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# MODERNISM

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*Challenges  
and Perspectives*



EDITED BY  
*Monique Chefdor  
Ricardo Quinones  
AND  
Albert Wachtel*

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# Modernism Challenges And Perspectives

**Björn Heile**



## **Modernism Challenges And Perspectives:**

**Modernism** Monique Chefdor, Ricardo Quinones, Albert Wachtel, 1986      **The Modernist Traveler** Kimberley J. Healey, 2003-01-01 The Modernist Traveler considers figures whose writing about travel rebelled against a literary tradition of exoticism adventure stories and novelistic travelogues Instead these writers initiated a modernist strain in travel writing and a shift in the literary establishment and the culture at large Kimberley J Healey focuses on those French writers and thinkers who traveled in order to experience a displacement of both the inner self and the physical body while writing against the prevalent tradition of travel literature The modern self modern time colonial spaces and the physical body are Healey s concerns as she reads works by Victor Segalen Paul Morand Blaise Cendrars Henri Michaux Saint John Perse Guillaume Apollinaire Paul Nizan Albert Londres Andre Malraux Val ry Larbaud and Isabelle Eberhardt This book shows how in the field of French literature these texts about travel best capture the modernist experience of being alone in a world of new technologies cultural diversity and anxiety about the self      **Kenneth Burke in Greenwich Village** Jack Selzer, 1996-12-01 Capturing the lively modernist milieu of Kenneth Burke s early career in Greenwich Village where Burke arrived in 1915 fresh from high school in Pittsburgh this book discovers him as an intellectual apprentice conversing with the moderns Burke found himself in the midst of an avant garde peopled by Malcolm Cowley Marianne Moore Jean Toomer Katherine Anne Porter William Carlos Williams Allen Tate Hart Crane Alfred Stieglitz and a host of other fascinating figures Burke himself who died in 1993 at the age of 96 has been hailed as America s most brilliant and suggestive critic and the most significant theorist of rhetoric since Cicero Many schools of thought have claimed him as their own but Burke has defied classification and indeed has often been considered a solitary eccentric genius immune to intellectual fashions But Burke s formative work of the 1920s when he first defined himself and his work in the context of the modernist conversation has gone relatively unexamined Here we see Burke living and working with the crowd of poets painters and dramatists affiliated with Others magazine Stieglitz s 291 gallery and Eugene O Neill s Provincetown Players the leftists associated with the magazines The Masses and Seven Arts the Dadaists and the modernist writers working on literary journals like The Dial where Burke in his capacity as an associate editor saw T S Eliot s The Wasteland into print for the first time and provided other editorial services for Thomas Mann e e cummings Ezra Pound and many other writers of note Burke also met the iconoclasts of the older generation represented by Theodore Dreiser and H L Mencken the New Humanists and the literary nationalists who founded Contact and The New Republic Jack Selzer shows how Burke s own early poems fiction and essays emerged from and contributed to the modernist conversation in Greenwich Village He draws on a wonderfully rich array of letters between Burke and his modernist friends and on the memoirs of his associates to create a vibrant portrait of the young Burke s transformation from aesthete to social critic      *Modernism in Kyiv* Irena Makaryk, Virlana Tkacz, 2010-05-22 The study of modernism has been largely focused on Western cultural centres such as Paris Vienna London and New York Extravagantly

illustrated with over 300 photos and reproductions Modernism in Kyiv demonstrates that the Ukrainian capital was a major centre of performing and visual arts as well as literary and cultural activity While arguing that Kyiv's modernist impulse is most prominently displayed in the experimental work of Les Kurbas one of the masters of the early Soviet stage the contributors also examine the history of the city and the artistic production of diverse groups including Ukrainians Russians Jews and Poles Until now a silent presence in Western accounts of the cultural topography of modernism multicultural Kyiv is here restored to its historical intellectual and artistic complexity Excerpts taken from the works of artists writers and critics as well as the numerous illustrations help give life to the exciting creativity of this period The first book length examination of this subject Modernism in Kyiv is a breakthrough accomplishment that will become a standard volume in the field

