resentments and resistance that in the end helped topple one superpower and still seriously challenge the other. Ranging from China to Indonesia, Iran, Ethiopia, Angola, Cuba, and Nicaragua, it provides a truly global perspective on the Cold War. And by exploring both the development of interventionist ideologies and the revolutionary movements that confronted interventions, the book links the past with the present in ways that no other major work on the Cold War era has succeeded in doing.

**Gender, Sexuality, and the Cold War** Philip E. Muehlenbeck,2017-06-19 As Marko Dumančić writes in his introduction to *Gender, Sexuality, and the Cold War*, despite the centrality of gender and sexuality in human relations, their scholarly study has played a secondary role in the history of the Cold War. . . . It is not an exaggeration to say that few were left unaffected by Cold War gender politics; even those who were in charge of producing, disseminating, and enforcing cultural norms were called on to live by the gender and sexuality models into which they breathed life. This underscores the importance of this volume, as here scholars tackle issues ranging from depictions of masculinity during the all-consuming space race, to the vibrant activism of Indian peasant women during this period, to the policing of sexuality inside the militaries of the world. *Gender, Sexuality, and the Cold War* brings together a diverse group of scholars whose combined research spans fifteen countries across five continents, claiming a place as the first volume to examine how issues of gender and sexuality impacted both the domestic and foreign policies of states, far beyond the borders of the United States, during the tumult of the Cold War.

**Globalizing East European Art Histories** Beáta Hock,Anu Allas,2018-05-30 This edited collection reassesses East-Central European art by offering transnational perspectives on its regional or national histories, while also inserting the region into contemporary discussions of global issues. Both in popular imagination and, to some degree, scholarly literature, East-Central Europe is persistently imagined as a hermetically isolated cultural landscape. This book restores the diverse ways in which East-Central European art has always been entangled with actors and institutions in the wider world. The contributors engage with empirically anchored and theoretically argued case studies from historical periods representing notable junctures of globalization: the early modern period, the age of Empires, the time of socialist rule and the global Cold War, and the most recent decades of postsocialism understood as a global condition.

**The Global Contemporary Art World** Jonathan Harris,2017-07-27 The final installment in the critically-acclaimed trilogy on globalization and art explores the growing dominance of Asian centers of art This book takes readers on a

fascinating journey around five Asian centers of contemporary art and its myriad institutions, agents, forms, materials, and languages, while posing vital questions about the political economy of culture and the power of visual art in a multi-polar world. He analyzes the financial powerhouse of Art Basel Hong Kong, new media art in South Korea, the place of the Kochi Biennale within contemporary art in India, transnational art and art education in China, and the geo-politics of art patronage in Palestine, and he develops a highly original synthesis of theoretical perspectives and empirical research. Drawing on detailed case studies and personal insights gained from his extensive experience of the contemporary art scene in Asia, Professor Harris examines the evolving relationship between the western centers of art practice, collection, and validation and the emerging “peripheries” of Asian Tiger societies with burgeoning art centers. And he arrives at the somewhat controversial conclusion that dominance of the art world is rapidly slipping away from Europe and North America. *The Global Contemporary Art World* is essential reading for undergraduates and postgraduate students in modern and contemporary art, art history, art theory and criticism, cultural studies, the sociology of culture, and globalization studies. It is also a vital resource for research students, academics, and professionals in the art world.

H.C. Westermann at War David McCarthy, 2004 This book examines the antiwar work of one American artist in relation to the cultural history of the Cold War. The study provides new and detailed information on this important artist, while also contributing to the study of masculinity, dissent, art, violence, and war in the last half of the twentieth century. The study clearly reveals that artists' protests against American foreign policy began well before the official U.S. entry in the Vietnam War, and that not all combat veterans looked back fondly on their experience of the Good War. Finally, in drawing attention to the challenges of being a man in a hostile world, Westermann's art enters into a much broader consideration of gender long before this issue became topical in contemporary art. director of the American Studies Program at Rhodes College in Tennessee.

