

# **PAINTERS AND POLITICS**

The European Avant-Garde  
and Society, 1900-1925

**THEDA SHAPIRO**



**ELSEVIER**

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# Painters And Politics The European Avant Garde And Society 1900 1925

**Stephen Kern**



## **Painters And Politics The European Avant Garde And Society 1900 1925:**

Painters and Politics Theda Shapiro, 1976 Examines the political activities and social attitudes of a generation of avant garde painters in Western Europe the French Fauves and Cubists the German Expressionists and the Italian Futurists

Painters and politics Theda Shapiro, 1976      Communism and the Avant-Garde in Weimar Germany Ben Fowkes, 2022-11-14 How did the revolutionary Left view cultural modernists Their uneasy relationship is illustrated in this book with quotations ranging from Alexander's Dada is merely an impertinence through Trotsky's There cannot be a proletarian culture to Averbakh's Tear off the masks and Becher's There can only be one kind of genuine art fighting art This book covers communist attitudes to the whole field of cultural innovation from the art of the left abstractionists to the literature of the worker correspondent movement and the music of Weill and Eisler through to proletarian film theatre and photography and takes full account of the impact on Weimar left culture of external events such as the First World War the Great Change in the Soviet Union and internal German developments such as the failure of revolution after 1918 and the rise of Nazism Each chapter starts with an introduction that provides a context to the documents and indicates the current state of research      **Europe's Long Century** Spencer Di Scala, 2013 The twentieth century has been interpreted as a short century marked by extremes According to this view the century lasted only from 1914 to 1989 or 1991 These dates coincide with the rise and fall of communism that came to power in Russia in 1917 and ended with the fall of the Berlin wall 1989 or that of the Soviet Union 1991 Thus the concept of a short century is unduly influenced by a Cold War perspective In Europe's Long Century Spencer Di Scala presents an alternative view that will be more helpful to undergraduate history students in the twenty first century namely that twentieth century Europe was actually a long century lasting approximately from 1900 to 2000 with patterns and antecedents discernible before the century began and that continue to be elaborated today Comprehensive current and affordable Europe's Long Century integrates the histories of Eastern Europe Scandinavia and the Balkans that are often neglected in similar treatments It also thoroughly covers the role of science in shaping modern European life and the book's biographical sketches profile the lives of important though not always well known people who influenced Europe's long century      **The Challenge of the Avant-garde** Paul Wood, 1999-01-01 The Challenge of the Avant Garde is the fourth of six books in the series Art and its Histories which form the main texts of an Open University course The course has been designed for students who are new to the discipline but will also appeal to those who have undertaken some study in this area This volume traces the challenge posed to the academic canon by the emergent avant garde of the early and mid nineteenth century It looks at significant shifts in the development of the concept both in moves away from the sense of social leadership to a desire for artistic autonomy in the later nineteenth century and then a reverse movement to bridge the gap between art and life in the revolutionary avant gardes of the early twentieth century The book closes with an examination of the eventual incorporation of the avant garde as a form of modern canon by the eve of World War II

Throughout it seeks to relate the discourse of artistic avant gardism in all its forms to contemporary social and political histories

The Culture of Time and Space, 1880-1918 Stephen Kern, 2003-11-30 Kern writes about the changes in technology and culture between 1880 and World War I that created new modes of understanding and experiencing time and space He provides an illuminating new preface about the breakthrough in interpretive approach that has made this a seminal work in interdisciplinary studies