Modernism Astradur Eysteinnsson, Vivian Liska, 2007-10-04 The two volume work Modernism has been awarded the prestigious 2008 MSA Book Prize Modernism has constituted one of the most prominent fields of literary studies for decades While it was perhaps temporarily overshadowed by postmodernism recent years have seen a resurgence of interest in modernism on both sides of the Atlantic These volumes respond to a need for a collective and multifarious view of literary modernism in various genres locations and languages Asking and responding to a wealth of theoretical aesthetic and historical questions 65 scholars from several countries test the usefulness of the concept of modernism as they probe a variety of contexts from individual texts to national literatures from specific critical issues to broad cross cultural concerns While the chief emphasis of these volumes is on literary modernism literature is seen as entering into diverse cultural and social contexts These range from inter art conjunctions to philosophical environmental urban and political domains including issues of race and space gender and fashion popular culture and trauma science and exile all of which have an urgent bearing on the poetics of modernity *Mestizo Modernism* Tace Hedrick, 2003 Focusing on four key artists who represent

Latin American modernism Cesar Vallejo Gabriela Mistral Diego Rivera and Frida Kahlo Tace Hendrick examines what being modern and American meant for them and illuminates the cultural contexts within which they worked **The Agon of Modernism** Anne Quém, 1999 Lewis's political writings present ambiguities his stated belief in the autonomy of art from life is contradicted by other statements he made and by his critical analyses of writers and his political writings blur any a priori generic distinction between art and non art Given this blurring between art and life artistic genre and non artistic genre Quema claims that Lewis's political texts present characteristics usually attributed to avant gardism However this radicalism has to be balanced against Lewis's conservatism Thus his political writings can be read as allegories with two pragmatic aims to organize the life of the polis from an artistic standpoint and to persuade the reader to adhere to authoritarian politics

BOOK JACKET **Crossroads Modernism** Edward Michael Pavlić, 2002 Crossroads Modernism provides an in depth look at how West African cultural legacies are brought to bear in the structure of a truly African American modernist creative process Whereas much has been said about the generally racist use of blackness in constituting modernism Crossroads

Modernism is the first book to expose the key role that modernism has played in the constitution of blackness in African American aesthetics Publisher The Postmodern Challenge: Perspectives East and West, 2023-12-04 This volume is designed to bridge a gap in the current theoretical debate about the nature scope and relevance of postmodern perspectives in the humanist and social sciences in Eastern and Western Europe While the debate has been reasonably comprehensive and certainly abrasive in Western European and Anglophone countries it has signally failed to incorporate the viewpoints of Eastern European scholars and intellectuals Even the current appropriation of Mikhail Bakhtin as a prophet of the postmodern is paradoxically a monologic engagement with his thought rather than a dialogic encounter of cultures Doubtless different historical experiences ideology and social aspirations go some way to account for the weariness of Eastern Europe with postmodern challenge and its glad embrace by Western scholars The volume comprises some fifteen essays by leading historians literary theorists and social scientists from Western and Eastern Europe and America It has a threefold aim firstly to illuminate the distinctiveness of current Western and Eastern European theorizing about history and society secondly to reveal points of tension and disagreement and finally to open up a space for a meeting of seemingly incompatible worlds

Ernst Krenek and the Politics of Musical Style Peter Tregear, 2013-07-05 Ernst Krenek has been described as a one man history of twentieth century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek's compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek's work particularly his operas Peter Tregear's Ernst Krenek and the Politics of Musical Style addresses this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek's compositional path from the eclectic musical language of *Jonny spielt auf* to the austere twelve tone technique of *Karl V* Tregear provides an historical and critical context to this most historically significant period of Krenek's creative life His study also enriches our understanding of many of Krenek's contemporaries such as Alban Berg and Arnold Schoenberg This book should interest students scholars and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally Rediscovering the Harlem Renaissance Eloise E. Johnson, 1997 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors* Miola's edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play's debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features

