

# VISIONS FASCIST

ART AND IDEOLOGY IN FRANCE AND ITALY



EDITED BY

MATTHEW AFFRON AND MARK ANTLIFF

# Fascist Visions Art And Ideology In France And Italy

**Jane F. Fulcher**



## **Fascist Visions Art And Ideology In France And Italy:**

**Fascist Visions** Matthew Affron, Mark Antliff, 1997-11-16 Bringing together studies by art historians historians and political scientists FASCIST VISIONS explores the themes and paradigms that pervaded protofascist and fascist aesthetic discourse cultural policy and artistic production in France and Italy The eight essays in this book investigate the intersection of fascist ideology and aesthetics through a wide range of historical examples 44 photos Transnational Neofascism in France and Italy Andrea Mammone, 2019-02-21 This book describes the establishment evolution and international links of the extreme right in one of the main Western European areas Andrea Mammone details the long journey in the development of right wing extremism in France and Italy emphasizing the transfer exchange and borrowing of ideals personnel and strategies and the similarities among neofascist movements activists and thinkers across national boundaries from 1945 to the present day including the Cold War years the election of the European Parliament in 1979 and the 2014 EU elections Mammone analyzes the adaptation of neofascism in society and politics the building of international associations and pan national networks and the right leaning responses to the defeat of fascism European integration decolonization the events of 1968 immigration and the recent EU led austerity politics As a book implicitly on space borders and belonging it shows how some nationalisms may embody a transnational dimension and at times even pan European stances **Aesthetic Modernism and Masculinity in Fascist Italy** John Champagne, 2013 Aesthetic Modernism and Masculinity in Fascist Italy is an interdisciplinary historical re reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era Champagne seeks to evaluate how the aesthetic analysis of the artifacts explored offer a more sophisticated and nuanced understanding of what world politics is what is at stake when something like masculinity is rendered as being an element of world politics and how such an understanding differs from more orthodox cultural analyses common to international relations Avant-Garde Fascism Mark Antliff, 2007-09-03 An investigation of the central role that theories of the visual arts and creativity played in the development of fascism in France between 1909 and 1939 **Fascism: The nature of fascism** Roger Griffin, Matthew Feldman, 2004 The nature of fascism has been hotly contested by scholars since the term was first coined by Mussolini in 1919 However for the first time since Italian fascism appeared there is now a significant degree of consensus amongst scholars about how to approach the generic term namely as a revolutionary form of ultra nationalism Seen from this perspective all forms of fascism have three common features anticonservatism a myth of ethnic or national renewal and a conception of a nation in crisis This collection includes articles that show this new consensus which is inevitably contested as well as making available material which relates to aspects of fascism independently of any sort of consensus and also covering fascism of the inter and post war periods This is a comprehensive selection of texts reflecting both the extreme multi faceted nature of fascism as a phenomenon and the extraordinary divergence of interpretations of fascism **Nihilist Order** Professor David Ohana, 2016-04-19 The explosive

combination of nihilist leanings together with a craving for totalitarianism was an ideal of philosophers cultural critics political theorists engineers architects and aesthetes long before it materialised in flesh and blood not only in technology but also in fascism Nazism bolshevism and radical European political movements The Nihilist Order originally published in three hardcover volumes and now published in a consolidated paperback edition with an encompassing new Introduction inspired excellent review endorsements both amongst the academic and public spheres and has been heralded as a great achievement in European intellectual and cultural history

**Embattled Avant-Gardes** Walter L. Adamson, 2009-08-17 This sweeping work at once a panoramic overview and an ambitious critical reinterpretation of European modernism provides a bold new perspective on a movement that defined the cultural landscape of the early twentieth century Walter L Adamson embarks on a lucid wide ranging exploration of the avant garde practices through which the modernist generations after 1900 resisted the rise of commodity culture as a threat to authentic cultural expression Taking biographical approaches to numerous avant garde leaders Adamson charts the rise and fall of modernist aspirations in movements and individuals as diverse as Ruskin Marinetti Kandinsky Bauhaus Purism and the art critic Herbert Read In conclusion Adamson rises to the defense of the modernists suggesting that their ideas are relevant to current efforts to think through what it might mean to create a vibrant aesthetically satisfying form of cultural democracy

