
THEORIZING MODERNISM



VISUAL ART
AND THE CRITICAL REACTION

JOHANNA DRUCKER

Theorizing Modernism

Peter Wagner



Theorizing Modernism:

Theorizing Modernisms Steve Giles, 2002-09-11 At a time when postmodernism seems to have achieved a dominant position in cultural and critical theory the contributors to this volume present a much needed corrective to the misleading images of modernism which have dominated recent debate *Theorizing Modernisms* includes an account of European modernism and analysis of the work of Apollinaire and Aberti Wyndham Lewis and Mike Johnson and Kert Schwitters Steve Giles provides a much needed overview of the relationship between modernism and the avant garde postmodernism and modernity

Theorizing Modernisms Steve Giles, 2014-08-12 At a time when postmodernism seems to have achieved a dominant position in cultural and critical theory the contributors to this volume present a much needed corrective to the misleading images of modernism which have dominated recent debate *Theorizing Modernisms* includes an account of European modernism and analysis of the work of Apollinaire and Aberti Wyndham Lewis and Mike Johnson and Kert Schwitters Steve Giles provides a much needed overview of the relationship between modernism and the avant garde postmodernism and modernity

Theorizing Modernism Johanna Drucker, 1994 The final section explores concepts of the artist as a producing subject and of the viewer as a produced subject with respect to such artists as Pablo Picasso Marcel Duchamp Andy Warhol and Sherrie Levine

Theorizing the Avant-Garde Richard John Murphy, 1999-04-22 In *Modernism Expressionism and Theories of the Avant Garde* Richard Murphy mobilises theories of the postmodern to challenge our understanding of the avant garde He assesses the importance of the avant garde for contemporary culture and for the debates among theorists of postmodernism such as Jameson Eagleton Lyotard and Habermas Murphy reconsiders the classic formulation of the avant garde in Lukacs and Bloch especially their discussion of aesthetic autonomy and investigates the relationship between art and politics via a discussion of Marcuse Adorno and Benjamin Combining close textual readings of a wide range of films as well as works of literature it draws on a rich array of critical theories such as those of Bakhtin Todorov MacCabe Belsey and Raymond Williams This interdisciplinary project will appeal to all those interested in modernist and avant garde movements of the early twentieth century and provides a critical rethinking of the present day controversy regarding postmodernity

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Raymond Williams This interdisciplinary project will appeal to all those interested in modernist and avant garde movements of the early twentieth century and provides a critical rethinking of the present day controversy regarding postmodernity

Screening Modernism András Bálint Kovács,2007 Casting fresh light on the renowned productions of auteurs like Antonioni Fellini and Bresson and drawing out from the shadows a range of important but lesser known works Screening Modernism is the first comprehensive study of European art cinema s postwar heyday Spanning from the 1950s to the 1970s Andr s B lint Kov cs s encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art Illustrating how the concepts of modernism and the avant garde variously manifest themselves in film Kov cs begins by tracing the emergence of art cinema as a historical category He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation Finally drawing on modernist theory and philosophy along the way he provides an innovative history of the evolution of modern European art cinema Exploring not only modernism s origins but also its stylistic thematic and cultural avatars Screening Modernism ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film

Modernism and Theory Stephen Ross,2009-05-07 Modernism and Theory boldly asks what if any role theory has to play in the new modernist studies Separated into three sections each with a clear introduction this collection of new essays from leading critics outlines ongoing debates on the nature of modernist culture This collection examines aesthetic and methodological links between modernist literature and theory addresses questions of the importance of theory to our understanding of modernism and modernism as a literary category considers intersections of modernism and theory within ethics ecocriticism and the avant garde Concluding with an afterword from Fredric Jameson the book makes use of an innovative dialogic format offering a direct and engaging experience of the current debate in modernist studies Contributors include Charles F Altieri C D Blanton Ian Buchanan Pamela Caughie Melba Cuddy Keane Thomas S Davis Oleg Gelikman Jane Goldman Ben Highmore Fredric Jameson Martin Jay Bonnie Kime Scott Neil Levi Anneleen Masschelein Scott McCracken Andrew John Miller Stephen Ross Roger Rothman Morag Shiach Susan Stanford Friedman Allan Stoekl Hilary Thompson and Glenn Willmott

Theorizing Modernity Peter Wagner,2001-03-20 This book argues that sociology has lost its ability to provide critical diagnoses of the present human condition because sociology has stopped considering the philosophical requirements of social enquiry The book attempts to restore that ability by retrieving some of the key questions that sociologists tend to gloss over inescapability and attainability The book identifies five key questions in which issues of inescapability and attainability emerge These are the questions of the certainty of our knowledge the viability of our politics the continuity of our selves the accessibility of the past and the transparency of the future The book demonstrates how these questions are addressed in different forms and by different intellectua