significant scholarship and commentary on The Comedy of Errors that is published in obscure and difficult accessible journals newspapers and other sources This collection brings together these essays for the first time     **Stefan Wolpe and the Avant-Garde Diaspora** Brigid Cohen,2012-09-13 The German Jewish migr composer Stefan Wolpe was a vital figure in the history of modernism with affiliations ranging from the Bauhaus Berlin agitprop and the kibbutz movement to bebop Abstract Expressionism and Black Mountain College This is the first full length study of this often overlooked composer launched from the standpoint of the mass migrations that have defined recent times Drawing on over 2000 pages of unpublished documents Cohen explores how avant garde communities across three continents adapted to situations of extreme cultural and physical dislocation A conjurer of unexpected cultural connections Wolpe serves as an entry point to the utopian art worlds of Weimar era Germany pacifist movements in 1930s Palestine and vibrant art and music scenes in early Cold War America The book takes advantage of Wolpe s role as a mediator bringing together perspectives from music scholarship art history comparative literature postcolonial studies and recent theories of cosmopolitanism and diaspora

*Metaphors of Depth in German Musical Thought* Holly Watkins,2011-09-01 What does it mean to say that music is deeply moving Or that music s aesthetic value derives from its deep structure This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis From the Romantic aesthetics of E T A Hoffmann to the modernist theories of Arnold Schoenberg metaphors of depth attest to the cross pollination of music with discourses ranging from theology geology and poetics to psychology philosophy and economics The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values While musical depth metaphors have historically served to communicate German nationalist sentiments Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation     *Musical Modernism in Global Perspective* Björn

Heile,2024-05-30 The first study of the global dimensions of musical modernism and its transnational diasporic network of composers musicians and institutions     New Essays on Native Son Keneth Kinnamon,1990-05-25 A collection of essays

providing original insights into this major American novel by Richard Wright     **French XX Bibliography** Susquehanna University Press,1991-09 This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature No other bibliography represents the scholarly activities and publications of these fields as completely     Fascism and Neofascism E. Weitz,A. Fenner,2016-09-27 The dramatic transformations of the the 1990s the

end of the Cold War the establishment of political liberties and market economies in Eastern Europe German unification quickly led commentators to proclaim the end of all ideologies and the complete triumph of liberal capitalism Just as quickly however right wing extremism began a surge in Europe that has not significantly abated to this day Fascism and Neofascism is a collection of essays that is distinctive in two important ways First unlike most volumes which cover either historical

fascism or the recent radical right Fascism and Neofascism spans both periods Secondly this volume also aims to bring newer modes of inquiry rooted in cultural studies into dialogue with more traditional ways of viewing fascism The editors approach is deliberately interdisciplinary even eclectic      **Schubert in the European Imagination** Scott Messing,2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others      The Sight of Sound Richard Leppert,1993-12-01 Richard Leppert boldly examines the social meanings of music as these have been shaped not only by hearing but also by seeing music in performance His purview is the northern European bourgeoisie principally in England and the Low Countries from 1600 to 1900 And his particular interest is the relation of music to the human body He argues that musical practices invariably linked to the body are inseparable from the prevailing discourses of power knowledge identity desire and sexuality With the support of 100 illustrations Leppert addresses music and the production of racism the hoarding of musical sound in a culture of scarcity musical consumption and the policing of gender the domestic piano and misogyny music and male anxiety and the social silencing of music His unexpected yoking of musicology and art history in particular his original insights into the relationships between music visual representation and the history of the body make exciting reading for scholars students and all those interested in society and the arts      The Composer As Intellectual Jane F. Fulcher,2005-08-25 In The Composer as Intellectual musicologist Jane Fulcher reveals the extent to which leading French composers between the World Wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period Employing recent sociological and historical insights she demonstrates the extent to which composers particularly those in Paris since the Dreyfus Affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields Their consciousness raised by the First World War and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals Fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style This was not only the case with Debussy in wartime but with Ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism It was also the case with the group called Les Six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the Popular Front Others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the Catholic Church Like many French Catholics they faced the crisis of Catholicism in the thirties when the church not only supported Franco but Mussolini s imperialistic aggression in Ethiopia While Poulenc embraced traditional Catholicism Messiaen turned

to more progressive Catholic movements that embraced modern art and insisted that religion must cross national and racial boundaries Fulcher demonstrates how closely music had become a field of clashing ideologies in this period She shows also how certain French composers responded and how their responses influenced specific aspects of their professional and stylistic development She thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time



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