*Women Artists in Interwar France* Paula J. Birnbaum, 2017-07-05 *Women Artists in Interwar France Framing Femininities* illuminates the importance of the Soci des Femmes Artists Modernes more commonly known as FAM and returns this group to its proper place in the history of modern art In particular this volume explores how FAM and its most famous members Suzanne Valadon Marie Laurencin and Tamara de Lempicka brought a new approach to the most prominent themes of female embodiment the self portrait motherhood and the female nude These women reimagined art s conventions and changed the direction of both art history and the politics of their contemporary art world FAM has been excluded from histories of modern art despite its prominence during the interwar years Paula Birnbaum s study redresses this omission contextualizing the group s legacy in light of the conservative politics of 1930s France The group s artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism Although many FAM works are missing one reason for the lack of attention paid to their efforts Birnbaum s extensive research through archives press clippings and first hand interviews with artists families reclaims FAM as an important chapter in the history of art from the interwar years

**Persistent Illusions** Nóra Veszprémi, 2025-07-15 *Persistent Illusions* examines the visual representation of history in interwar Hungary where interpretations of the past were suffused with references to the country s recent territorial loss In these images of history nineteenth century themes and motifs took on new forms to promote twentieth century political ideas through the new media of modernity N ra Veszpr mi illustrates how modernization created resilient imagery that persists in cultural memory through a wide range of paintings prints stamps public spectacles and monuments In doing so she challenges the assumption that the

official culture of the right wing authoritarian regime of Admiral Mikl s Horthy was characterized by a superficial revival of historical styles Instead she argues that the regime drew on history in complex modern ways that disseminated motifs and ideological frameworks across political divides By analyzing how ideology shapes enduring concepts of the past through the evocative power of images *Persistent Illusions* encourages the reader to critically examine the legacies of interwar ideas and imagery in the present day

***Realisms of the Avant-Garde*** Moritz Baßler, Benedikt Hjartarson, Ursula Frohne, David Ayers, Sascha Bru, 2020-09-21 The historical avant gardes defined themselves largely in terms of their relationship to various versions of realism At first glance modernism primarily seems to take a counter position against realism yet a closer investigation reveals that these relations are more complex This book is dedicated to the links between realism modernism and the avant garde in their international context from the late 19th century up to the present day

**The Composer As Intellectual** Jane F. Fulcher, 2005-08-25 In *The Composer as Intellectual* musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period Employing recent sociological and historical insights she demonstrates the extent to which composers particularly those in Paris since the Dreyfus Affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields Their consciousness raised by the First World War and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals Fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini s imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time

**Faith and Fascism** Jorge Dagnino, 2017-03-21 This

is a study of the Federazione Universitaria Cattolica Italiana FUCI between 1925 and 1943 the organisation of Catholic Action for the university sector The FUCI is highly significant to the study of Catholic politics and intellectual ideas as a large proportion of the future Christian Democrats who ruled the country after World War II were formed within the ranks of the federation In broader terms this is a contribution to the historiography of Fascist Italy and of Catholic politics and mentalities in Europe in the mid twentieth century It sets out to prove the fundamental ideological political social and cultural influences of Catholicism on the making of modern Italy and how it was inextricably linked to more secular forces in the shaping of the nation and the challenges faced by an emerging mass society Furthermore the book explores the influence exercised by Catholicism on European attitudes towards modernisation and modernity and how Catholicism has often led the way in the search for a religious alternative modernity that could countervail the perceived deleterious effects of the Western liberal version of modernity

**Clerical Fascism in Interwar Europe** Matthew Feldman, Marius Turda, Tudor Georgescu, 2013-10-31

This edited volume arose from an international workshop convened in 2006 by Feldman and Turda with Tudor Georgescu supported by Routledge and the universities of Oxford Brookes Northampton and CEU Budapest As the field of fascist studies continues to integrate more fully into pan European studies of the twentieth century and given the increasing importance of secular political religion as a taxonomic tool for understanding such revolutionary movements this collection of essays considers the intersection between institutional Christian faiths theology and congregations on the one hand and fascist ideology on the other In light of recent debates concerning the intersecting secularisation of religion and usually Christian based the sacralisation of politics Clerical Fascism in Interwar Europe approaches such conundrums from an alternative perspective How in Europe between the wars did Christian clergy laity and institutions respond to the rise of national fascist movements In doing so this volume provides case studies from the vast majority of European countries with analyses that are both original in intent and comprehensive in scope In dealing with the relationship of various interwar fascist movements and their respective national religious institutions this edited collection promises to significantly contribute to relevant academic historiographies and as such will appeal to a wide readership This book was previously published as a special issue of Totalitarian Movements and Political Religions