*The Cultural Cold War and the Global South* Kerry Bystrom, Monica Popescu, Katherine Zien, 2021-07-27 This volume investigates the cultural sites where the global Cold War played out. It brings to view unpredictable encounters that arose as writers, artists, filmmakers, and intellectuals from or aligned with the Third World navigated the ideological and material constraints set by superpowers and emerging regional powers. Often these encounters generated *communitas* and solidarity, while at times they fed old and new conflicts. Pushing forward recent scholarship that tracks the Cold War in the Global South and draws on postcolonial approaches, our contributors use archival, secondary, and ethnographic sources to trace the afterlives and memories of key figures and to explore meetings that performed cultural diplomacy. Our focus on sites of encounter or exchange underscores the situated, interpersonal, and embodied dimensions through which much of the cultural Cold War was experienced. While the global conflict divided citizens along ideological fault lines, it also linked people through circulating media—novels, film, posters, journals, and theatre—and multinational conferences that brought

artists, intellectuals, and political activists together. Such contacts introduced new axes of solidarity and hierarchies of exclusion. Examining these connections and disjunctures, this new and necessary mapping of the cultural Cold War highlights under-addressed locations in Asia, Africa, and Latin America.

**Cold War Asia** Matthew Phillips, Naoko Shimazu, 2024-08-31 This innovative, interdisciplinary and international collection of essays offers fresh perspectives on the history of global diplomacy. Experts in history, international relations, art history and performance art have come together to examine a series of visual sources relating to Asia's role in global diplomacy during the Cold War. They explore how leaders, including Indonesia's Sukarno, the Philippines' Imelda Marcos and Thailand's King Bhumibol, exploited the symbolic value of diplomacy to emphasise their agency in relationships with Great Powers. These case studies demonstrate the significance of Asian diplomacy in understanding the Cold War, shifting away from the use of 'war' as the dominant criterion for analysis of the region. *Cold War Asia* sheds critical light onto how culture shapes international relations, widening the lens of analysis to embed the role of gender, religion, and ethnicity, as well as the material world, into our understanding of diplomacy.

Fall-Out Shelters for the Human Spirit Michael L. Krenn, 2006-03-08 During the Cold War, culture became another weapon in America's battle against communism. Part of that effort in cultural diplomacy included a program to arrange the exhibition of hundreds of American paintings overseas. Michael L. Krenn studies the successes, failures, contradictions, and controversies that arose when the U.S. government and the American art world sought to work together to make an international art program a reality between the 1940s and the 1970s. The Department of State, then the United States Information Agency, and eventually the Smithsonian Institution directed this effort, relying heavily on the assistance of major American art organizations, museums, curators, and artists. What the government hoped to accomplish and what the art community had in mind, however, were often at odds. Intense domestic controversies resulted, particularly when the effort involved modern or abstract expressionist art. Ultimately, the exhibition of American art overseas was one of the most controversial Cold War initiatives undertaken by the United States. Krenn's investigation deepens our understanding of the cultural dimensions of America's postwar diplomacy and explores how unexpected elements of the Cold War led to a redefinition of what is, and is not, American.

*Art and Politics During the Cold War* Michał Wenderski, 2024-02-29 Drawing on thousands of historical documents from Polish and Dutch archives, this book explores Cold War cultural exchange between so-called 'smaller powers' of this global conflict, which thus far has been predominately explored from the perspective of the two superpowers or more pivotal countries. By looking at how cultural, artistic and scholarly relations were developed between Poland and the Netherlands, Michał Wenderski sheds new light on the history of the Cultural Cold War that was not always orchestrated solely by its main players. Less pivotal states - for example, Poland and the Netherlands - likewise intentionally created their international

cultural policies and shaped their cultural exchange with countries from the other side of the Iron Curtain. This study reconstructs these policies and identifies the varying factors that influenced them – both official and less formal. The book will be of interest to scholars working in art history, history of the Cold War, post-war European history, international cultural relations, Dutch studies and Polish studies.

**Neocolonial Fictions of the Global Cold War** Steven Belletto, Joseph Keith, 2019-06-03 Bringing together noted scholars in the fields of literary, cultural, gender, and race studies, this edited volume challenges us to reconsider our understanding of the Cold War, revealing it to be a global phenomenon rather than just a binary conflict between U.S. and Soviet forces. Shining a spotlight on writers from the war's numerous fronts and applying lenses of race, gender, and decolonization, the essayists present several new angles from which to view the tense global showdown that lasted roughly a half-century. Ultimately, they reframe the Cold War not merely as a divide between the Soviet Union and the United States, but between nations rich and poor, and mostly white and mostly not. By emphasizing the global dimensions of the Cold War, this innovative collection reveals emergent forms of post-WWII empire that continue to shape our world today, thereby raising the question of whether the Cold War has ever fully ended.