The Concept of Modernism Astradur Eysteinnsson,2018-07-05 The term modernism is central to any discussion of twentieth century literature and critical theory

Astradur Eysteinnsson here maintains that the concept of modernism does not emerge directly from the literature it subsumes but is in fact a product of critical practices relating to nontraditional literature. Intervening in these practices and correlating them with modernist works and with modern literary theory, Eysteinnsson undertakes a comprehensive reexamination of the idea of modernism. Eysteinnsson critically explores various manifestations of modernism in a rich array of American, British, and European literature, criticism, and theory. He first examines many modernist paradigms, detecting in them a conflict between modernism's culturally subversive potential and its relatively conservative status as a formalist project. He then considers these paradigms as interpretations and fabrications of literary history. Seen in this light, modernism both signals a historical change on the literary scene and implies the context of that change. Laden with the implications of tradition and modernity, modernism fills its major function: that of highlighting and defining the complex relations between history and postrealist literature. Eysteinnsson focuses on the ways in which the concept of modernism directs our understanding of literature and literary history and influences our judgment of experimental and postrealist works in literature and art. He discusses in detail the relation of modernism to the key concepts postmodernism, the avant garde, and realism. Enacting a crisis of subject and reference, modernism is not so much a form of discourse, he asserts, as its interruption, a possible other modernity that reveals critical aspects of our social and linguistic experience in Western culture.

Comparatists, literary theorists, cultural historians, and others interested in twentieth-century literature and art will profit from this provocative book.

The Modernity of English Art, 1914-30 David Peters Corbett, 1997. The modernity of English art reconceptualises the history of English painting from 1914 to the end of the 1920s. Whereas most accounts have tended to see the period as marked by a tension between the native tradition and Modernism, this ground-breaking book rethinks the 1920s by situating both Modernist and non-Modernist painters within a wider cultural history. Established figures such as Paul Nash, Edward Wadsworth, and Wyndham Lewis, as well as lesser-known artists like Charles Sims, John Armstrong, and Ethelbert White, are discussed and illustrated in a series of innovative readings within this context. The modernity of English art offers a new account of painting in England after 1914 and argues for a strongly revisionist view of the significance of the modern during this important but neglected period in English art.

Modernism and Theory Stephen Ross, 2009-05-07. Modernism and Theory boldly asks what role theory has to play in the new modernist studies. The three sections comprise expositions and debates on modernist topics by leading contributors, and the book concludes with an afterword from Fredric Jameson.

Inside Modernism Thomas Vargish, Delo E. Mook, 1999-01-01. In this book, a professor of literature and a physicist offer a broad new interdisciplinary account of Modernism. Thomas Vargish and Delo E. Mook encompass physics, the visual arts, and literature in a thought-provoking analysis of the period from the 1880s to World War II. Uncovering common structures and values underlying each of these disparate fields, the authors define Modernism and its historical location between nineteenth-century intellectual conventions that preceded it and the Postmodernism that followed. Bridging boundaries that traditionally

divide disciplines Vargish and Mook create a uniquely coherent and comprehensive view of the aesthetics and intellectual values that characterize the culture of Modernism *Adorno, Modernism and Mass Culture* Max Paddison,1996 By the author of Adorno's Aesthetics of Music This book consists of four sections critical theory and music Adorno's aesthetics of modernism Adorno popular music and mass culture and critical reflections on Adorno **Modernism and Empire** Nigel Rigby,Howard J. Booth,2000 This work explores the relationship between literary modernism and empire It asks why the art and literature of modernism flourished in 1890 to 1940 when the colonial empires of Europe were at their height yet teetering on the brink of dissolution **The Passions of Modernism** Anthony Cuda,2010 This title offers an alternative approach to modernism as confronting helplessness and passivity Upending the traditional view of modernism as defined by elitism skepticism and emotional detachment Anthony Cuda argues that there is another view beneath this facade one that emphasizes modernism's deep commitment to understanding human vulnerability powerlessness and the unpredictable energies of passion In *The Passions of Modernism* Cuda explores how four modernist writers T S Eliot W B Yeats Virginia Woolf and Thomas Mann conceptualize passion how they dramatize its upheavals and illuminations and how it affects their ideas about the creative act Resuscitating the classical definition of passion from the Latin *passio* to be moved or to be acted on Cuda's study suggests that the modernist attraction to passivity arises from a desire to gauge the limits of the active mind and to rethink psychology aesthetics and theories of creativity from the perspective of the moved instead of the mover Focusing on well known texts as well as uncollected and archival materials Cuda sheds new light on four canonical writers by examining their work in terms of passion scenes vivid intense tropes situated somewhere between exhilaration and terror that recur with insistent regularity over an artist's entire career exerting an unusual psychological force on the creative mind that conjures them *Theories of Modernity and Postmodernity* Bryan S. Turner,1990 This book encapsulates the recent debate on the concepts of modernity and postmodernity Arguments over modernism and its aftermath are traced to their origins in art architecture and literature The authors then focus on the contribution of sociology to this cultural dispute through the theories of Weber Simmel Habermas Lyotard and Baudrillard Throughout *Theories of Modernity and Postmodernity* demonstrates the connections between traditional problems of sociological theory and the contemporary debate around modernity **Modernism, Theory, and Responsible Reading** Stephen Ross,2021-08-26 Introducing readers to a new theory of responsible reading this book presents a range of perspectives on the contemporary relationship between modernism and theory Emerging from a collaborative process of comment and response it promotes conversation among disparate views under a shared commitment to responsible reading practices An international range of contributors question the interplay between modernism and theory today and provide new ways of understanding the relationship between the two and the links to emerging concerns such as the Anthropocene decolonization the post human and eco theory Promoting responsible reading as a practice that reads generously and engages constructively even where disagreement is

