Contents

9	Manuel J	J. Boria-	Ville

The Triumph and Failure of American Painting

15 Serge Guilbaut

Brushes, Sticks and Stains: Addressing some Cultural Issues in New York and Paris after World War II

65 Irwin M. Wall

Hollywood's Imperialism and Coca-colonization

75 Irwin M. Wall

The Cold War in France

91 Elaine Tyler May

Explosive Issues: Sex, Women, and the Bomb

105 Tyler Stovall

African American Artists Return to Paris

122 Tyler Stovall

Jazz in Saint-Germain-des-Prés

139 Susan Weiner

From Elle to Mademoiselle

169 Julián Díaz Sánchez

In the Heat of the Cold War: Options of Spanish Art in Post-War Europe

179 Renaissance Forces

216 Francis Ponge

Note on the Otages, Paintings by Fautrier

218 Jean Paulhan

Fautrier, the Enraged

231 Art and Fashion: "The Paris Renaissance"

247 The Bikini Syndrome: Intellectual Activity and the Bomb

264 Clement Greenberg

American Art in the 20th Century

274 Léon Degand

Of the Entire World

277 Charles Estienne

Painting and the Epoch

282 Clement Greenberg

Review of the Exhibition Painting in France, 1939-1946

294 Clement Greenberg

Review of Exhibitions of Jean Dubuffet and Jackson Pollock

297 Kenneth Lawrence Beaudoin

This is the Spring of 1946

301 Barnett Newman

The First Man was an Artist

305 Barnett Newman

The Sublime is Now

325 A "New Look": The Battle for Abstraction

330 Arthur M. Schlesinger, Jr.

Not Right, Not Left, But a Vital Center

350 Jean Dubuffet

Art Brut against Cultural Art

364 Clement Greenberg

The Decline of Cubism

376 Charles Estienne

Hofmann or the American Light

398 Clement Greenberg

The Situation at the Moment

403 Paris-New York: An Abstract Dialogue

417 What is Modern Art around 1948?

418 The Institute of Contemporary Art, former Institute of Modern Art

Modern Art and the American Public

426 Aline B. Louchheim

Modern or Contemporary - Words or Meanings?

430 René d'Harnoncourt

Challenge and Promise: Modern Art and Modern Society

434 Thomas Craven

The Degradation of Art in America

443 The Institute of Contemporary Art, Boston, The Museum of Modern Art,

New York, Whitney Museum of American Art, New York

A Statement on Modern Art

466 Claude Bourdet

Letter to America

471 Mary McCarthy

Miss McCarthy against Mr. McCarthy: "Who does Threaten the Freedom of the Culture?"

476 Eloise A. Spaeth

America's Cultural Responsibilities Abroad

503 An American in Paris

504 Doris Brian

Advancing French Art Arrives in New York

512 Clement Greenberg

The European View of American Art

528 Michel Tapié

Jackson Pollock is with Us

539 Success and Excess of Abstraction

540 Michel Tapié

Confrontation between Vehemences

554 Charles Estienne

A Revolution, Tachism

562 Michel Tapié

Becoming of an Art Autre

575 In the Heat of the Cold War

582 Joaquín Ruiz-Giménez

Art and Politics

592 Ricardo Gullón

The New Phase

594 Juan Eduardo Cirlot

Abstract Painters in the 3rd Biennale

606 Manuel Sánchez Camargo

The Triumph of Spain in Venice

611 The End of Utopia

636 George Besson

Some Aspects of Infantilism in American Art

639 Clement Greenberg

Symposium: Is the French Avant-Garde Overrated?

641 Jean Cassou

A French Viewpoint: Paris Critic Finds a Nomadic Element in Recent American Painting

644 Clement Greenberg

American-Type Painting

661 Harrison Smith

American Culture for Export

664 Michel Ragon

The School of Paris is doing Fine

666 Meyer Schapiro

The Younger American Painters of Today

672 Alain Jouffroy

The Situation of Young Painting in Paris

681 The Triumphal Gesture in a Consumerist World: Emptiness and the Politics of Irony and Rock n'Roll

690 Guy-Ernest Debord

Introduction to a Critique of Urban Geography

695 Guy-Ernest Debord/Gil J. Wolman

A User's Guide to Détournement

703 Marcel Mariën

The Proletarian without Make-up

717 Thomas Crow/Serge Guilbaut

Shall they Dance: The Future of Museums and Research Centers

- 738 Bibliographic Selection
- 754 List of Works