Critical Terms for Art History, Second Edition

Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and contributed to those transformations offering a spirited reassessment of the field's methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art

from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's *To Fix the Image in Memory* a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Shiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young

**The Holocaust, Fascism and Memory** D. Stone, 2013-02-22 From interpretations of the Holocaust to fascist thought and anti fascists responses this book tackles topics which are rarely studied in conjunction This is a unique collection of essays on a wide variety of subjects which contributes to understanding the roots and consequences of mid twentieth century Europe's great catastrophe

**Academics, Pompiers, Official Artists and the Arrière-garde** Natalie Adamson, Toby Norris, 2020-06-12 Academics Pompiers Official Artists and the Arrière-garde Defining Modern and Traditional in France 1900 1960 is a collection of eight essays and a scholarly introduction by established and emerging scholars that challenges the continuing modernist slant of twentieth century art history The intention is not to perpetuate the vulgar opposition between avant garde and reactionary art that characterized early twentieth century discourse and has marked much subsequent historical writing but rather to investigate the complex relationship that both innovative and conservative artists had to the concept of tradition How did artists and art critics conceive of tradition in relation to modernity What was the role of an artist's institutional positioning in determining expectations for his or her art What light is thrown on the structure of the French art world by considering artists from abroad who worked in Paris How did the war alter modernist and avant garde paradigms and force crucial changes upon art production in the postwar period to 1960 Particular attention is paid to the terms academic pompier official and arrière-garde originally used to situate the more conservative artists and works as second rate or as the negative foil to the assumed radicalism of the avant garde By re-evaluating the work of artists pushed to the historical margins by such polemical descriptors and by proposing alternative understandings of the aesthetic economic institutional and political factors that drive our ideas of avant gardism and the modernist narrative in France this collection of essays offers new routes to explore the terrain of twentieth century art in France

**Renegotiating French Identity** Jane F. Fulcher, 2018-04-19 In

Renegotiating French Identity Jane Fulcher addresses the question of cultural resistance to the German occupation and Vichy regime during the Second World War specifically by addressing the role of music      Filippo Tommaso Marinetti Ernest Ialongo, 2015-03-06 Filippo Tommaso Marinetti *The Artist and His Politics* explores the politics of the leader of the Futurist art movement Emerging in Italy in 1909 Futurism sought to propel Italy into the modern world and is famously known for outlandish claims to want to destroy museums and libraries in order to speed this transition Futurism however also had a much darker political side It glorified war as the solution to many of Italy's ills and was closely tied to the Fascist Regime In this book Ialongo focuses on Marinetti as the chief determinant of Futurist politics and explores how a seemingly revolutionary art movement at one point having some support among revolutionary left wing movements in Italy could eventually become so intimately tied to the repressive Fascist regime Ialongo traces Marinetti's politics from before the foundation of Futurism through the Great War and then throughout the twenty year Fascist dictatorship using a wide range of published and unpublished sources Futurist politics are presented within the wider context of developments in Italy and Europe and Ialongo further highlights how Marinetti's political choices influenced the art of his movement      **"Painting, Politics, and the New Front of Cold War Italy "** Adrian R. Duran, 2017-07-05 The first English language monograph on Il Fronte Nuovo delle Arti this study explores the rise and fall of this postwar Italian artists group as a representative instance of the tensions facing Italian painting during the transition out of two decades of Fascism and into the global divisions of the Cold War Adrian Duran argues that the binary structures of the era realism vs abstraction Communism vs democracy conformism vs freedom have monopolized the discourse surrounding the Fronte Nuovo and with it the historiography of Italian painting during this period 1944-50 Beginning with the dialogues that framed the formation of the Fronte Nuovo this book reconsiders artists works correspondence critical writings and manifestos These are married to examinations of specific exhibitions the most important of which are the group's 1947 inaugural exhibition and the 1948 and 1950 Venice Biennali The critical responses to these exhibitions are reconsidered in light of their groundings in the heated political debates of the period In total these diverse sources reveal the vast divide between the internal discourse of the arts generated by the participant artists and their works and the surrounding politics of Cold War Italy      *Modernism and Fascism* R. Griffin, 2007-05-22 Intellectual debates surrounding modernity modernism and fascism continue to be active and hotly contested In this ambitious book renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena



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