*Anarchism and the Advent of Paris Dada* Theresa Papanikolas, 2017-07-05 Anarchism and the Advent of Paris Dada sheds new light on Paris Dada's role in developing the anarchist and individualist philosophies that helped shape the cultural dialogue in France following the First World War Drawing on such surviving documentation as correspondence criticism periodicals pamphlets and manifestoes this book argues that contrary to received wisdom Dada was driven by a vision of social change through radical cultural upheaval The first book length study to interrogate the Paris Dadaists complex and often contested position in the postwar groundswell of anarcho individualism Anarchism and the Advent of Paris Dada offers an unprecedented analysis of Paris Dada literature and art in relation to anarchism and also revives a variety of little known anarcho individualist texts and periodicals In doing so it reveals the general ideological diversity of the postwar French avant garde and identifies its anarchist concerns in addition it challenges the accepted paradigm that postwar cultural politics were monolithically nationalist By positioning Paris Dada in its anarchist context this volume addresses a long ignored lacuna in Dada scholarship and more broadly takes its place alongside the numerous studies that over the past two decades have problematized the politics of modern art literature and culture

Painting and Sculpture in Europe, 1880-1940 George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age

Metropolis 1890-1940 Anthony Sutcliffe, 1984-02 An ideal and welcome reference and reader for students of urbanism Metropolis 1890 1940 examines perceptions of the city during the dramatic urban growth of this period Metropolis looks at the policies adopted to deal with the new city and at the views of the city expressed in the art architecture literature cinema music and ideology of the time Internationally known experts discuss case studies of London Paris Berlin the Ruhr New York Moscow and Tokyo and a postscript brings the reader up to date with a survey of postwar urbanism

**Munich and Theatrical Modernism** Peter Jelavich, 1985 This is the first cultural exploration of playwriting directing acting and theater architecture in fin de siècle Munich Peter Jelavich examines the commercial political and cultural tensions that fostered modernism's artistic revolt against the classical and realistic modes

of nineteenth century drama      Pleasure Wars Peter Gay,1998 Whereas Education of the Senses focused on the sexual attitudes and practices of the nineteenth century Bourgeoisie The Tender Passion concentrates on their notions of love No less revisionist than he was in his first volume Gay argues here that the Victorians were able not only to enjoy their sexuality but to know love in its most exalted sense The realities of love for the Victorians he shows came much closer to their ideals than many have thought Gay delves into a huge body of material from philosophical treatises to medical texts from letters and diaries to works of fiction The book is replete with fascinating insights into the lives and works of individual Victorians Dickens Stendhal Wagner Oscar Wilde Beatrice Potter and Sydney Webb among them and his discussions range from the discovery of homosexuality to the ways love was diverted or disguised in music and religion      **Les Fauves** Russell T. Clement,1994-05-25 This is the first comprehensive scholarly bibliography research guide sourcebook on the major French Fauve painters Henri Matisse and Georges Braque are treated in separate Greenwood bio bibliographies It includes information on 3 120 books and articles as well as chronologies biographical sketches and exhibition lists Each artist receives a primary and secondary bibliography with many annotated entries Secondary bibliographies include details about each artists life and career relationships with other artists work in various media iconography and more Designed for art historians art students museum and gallery curators and art lovers alike this volume organizes the vast literature surrounding this fascinating revolutionary 20th century art group Genuinely new art is always challenging sometimes even shocking to those unprepared for it In 1905 the paintings of Matisse Derain Vlaminck and their friends shocked conservative museum goers hence the eventual popularity of art critic Louis Vauxcelles s tag les fauves or wild beasts by which these artists became known Although it lasted only three or four years Fauvism is recognized as the first artistic revolution of international consequence in the 20th century It was based on the glorification of pure saturated colors and the free expression of primitivism It was a dynamic sensualism an equilibrium of passion and order fire and austerity that could not last By the end of 1908 Fauvism collapsed in the face of Cubism which moreover several Fauve artists helped to form      **Art and Society** Arnold W. Foster,Judith R. Blau,1989-07-28 There is currently no reader in print that provides a broad ranging overview for an undergraduate course on the sociology of the arts or the sociology of culture This book remedies this situation as it provides students with an overall understanding of the current issues theoretical approaches and substantive contributions in the sociology of the arts Included are chapters on the aesthetic meaning of art the social and institutional production of art the links among audiences artists and cultural organizations tensions between artists and their bureaucratized working settings the training and careers of artists relations between art and society and the dynamics of cultural change In addition to section introductions there is a comprehensive introduction to provide students with an understanding of the history of the field its main theoretical currents and also to provide them with an appreciation of the contributions to cultural studies by other disciplines such as anthropology and history An extensive bibliography is also

included in the reader which was developed to assist students who wish to pursue research topics

