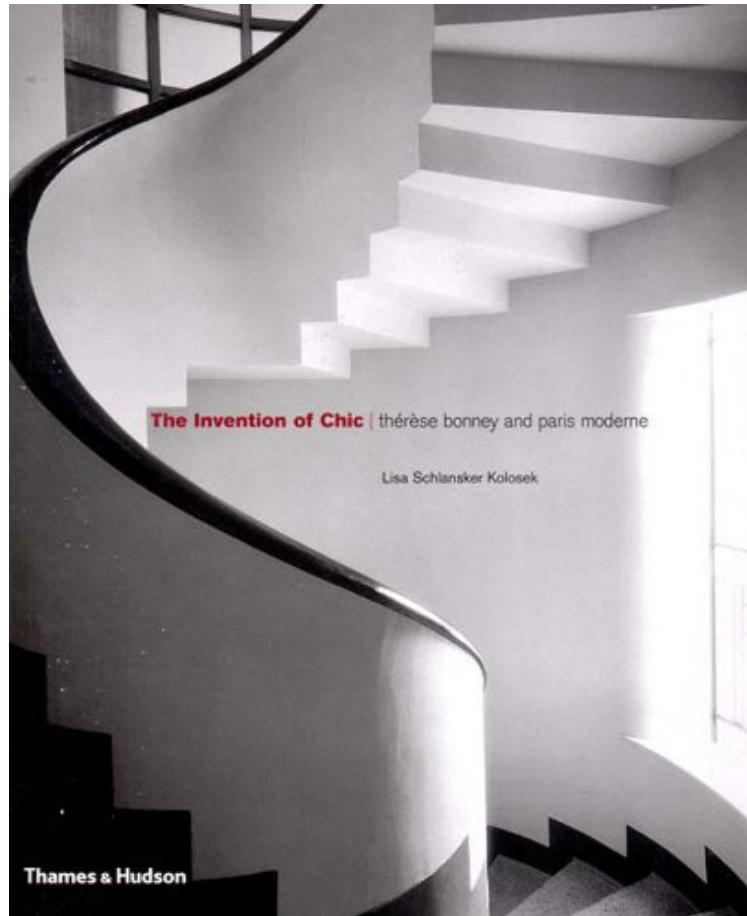


The Invention of Chic: Therese Bonney and Paris Moderne

Lisa Schlansker Kolosek

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Lisa Schlansker Kolosek : The Invention of Chic: Therese Bonney and Paris Moderne before purchasing it in order to gage whether or not it would be worth my time, and all praised The Invention of Chic: Therese Bonney and Paris Moderne:

0 of 0 people found the following review helpful. Five StarsBy Dave ReynoldsGreat old photos. Book was nicely packaged no damage.2 of 2 people found the following review helpful. Old chic never diesBy Chris ReinewaldThanks to Teresa - "Thrse" - Bonney, a California photographer Americans in Paris in the twenties and thirties got eye for the latest Luxury interiors, utensils and clothing from Paris. With her articles and photos in American interior magazines Bonney promoted the Parisian chic, luxury and elegance. The international concept of "chic" used (not chique = flea or chewing tobacco) is, as a French word for stylish (reduce), derived from "chicaner": to sway. Duotonefoto's of the interbellum Parisian chic were recently "unlocked" in the archives of the New York Cooper-Hewitt National Design Museum that put together a book. It is remarkable that the bare, functional Modernism itself elsewhere in Europe rather wonderfully combine with rich ornaments made in Paris left and cover materials of the Art Dco.Teresa Bonney

(1894-1978) traveled from California to Paris to study French at the Sorbonne. Graduating in 1921. Paris was the artistic and cultural centre of the world. Bonney felt at home there, translated for her name in the French and remained living in Paris. Often she traveled to and fro by ship to New York to Louise Bonney, her sister and business partner. Both sold the photo's and articles to American magazines, trying to change the conservative taste. Despite the specific American streamline-style in product design and architecture there hardly existed fully modernist interiors. Bonney worked initially as a kind of cultural correspondent teaching herself to make photo's. The first time she photographed the Parisian street scene with delicious looking Art Deco advertising posters, storefronts and shopwindows. Being asked inside she photographed "trendy" night clubs, shop interiors, window displays, fashion and luxury accessories; ranging from jewelry, walking sticks, perfumes and hairstyles. Clients were in the beginning only the American mags, but later also the Parisian designers and architects themselves. Early 1930s Bonney was a kind of stylemaster. She wrote columns and tips with best-selling guides where the (American) nouveau riche in Paris could buy bijoux and couture. With her sister Louise, renowned art historian in New York she was invited as an advisor for the New York World's fair of 1939. With the threat of the second world war Bonney donated her photo collection to the Cooper-Hewitt Design Museum in New York. In retrospect she made a significant contribution to the post-war romantizing image of the "American in Paris".

This volume is based on Therese Bonney's little-known archive, much of it unpublished since the 1930s, which comprehensively documents the modern movement in Paris between the wars. American photojournalist Bonney was one of many bright young foreigners drawn to Paris in the 1920s. After completing her PhD at the Sorbonne (the youngest person ever to do so), she turned her huge energies and acute eye to the world of modern design. This was an exciting moment: Art Deco, still at its height, was increasingly being challenged by the more austere aesthetics of Modernism. Bonney photographed architecture, interiors, salon installations and international expositions. She was dazzlingly well-connected and her captions read like a roll-call of Deco and Moderne: Jacques-Emile Ruhlmann, Jean Dunand, Le Corbusier and others. She was enthralled not only by commercial and decorative arts but also by fashion and beauty. She shot department stores and beauty salons, posters and packaging, restaurants and nightclubs. Her photographs exemplify the period's emphasis on line, texture and sparing but highly graphic decoration.

A front-row view on an unusually creative time in twentieth-century design. -- Interior Design, December 2002
As you turn the pages, you feel yourself drifting through a lost metropolis. -- The New Republic 2 December 2002
About the Author
Lisa Schlansker Kolosek studied decorative arts at the Parsons School of Design and has worked on the Therese Bonney Archive at the Cooper-Hewitt National Design Museum, New York.