

Les artistes hongrois en abstraction-cr ation

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Additional information

Year thesis started

2012

Status of thesis

Defended

Defense date

06/07/2016

Research theme

[3. Transfers, exchanges, movements in European and extra-European areas](#)

[6. Images, apparatus, places: epistemological, hermeneutical and anthropological issues](#)

Thesis

Summary

R sum  en fran ais :

Cette th se se focalise sur le groupe artistique international Abstraction-Cr ation, cr   pour servir de forum   l'art non figuratif   Paris entre 1931-1936. Au fil des ann es, il a eu une centaine de membres, y compris certains artistes hongrois, notamment  tienne B othy, Alfred Reth, Lajos Tihanyi et Ferenc Martyn, tandis que L szl  Moholy-Nagy  tait membre sans vivre   Paris.

Ce n'est que dans les ann es 1970 que les premi res recherches approfondies ont  t  men es sur Abstraction-Cr ation. Depuis, l'activit  d'Abstraction-Cr ation n'a  t  que rarement  tudi e, sa structure, ses objectifs ou son histoire ont  t  largement n glig s. Le constat est le m me pour l' tat de la recherche relative   chacun des membres hongrois : jusqu'  pr sent, seule la participation de B othy et de Martyn a  t  analys e en d tail. Outre l'objectif principal de cette th se, notamment la mise en perspective des artistes hongrois dans le groupe, la r  valuation et l'interpr tation de l'ensemble de l'activit  d'Abstraction-Cr ation sont  galement mises en lumi re.

A la base d'une analyse th orique et historique, ce travail compare Abstraction-Cr ation avec deux groupes parisiens non figuratifs. Cette th se vise   clarifier les diff rences qui les s parent en soulignant qu'Abstraction-Cr ation ne peut pas  tre consid r  comme une combinaison des deux. Gr ce   des documents jusqu'alors non analys s, l'auteur donne un aper u de la structure organisationnelle de ce forum et discute,   partir d'une perspective enti rement nouvelle, le r le du comit , leurs d bats, leur formation, cessation et leurs plateformes, y compris les r unions, la galerie et le cahier. La th se d montre la relation entre Abstraction-Cr ation et Surr alisme au moyen d'une analyse stylistique et th orique. Elle pr tend que, gr ce aux activit s des membres hongrois, toutes les facettes du groupe peuvent  tre pr sent es. L'auteur r v le quels ont  t  les objectifs initiaux de l'adh sion des membres hongrois et comment ils ont tir  profit de leur participation. La th se d crit la p riode abstraite parisienne des artistes hongrois dans les ann es 1930, et ce, dans un contexte artistique international et dans un contexte historique plus large.

Hungarian Artists in Abstraction-Creation

R sum  en anglais :

This dissertation focuses on the international artistic group, called Abstraction-Cr ation (1931-1936). Out of the approximately 100 members joining the association a few were Hungarian artists, namely  tienne B othy, Alfred Reth, Lajos Tihanyi and Ferenc Martyn, whereas L szl  Moholy-Nagy received an external membership.

A deeper research into the Parisian non-figurative formations of the 1930s, including Abstraction-Cr ation, only took shape in the 1970s. Since then, Abstraction-Cr ation has been discussed only occasionally, and a deeper discussion concerning the structure, the goals, or the history of the group is still missing. The same applies to the research on individual Hungarian artists ; while for each of them

the participation in the forum was presented as an important stage of their lives, so far only the participation of Béothy and Martyn has been examined in detail. Beyond the basic goal of the study to concentrate on Hungarian artists in the group, the re-evaluation and a new examination of Abstraction-Création are also placed in the focus.

Based on a theoretical and historical analysis, the study compares Abstraction-Création with two non-figurative Parisian groups, clarifying the differences between them and pointing out that Abstraction-Création could not be viewed as a combination of the two of them. Drawing on hitherto unanalyzed documents, the author gives an overview of the organizational structure of the forum, and discusses, from an entirely new perspective, the role of the committee, their debates, their formation and cessation and their platforms, including their meetings, gallery and journal. The dissertation demonstrates the relation between Abstraction-Création and Surrealism by means of a stylistic and theoretical analysis. It claims that through the activities of the Hungarian members, all the facets of the group can be shown, particularly because of the fact that they did not form a special group within the association, but had their different individual roles and routes. The author presents what the original aims behind the admission of the Hungarian members were and how they benefited from the participation. The dissertation depicts the Parisian abstract period of Hungarian artists in the 1930s in an international artistic context and against a broader historical background.

Jury :

- M. Ablonczy (Budapest)
- M. Dufrene (PARIS 10)
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