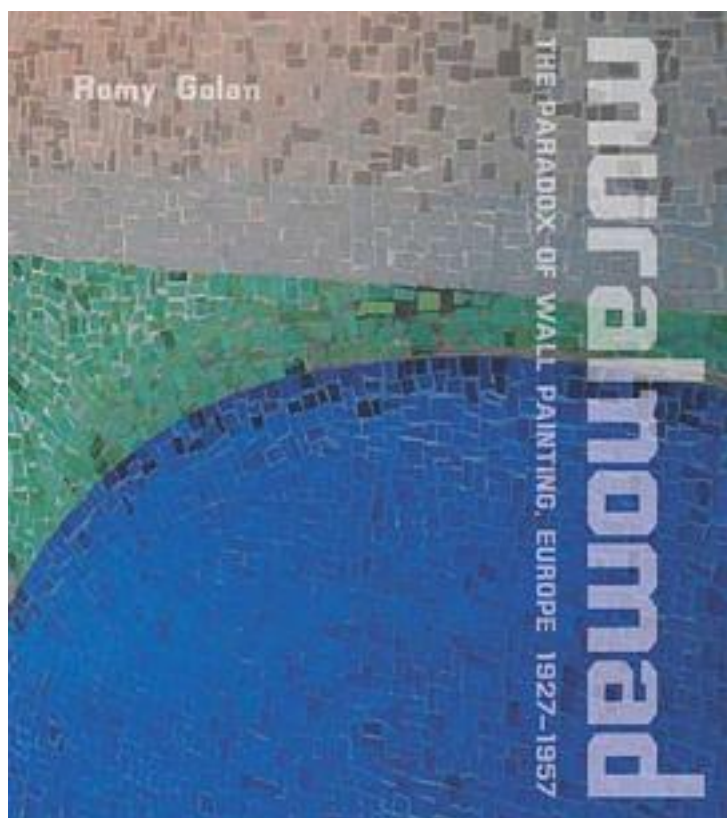


Muralnomad



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Frequently political and part of a concerted effort by artists and patrons during the early decades of the twentieth century to address a broad public, murals and large mural-like works often had a greater visibility and larger audience than paintings that are acknowledged today as masterpieces. Large and monumental, and made in many different media, they were also often ephemeral: their lifespan typically ended with the closing of an exhibition. In this fascinating book, Romy Golan explores murals and

mural-like works in Europe from the end of the First World War to the late 1950s, beginning with Monet's work on the "Nymphs" installation in the Musée de l'Orangerie and ending dramatically with Le Corbusier's huge tapestries in Chandigarh, India. Along the way, she charts the work of Leger, Le Corbusier, Sironi, Pagano, Picasso, and others, and makes a convincing and elegant case for the important position mural art, and critical debates on monumental public painting, occupied in this period.

作者介绍:

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