*French Film Theory and Criticism: 1907-1929* Richard Abel, 1993-09-12 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of Andr Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English

**French Cultural Politics and Music** Jane F. Fulcher, 1999-01-14 This book draws upon both musicology and cultural history to argue that French musical meanings and values from 1898 to 1914 are best explained not in terms of contemporary artistic movements but of the political culture During these years France was undergoing many subtle yet profound political changes Nationalist leagues forged new modes of political activity as Jane F Fulcher details in this important study and thus the whole playing field of political action was enlarged Investigating this transitional period in light of several recent insights in the areas of French history sociology political anthropology and literary theory Fulcher shows how the new departures in cultural politics affected not only literature and the visual arts but also music Having lost the battle of the Dreyfus affair legally at least the nationalists set their sights on the art world for they considered France s artistic achievements the ideal means for furthering their conception of French identity French Cultural Politics and Music From the Dreyfus Affair to the First World War illustrates the ways in which the nationalists effectively targeted the music world for this purpose employing critics educational institutions concert series and lectures to disseminate their values by way of public and private discourses on French music Fulcher then demonstrates how both the Republic and far Left responded to this challenge using programs and institutions of their own to launch counterdiscourses on contemporary musical values Perhaps most importantly this book fully explores the widespread influence of this politicized musical culture on such composers as d Indy Charpentier Magnard Debussy and Satie By viewing this fertile cultural milieu of clashing sociopolitical convictions against the broader background of aesthetic rivalry and opposition this work addresses the changing notions of tradition in music and of modernism itself As Fulcher points out it was the traditionalist faction not the Impressionist one that eventually triumphed in the French musical realm as witnessed by their defeat of Stravinsky s Rite of Spring

**Alchemist of the Avant-Garde** John F. Moffitt, 2012-02-01 Acknowledged as the Artist of the Century Marcel Duchamp 1887 1968 left a legacy that dominates the art world to this day Inventing the ironically d gag attitude of ready made art making Duchamp heralded the postmodern era and replaced Pablo Picasso as the role model for avant garde artists John F Moffitt challenges commonly accepted interpretations of Duchamp s art and persona by showing that his mature art after 1910 is largely drawn from the

influence of the occult traditions Moffitt demonstrates that the key to understanding the cryptic meaning of Duchamp's diverse artworks and writings is alchemy the most pictorial of all the occult philosophies and sciences     **A Companion to Modernist Literature and Culture** David Bradshaw, Kevin J. H. Dettmar, 2008-10-20 The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture contemporary intellectual and aesthetic movements and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and American modernism     **The Cambridge Companion to Wyndham Lewis** Tyrus Miller, 2016-02-09 This Companion offers fresh insight into the controversial works both literary and visual of Wyndham Lewis Written by a team of leading experts this book examines Lewis's work in light of contemporary concerns with radical politics feminism and queer perspectives and the effects of mass media     **Pleasure Wars: The Bourgeois Experience Victoria to Freud** Peter Gay, 1998-01-17 A master historian shows us a new side of the Victorian Era the role of the Bourgeois as reactionaries revolutionaries and middle of the roaders in the passage of high culture toward modernism The Victorians in this richly peopled narrative maneuvered through decades marked by frequent shifts in taste some seeking safety in traditional styles others drawn to the avant garde of artists composers and writers Peter Gay's panoramic survey offers a fresh view of the ideas and sensibilities that dominated Victorian culture     *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.

## Unveiling the Magic of Words: A Overview of "**Painters And Politics The European Avant Garde And Society 1900 1925**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Painters And Politics The European Avant Garde And Society 1900 1925**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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