
Avant J A C Tais Juste Immortel

An Anglo-Norman Reader
 The End of the American Avant Garde
 "Le" Théâtre contemporain illustré
 Le Nouveau Testament de Notre Seigneur Jésus-Christ
 Between Montmartre and the Mudd Club
 Points of Resistance
 The Avant-garde in Interwar England
 Modern Music
 La Confrérie Noire
 The Futurist Moment
 Biblia Rhaetica
 Mikhail Larionov and the Russian Avant-garde
 Anarchist Modernism
 Faces of Modernity
 Antonia Merce, "La Argentina"
 The Feminist Avant-Garde in American Poetry
 Subversive Intent
 Hollywood Flatlands
 Hammer Film Scores and the Musical Avant-Garde
 Il Modo Italiano
 Women Artists and the Parisian Avant-garde
 Strange Bedfellows
 Art-as-politics
 Poets, Prophets, and Revolutionaries
 The Avant-garde Icon
 Art in Progress
 MAVO
 Photography's Antiquarian Avant-Garde
 Radicals and Realists in the Japanese Nonverbal Arts
 Avant-garde Film
 Standing in the Tempest
 Random Order
 Avant-garde and After
 The Avant-garde Finds Andy Hardy
 Assembling Art
 Singular Examples
 Avant-garde Florence
 The Feminist Avant-Garde
 The American Avant-garde Tradition
 Fascist Modernism

Avant J A C Tais Juste Immortel

Downloaded from content.consello.com
 by guest

LESTER JAIDA

An Anglo-Norman Reader NYU Press

In detailing the relationship of three women filmmakers' lives and films to the changing institutions of the post-World War II era, Lauren Rabinovitz has created the first feminist social history of the North American avant-garde cinema. At a time when there were few women directors in commercial films, the postwar avant-garde movement offered an opportunity. Rabinovitz argues that avant-garde cinema, open to women because of its marginal status in the art world, included women as filmmakers, organizers, and critics. Focusing on Maya Deren, Shirley Clarke, and Joyce Wieland, Rabinovitz illustrates how women used bold physical images to enhance their work and how each provided entrée to her subversive art while remaining culturally acceptable. She combines archival materials with her own interviews to show how the women's labor and films, even their identities as women filmmakers, were produced, disseminated, and understood. With a new preface and an updated

bibliography, *Points of Resistance* simultaneously demonstrates the avant-garde's importance as an organizational network for women filmmakers and the processes by which women remained marginal figures within that network.

The End of the American Avant Garde Skira

"Offering a critical perspective—rather than a traditional survey, this provocative text explores the art of the last twenty years—the latter 1970s, the 1980s, and the first half of the 1990s—in both a thematic and chronological fashion. Using an engaging and approachable style—and an abundance of color illustrations, it takes a long look at dominant tendencies in contemporary art in the United States, Western and Eastern Europe, and Russia—and provides a series of challenging view points on the most advanced art forms, themes, and issues."—Amazon.

"Le" Théâtre contemporain illustré University of Iowa Press

This book focuses on the integral, interdisciplinary, and intermedial "compositions"—verbal, visual, musical, theatrical, and cinematic—of the avant-gardes in the period following World War II. It also considers the artistic politics of these postwar avant-gardes and their works. The book's geographical span is primarily the United States, although in its more extended reach,

it comprehends an international context of American postwar cultural hegemony throughout what was once referred to as "the free world." The works and the artists Miller takes up are those of the so-called "neo-avant-garde" with its inherent contradiction: an avant-garde whose newness is defined by its seeming reiteration of an earlier historical formation. Concentrating on the rhetorical, contextual, and performative characteristic of neo-avant-garde practice, including its relation to politics, Miller emphasizes the centrality of the example in this practice. John Cage, Jackson Mac Low, Gilbert Sorrentino, David Tudor, Stan Brakhage, and Samuel Beckett are among the artists whose exemplary works feature in *Singular Examples*. Miller's key readings of these major artists of the period open up some of the most difficult texts of the neo-avant-garde even as they contribute to an eloquent argument for "artistic politics." Underlining the relation between material particulars and their thematic implications, between particular works and larger theoretical claims, between avant-garde aesthetics and formalist analysis, *Singular Examples* is exemplary in its own right, revealing the ultimate shape and direction of a postwar avant-garde contending with the historical predicaments of radical modernism.

Le Nouveau Testament de Notre Seigneur Jésus-Christ Les Editions du Net

Art, like politics, makes for strange bedfellows indeed, and the development of an avant-garde in the U.S. depended as much on socializing as on aesthetics. This lively social history recounts the adventures and amours of America's first practitioners of the modern arts. Diagrams of the convoluted relationships, a chronology, a cast of characters, and much more shed additional light on an immensely appealing period. 220 illustrations, 20 in color.

