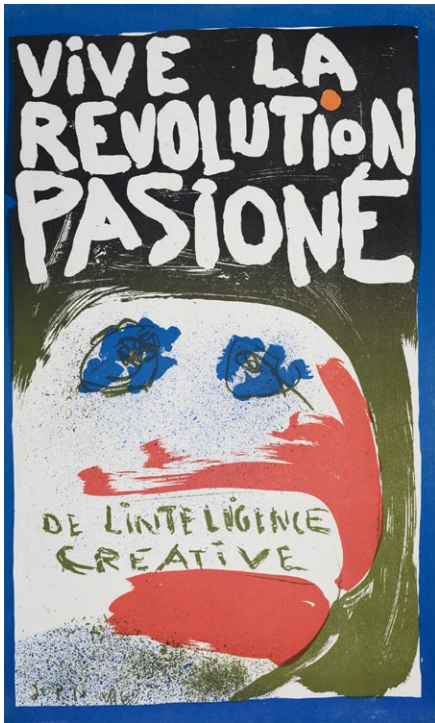

THE POSTWAR AVANT-GARDE & THE CULTURE OF PROTEST 1945 TO 1968 & BEYOND

An Exhibition at Yale's Beinecke Library
October 6 – December 19, 2009

REVOLUTION
AT BEINECKE



Join us for the **OPENING EVENT** on the Beinecke Mezzanine October 15. Special guests for the evening include Alice Becker-Ho, author, member of the Situationist International, and widow of Guy Debord; and Jacqueline de Jong, practicing artist and former editor of the *Situationist Times*. Talks and interviews with these two formidable women of the postwar avant-garde commence promptly at 5 pm.

1968 LOOMS larger than life in the symbolism of collective myth and memory: The Year It All Began. From political convictions to personal lifestyles, attitudes about diversity and dress, music, sexuality, and self-expression, the worldwide uprisings of 1968 seemed to mark the end of an era and the birth of something new, something we now recognize all around us as a basic feature of the social, cultural, and artistic landscapes we inhabit today. Yet 1968 was in many ways an expression of the old culture it seemed to supplant. Seeds of revolt had long found fertile soil among members of the postwar avant-garde, who minted slogans and tactics that later gained currency in '68 while they were themselves experimenting with earlier models of cultural protest dating back to the so-called "heroic age" of High Modernism before the Second

World War. It was in the process of this intense engagement with the legacies of the old avant-garde—Futurism, Dada, and Surrealism—that young artists and activists helped prepare the ground for a new international culture of protest in the immediate postwar years. The story of 1968 is in part also the story of this remarkable resurgence and transformation: the long march of the avant-garde from the ashes and rubble of one war (and world) to passionate revolution in the midst of another. And, of course, beyond.

THE EXHIBITION at Beinecke Library explores many of the paths along this colorful odyssey, using original documents, manuscripts and manifestos, artists' books, posters, prints, and ephemera to trace the development of the European avant-garde and the culture of protest from 1945 to 1980. Divided into two parts, the exhibition covers the period from the liberation of Paris to the uprisings of May '68 on the ground floor, while the mezzanine level is devoted to the echoes and reverberations of the 1970s, from the Underground Press and urban communes to anarchist movements, sexual liberation, and punk. Mounted on the glass book tower in the center of the building, more than 50 posters—many of them from the *Atelier Populaire* of revolutionary Paris—tell another part of the story, highlighting the interaction of old and new, art and rebellion, as they lead from ground to mezzanine levels. 1968 thus appears as a pivotal moment, somewhere between culmination and watershed, tying the two parts of the exhibition together.

Beinecke Rare Book & Manuscript Library
Yale University, PO Box 208240, 121 Wall Street, New Haven, CT 06520-8240
www.library.yale.edu/beinecke, 203-432-2977

Rebecca Martz, Public Relations Coordinator, rebecca.martz@yale.edu, 203-432-2969

Kevin Repp, Curator, Modern Books and Manuscripts, kevin.repp@yale.edu, 203-432-2967

Timothy Young, Curator, Modern Books and Manuscripts, timothy.young@yale.edu, 203-432-8131



HIGHLIGHTS of the exhibition include:

- ➔ the original working manuscript of Guy Debord's *Society of the Spectacle* (on loan from Alice Becker-Ho)
- ➔ the first draft of the founding manifesto of Cobra, in Constant's hand
- ➔ an Internal Archive of *Surréalisme Révolutionnaire*, compiled by Noël Arnaud
- ➔ a complete run of *Potlatch*, journal of the Lettrist International, edited by Guy Debord, typed by Michèle Bernstein, and distributed in mimeographed copies to small audience of the European avant-garde between 1954 and 1957
- ➔ first editions of early Lettrist publications, including Isidore Isou's *Introduction à une nouvelle poésie et une nouvelle musique*; Gabriel Pomerand's *Saint-Ghetto des Prêts*; a 45 rpm record of Maurice Lemaître reading Lettrist poems (also available for listening on your cell phone); the lavishly produced second series of *Ur*, including the exhibition-in-a-box, *4-bis*, and the wall-sized hypergraphic journal, *Revue Lettriste*
- ➔ artist book collaborations such as Jean Paulhan and Jean Dubuffet's *Métromanie* and two early works by Guy Debord and Asger Jorn: *Fin de Copenhague* (Debord's personal copy) and *Mémoires* (bound in sandpaper)
- ➔ leading journals of the postwar avant-garde, including *Le Surréalisme Révolutionnaire*, *Cobra*, *Reflex*, *Bollettino d'informazioni del movimento internazionale per una Bauhaus Immaginista*, *Internationale Situationniste*, *The Situationist Times*, *Spur*, *Drakabygget*, and many more
- ➔ leaflets, fliers, and internal circulars of the *Enragés*, CMDO, and other *Comités d'Action* from the uprisings in Paris 1968
- ➔ publications of the Underground Press such as *Anschlag*, *Provo*, *Kabouters-Kolonel*, *Actuel*, *Amazing Rayday*, *883*, *Hundert Blumen*, *Hotcha*, *Oz*, *King Mob*, *Re Nudo*, *Al Traverso* and others
- ➔ original photographs signed and captioned by Tano D'Amico, staff photographer of *Lotta Continua* and chronicler of the *Movimento del '77*
- ➔ more than 50 original posters, featuring artwork by Corneille, Jorn, Alechinsky, Echaurren, Viénet, Segui, Satié, and others, as well as the prolific output of the students of the Ex-École des Beaux Arts of Paris in 1968-69



Beinecke Rare Book & Manuscript Library
Yale University, PO Box 208240, 121 Wall Street, New Haven, CT 06520-8240
www.library.yale.edu/beinecke, 203-432-2977

Rebecca Martz, Public Relations Coordinator, rebecca.martz@yale.edu, 203-432-2969
Kevin Repp, Curator, Modern Books and Manuscripts, kevin.repp@yale.edu, 203-432-2967
Timothy Young, Curator, Modern Books and Manuscripts, timothy.young@yale.edu, 203-432-8131