inevitable this book articulates a mode of ethical reading that is fundamental to ongoing debates about strength and weakness paranoia and reparation and critique and affect

Modernism and Modernity in the Mediterranean World
Domenico Pietropaolo, Luca Somigli, Dario Brancato, 2006

Wyndham Lewis and the Philosophy of Art in Early Modernist Britain David A. Wragg, 2005 This study offers a reconsideration of Wyndham Lewis's work up to the 1930s based on a wide ranging engagement with theories of modernity and modernism against a background of Enlightenment thought The author David Peters Corbett Reader in History of Art University of York There was a time not so long past when it was possible to read the whole of the book length critical literature on Wyndham Lewis in a week or ten days As late as 1978 there was no bibliography of the writings no biography and little scholarship that did more than sketch the beginnings of an understanding of Lewis's literary output his thinking about art and society and his historical importance The situation was even less developed for Lewis's visual art Walter Michel's *Wyndham Lewis of 1971* was and remains an important achievement but it was a lonely monument There was a story current that if one ordered certain of the more arcane Lewis items at the British Library one's slip was returned with destroyed by enemy action marked on it Perhaps the story is apocryphal but at the time it seemed to possess a strong symbolic rightness discursive writing in politics aesthetics sociology and philosophy and in what we would now call cultural studies and his apparent determination to reject not only his literary and artistic peers but the entire culture ensured that he appeared in books articles and degree courses if at all as a quirky and marginal figure From 1979 when Frederic Jameson's *Fables of Aggression The Modernist as Fascist* appeared as the first book length study by a major and influential critic this situation began rapidly to change From being a figure on the margins Lewis came to seem increasingly central to new readings of modernism and its complexities as work in both literature and art history perceived Lewis anew as a major figure whose career and work occupied a place at the centre of our understanding of the art and literature of the early twentieth century the scholarly editions of Lewis's works published by Black Sparrow press in California Alan Munton's edition of the *Complete Poems and Plays* 1979 two biographies and a host of literary critical studies has been the exceptional work of research and interpretation contained in Paul Edwards's *Wyndham Lewis Painter and Writer* 2000 Edwards's profound Lewis scholarship allowed him to provide a synoptic but detailed account of Lewis's entire oeuvre which it would be hard to imagine bettered In the wake of this book's appearance when it was partnered by Paul O Keefe's excellent biography also 2000 there is now a feeling that Lewis has no further need for detailed explications of his ideas theories and attitudes He is now established the groundwork has been meticulously done and the seriousness and importance of his work can be assumed The way is clear for studies of Lewis that investigate his relationship to specific issues or which concentrate on particular elements in his work to Enlightenment and the concepts of rationality and the avant garde is the first book to fulfil the promise of that possibility Wragg's study takes a set of issues that are central to the understanding of modernity and literary and artistic modernism and situates Lewis's work at their heart The Lewis who

emerges from his productive context is a thinker writer and visual artist whose oeuvre might form part of a critical manual on enlightened behaviour Chapter 6 and whose diagnoses of the world of modernity have continued relevance both for our understanding of his time and for our own analyses of our own lives and experience as citizens of enlightenment Lewis is situated anew in the context of one of the most profound and compelling debates about modernity and modern life and in that context he thrives In undertaking this positioning and working through the discussion in precise detail David Wragg s book marks a new and productive departure for studies of Lewis

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Theorizing Modernism Introduction

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