Cold War in the White Cube Delia Solomons, 2023-04-28 In 1959, the very year the Cuban Revolution amplified Cold War tensions in the Americas, museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art. Surveying the 1960s boom of such exhibits, this book documents how art produced in regions considered susceptible to communist influence was staged on U.S. soil for U.S. audiences. Held in high-profile venues such as the Guggenheim Museum, the Walker Art Center, MoMA, and the Art Institute of Chicago, the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U.S. audiences. Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided. Ultimately, through multiple means—including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter-American frictions—the U.S. curators who organized these shows crafted projections of Pan-American partnership and harmony, with the United States as leader, interpreter, and good neighbor, during an era of brutal U.S. interference across the Americas. Theoretically sophisticated and highly original, this survey of Cold War-era Latin American art exhibits sheds light on the midcentury history of major U.S. art museums and makes an important contribution to the fields of museum studies, art history, and Latin American modernist art.

The Art of Solidarity Jessica Stites Mor, Maria del Carmen Suescun Pozas, 2018-10-17 The Cold War claimed many lives and inflicted tremendous psychological pain throughout the Americas. The extreme polarization that resulted from pitting capitalism against communism held most of the creative and productive energy of the twentieth century captive. Many artists

responded to Cold War struggles by engaging in activist art practice, using creative expression to mobilize social change. The Art of Solidarity examines how these creative practices in the arts and culture contributed to transnational solidarity campaigns that connected people across the Americas from the early twentieth century through the Cold War and its immediate aftermath. This collection of original essays is divided into four chronological sections: cultural and artistic production in the pre-Cold War era that set the stage for transnational solidarity organizing; early artistic responses to the rise of Cold War polarization and state repression; the centrality of cultural and artistic production in social movements of solidarity; and solidarity activism beyond movements. Essay topics range widely across regions and social groups, from the work of lesbian activists in Mexico City in the late 1970s and 1980s, to the exchanges and transmissions of folk-music practices from Cuba to the United States, to the uses of Chilean arpilleras to oppose and protest the military dictatorship. While previous studies have focused on politically engaged artists or examined how artist communities have created solidarity movements, this book is one of the first to merge both perspectives.

Entangled East and West Simo Mikkonen, Giles Scott-Smith, Jari Parkkinen, 2018-12-17 Despite increasing scholarship on the cultural Cold War, focus has been persistently been fixed on superpowers and their actions, missing the important role played by individuals and organizations all over Europe during the Cold War years. This volume focuses on cultural diplomacy and artistic interaction between Eastern and Western Europe after 1945. It aims at providing an essentially European point of view on the cultural Cold War, providing fresh insight into little known connections and cooperation in different artistic fields. Chapters of the volume address photography and architecture, popular as well as classical music, theatre and film, and fine arts. By examining different actors ranging from individuals to organizations such as universities, the volume brings new perspective on the mechanisms and workings of the cultural Cold War. Finally, the volume estimates the pertinence of the Cold War and its influence in post-1991 world. The volume offers an overview on the role culture played in international politics, as well as its role in the Cold War more generally, through interesting examples and case studies.

**The Global Contemporary and the Rise of New Art Worlds** Hans Belting, Andrea Buddensieg, Peter Weibel, 2013-03-08 Mapping the new geography of the visual arts, from the explosion of biennials to the emerging art markets in Asia and the Middle East. The geography of the visual arts changed with the end of the Cold War. Contemporary art was no longer defined, exhibited, interpreted, and acquired according to a blueprint drawn up in New York, London, Paris, or Berlin. The art world distributed itself into art worlds. With the emergence of new art scenes in Asia and the Middle East and the explosion of biennials, the visual arts have become globalized as surely as the world economy has. This book offers a new map of contemporary art's new worlds. The Global Contemporary and the Rise of New Art Worlds documents the globalization of the visual arts and the rise of the contemporary over the last twenty years. Lavishly illustrated, with color throughout, it tracks developments ranging from exhibition histories and the rise of new art spaces to art's branding in such

emerging markets as Hong Kong and the Gulf States. Essays treat such subjects as curating after the global turn; art and the migration of pictures; the end of the canon; and new strategies of representation.

*The Free World* Louis Menand, 2022-02-15 A history of the thinkers, writers, and artists who shaped intellectual culture in Cold War Europe and America--

## **Global Art And The Cold War Global Perspectives A** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **Global Art And The Cold War Global Perspectives A**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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