Between Montmartre and the Mudd Club MIT Press

Analyzes the art and artists of the futurist movement, focusing on its themes and background

Points of Resistance Abradale Press

Literair-historische opstellen over stromingen en figuren over de periode ca. 1880-heden.

The Avant-garde in Interwar England Univ of California Press
With the publication of this stunningly illustrated account of the Hungarian avant-garde movement, an important missing link in early modern art can now be fully recognized. To such well-known names in the west as László Moholy-Nagy and Andor Weininger can now be added the contributions of Lajos Kassak, Sandor Bortnyik, Bela Uitz, and a host of other painters whose significance has long been obscured. The nearly 200 illustrations, many in full color, together with essays by leading American and Hungarian scholars and a comprehensive bibliography and comparative chronology, make this a definitive sourcebook that opens a new chapter in twentieth-century art. During the early twentieth century, central and eastern Europe provided fertile ground for major artistic developments. Hungarian painters, in particular, responded imaginatively and vigorously to the political and social changes leading up to and following World War I by "standing in the tempest" of political activism and attempting to redefine the role of art in society. Only in the past few years has it been possible once again to examine original works of art and to assess properly these painters' vital contribution. The Essays: *The Avant-Garde: Marching in the Van of Progress*, Richard V. West. Introduction, S. A. Mansbach. *Hungary: A Brief Political and Cultural History*, Istvan Deak. *Revolutionary Engagements: The Hungarian Avant-Garde*, S. A. Mansbach. *Color, Light, Form, and Structure: New Experiments in Hungarian Painting, 1890-1930*, Julia Szabo. *Hungarian Activism and the Russian Avant-Garde*, John E. Bowl. *The Avant Garde in Hungary and Eastern Europe*,

Krisztina Passuth. *Chronology, and bibliography*, Oliver A. I. Botar. **Modern Music** MIT Press (MA)

"By interweaving biography and art history and by synthesizing a wide spectrum of approaches from cultural and gender studies, *Assembling Art* offers provocative insights into the way this art registers tensions between genders and races, between elitist and popular cultures, and between transatlantic national cultures."--BOOK JACKET.

La Confrérie Noire Northwestern University Press

With ruminations on drawing, color and caricature, on the political meaning of fairy-tales, talking animals and human beings as machines, *Hollywood Flatlands* brings to light the links between animation, avant-garde art and modernist criticism. Focusing on the work of aesthetic and political revolutionaries of the inter-war period, Esther Leslie reveals how the animation of commodities can be studied as a journey into modernity in cinema. She looks afresh at the links between the Soviet Constructivists and the Bauhaus, for instance, and those between Walter Benjamin and cinematic abstraction. She also provides new interpretations of the writings of Siegfried Kracauer on animation, shows how Theodor Adorno's and Max Horkheimer's film viewing affected their intellectual development, and reconsiders Sergei Eisenstein's famous handshake with Mickey Mouse at Disney's Hyperion Studios in 1930. 10 color and 30 b/w photographs.

The Futurist Moment Open Book Publishers

A philosophical essay in support of the argument that progress in art is both possible and necessary.

Biblia Rhaetica Cambridge, Mass. : Harvard University Press

In the first half of the twentieth century, the United States served as home to an avant garde that existed in contradiction to the consumer culture identified with modern industrial capitalism. Composed of a remarkable group of musicians, writers, and artists, these intellectuals used their talents to express a profound alienation from their culture and a belief that, through the integration of art and life, a new consciousness could be created and American culture thereby transformed. How did the avant garde dissolve, and why? In this thought-provoking work, Stuart D. Hobbs traces the avant garde from its origins to its eventual appropriation by a conservative political agenda, consumer culture, and the institutional world of art. He synthesizes the work of literary, art, and music historians with a fresh examination of primary source materials, giving the reader a unique perspective on the intellectual and cultural history of this country.

Mikhail Larionov and the Russian Avant-garde McFarland

Mavo were a Japanese group of artists active in Tokyo from 1923-1925.

Anarchist Modernism New York : Oxford University Press

And now, for the first time in book form, *Photography's Antiquarian Avant-Garde* charts this full-blown rebellion of contemporary photographers against the advent of digital technology and their reversion to photographic methods used in the nineteenth century."

Faces of Modernity Univ. Press of Mississippi

With this important new book, Susan Suleiman lays the foundation for a postmodern feminist poetics and theory of the avant-garde. She shows how the figure of Woman, as fantasy, myth, or metaphor, has functioned in the work of male avant-garde writers and artists of this century. Focusing also on women's avant-garde artistic practices, Suleiman demonstrates how to read difficult modern works in a way that reveals their political as well as their aesthetic impact. Suleiman directly addresses the subversive intent of avant-garde movements from Surrealism to postmodernism. Through her detailed readings of

provocatively transgressive works by André Breton, Georges Bataille, Roland Barthes, Alain Robbe-Grillet, Marcel Duchamp, Max Ernst, and others, Suleiman demonstrates the central role of the female body in the male erotic imagination and illuminates the extent to which masculinist assumptions have influenced modern art and theory. By examining the work of contemporary women avantgarde artists and theorists--including Hélène Cixous, Marguerite Duras, Monique Wittig, Luce Irigaray, Angela Carter, Jeanette Winterson, Leonora Carrington, Barbara Kruger, Jenny Holzer, and Cindy Sherman--Suleiman shows the political power of feminist critiques of patriarchal ideology, and especially emphasizes the power of feminist humor and parody. Central to Suleiman's revisionary theory of the avant-garde is the figure of the playful, laughing mother. True to the radically irreverent spirit of the historical avant-gardes and their postmodernist successors, Suleiman's laughing mother embodies the need for a link between symbolic innovation and political and social change.

Antonia Merce, "La Argentina" Wesleyan University Press

A revamping of the Bunnica story, first published twenty-five years ago, tells the story of a cute little bunny that the Monroes bring home after seeing a Dracula movie, who proves to have unusual traits, such as fang-like teeth. Reprint.

The Feminist Avant-Garde in American Poetry Oxford University Press on Demand

In the first major study of twentieth-century feminism as an Anglo-American phenomenon, Lucy Delap offers a unique perspective on the politics of gender. By exploring the intellectual history and cultural politics of Anglo-American feminism Delap challenges the reader to re-think the nature of both the 'avant-garde' and 'feminism'.

Subversive Intent Peterson's

They envisioned a brave new world, and what they got was fascism. As vibrant as its counterparts in Paris, Munich, and Milan, the avant-garde of Florence rose on a wave of artistic, political, and social idealism that swept the world with the arrival of the twentieth century. How the movement flourished in its first heady years, only to flounder in the bloody wake of World War I, is a fascinating story, told here for the first time. It is the history of a whole generation's extraordinary promise--and equally extraordinary failure. The "decadentism" of D'Annunzio, the philosophical ideals of Croce and Gentile, the politics of Italian socialism: all these strains flowed together to buoy the emerging avant-garde in Florence. Walter Adamson shows us the young artists and writers caught up in the intellectual ferment of their time, among them the poet Giovanni Papini, the painter Ardengo Soffici, and the cultural critic Giuseppe Prezzolini. He depicts a generation rejecting provincialism, seeking spiritual freedom in Paris, and ultimately blending the modernist style found there with their own sense of toscanità or "being Tuscan." In their

journals--Leonardo, La Voce, Lacerba, and l'Italia futurista--and in their cafe life at the Giubbe Rosse, we see the avant-garde of Florence as citizens of an intellectual world peopled by the likes of Picasso, Bergson, Sorel, Unamuno, Pareto, Weininger, and William James. We witness their mounting commitment to the ideals of regenerative violence and watch their existence become increasingly frenzied as war approaches. Finally, Adamson shows us the ultimate betrayal of the movement's aspirations as its cultural politics help catapult Italy into war and prepare the way for Mussolini's rise to power.

Hollywood Flatlands Verso

Using the literary work of Filippo Tommaso Marinetti, the founder of the Italian Futurist movement and an early associate of Mussolini, the author explores the point of contact between a "progressive" aesthetic practice and a "reactionary" political ideology.

Hammer Film Scores and the Musical Avant-Garde

University of Chicago Press

This book is an anthology with a difference. It presents a distinctive variety of Anglo-Norman works, beginning in the twelfth century and ending in the nineteenth, covering a broad range of genres and writers, introduced in a lively and thought-provoking way. Facing-page translations, into accessible and engaging modern English, are provided throughout, bringing these texts to life for a contemporary audience. The collection offers a selection of fascinating passages, and whole texts, many of which are not anthologised or translated anywhere else. It explores little-known byways of Arthurian legend and stories of real-life crime and punishment; women's voices tell history, write letters, berate pagans; advice is offered on how to win friends and influence people, how to cure people's ailments and how to keep clear of the law; and stories from the Bible are retold with commentary, together with guidance on prayer and confession. Each text is introduced and elucidated with notes and full references, and the material is divided into three main sections: Story (a variety of narrative forms), Miscellany (including letters, law and medicine, and other non-fiction), and Religious (saints' lives, sermons, Bible commentary, and prayers). Passages in one genre have been chosen so as to reflect themes or stories that appear in another, so that the book can be enjoyed as a collection or used as a resource to dip into for selected texts. This anthology is essential reading for students and scholars of Anglo-Norman and medieval literature and culture. Wide-ranging and fully referenced, it can be used as a springboard for further study or relished in its own right by readers interested to discover Anglo-Norman literature that was written to amuse, instruct, entertain, or admonish medieval audiences.

Il Modo Italiano Lund Humphries Publishers Limited

Avant-Garde Film examines fifteen of the most suggestive and useful films from the independent film tradition.