

MODERN ART IN EASTERN EUROPE

FROM THE BALTIC TO THE BALKANS, 1890-1939



S. A. MANSBACH

Modern Art In Eastern Europe From The Baltic To The Balkans Ca 1890 1939

Galina Mardilovich, Maria Taroutina



Modern Art In Eastern Europe From The Baltic To The Balkans Ca 1890 1939:

Modern Art in Eastern Europe S. A. Mansbach, 2001-02-05 This pioneering and award winning study provides the world with the first coherent narrative of Eastern European contributions to the modern art movement Analyzing an enormous range of works from art centers such as Prague Warsaw and Budapest many published here for the first time S A Mansbach shows that any understanding of Modernism is essentially incomplete without the full consideration of vital Eastern European creative output He argues that Cubism Expressionism and Constructivism along with other great modernist styles were merged with deeply rooted Eastern European visual traditions The art that emerged was vital modernist art that expressed the most pressing concerns of the day political as well as aesthetic Mansbach examines the critical reaction of the contemporary artistic culture and political state A major groundbreaking interpretation of Modernism *Modern Art in Eastern Europe* completes any full assessment of twentieth century art as well as its history *Modern Art in Eastern Europe* is the recipient of the 1997 C I N O A Prize awarded by La Conf d ration Internationale de N gociants en Oeuvres d Art The prize is awarded to defray the costs of publication in order to encourage publishers to produce manuscripts of particular merit and the works of younger art historians

Modern Art in Eastern Europe Steven A. Mansbach, 1999 **Modernity, History, and Politics in Czech Art** Marta Filipová, 2019-07-08 This book traces the influence of the changing political environment on Czech art criticism history and theory between 1895 and 1939 looking beyond the avant garde to the peripheries of modern art The period is marked by radical political changes the formation of national and regional identities and the rise of modernism in Central Europe specifically the collapse of Austria Hungary and the creation of the new democratic state of Czechoslovakia Marta Filipov studies the way in which narratives of modern art were formed in a constant negotiation and dialogue between an effort to be international and a desire to remain authentically local

Performance art in Eastern Europe since 1960 Amy Bryzgel, 2017-03-17 This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central Eastern and South Eastern Europe since the 1960s Covering 21 countries and more than 250 artists this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West highlighting the unique contributions of Eastern European artists The discussions are based on primary source material interviews with the artists themselves It offers a comparative study of the genre of performance art in countries and cities across the region examining the manner in which artists addressed issues such as the body gender politics and identity and institutional critique

New Narratives of Russian and East European Art Galina Mardilovich, Maria Taroutina, 2019-12-20 This book brings together thirteen scholars to introduce the newest and most cutting edge research in the field of Russian and East European art history Reconsidering canonical figures re examining prevalent debates and revisiting aesthetic developments the book challenges accepted histories and entrenched dichotomies in art and architecture from the nineteenth century to the present In doing so it

resituates the artistic production of this region within broader socio cultural currents and analyzes its interconnections with international discourse competing political and aesthetic ideologies and continuous discussions over identity

The Routledge Companion to Expressionism in a Transnational Context Isabel Wünsche, 2018-08-22 The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation dissemination and transformation of expressionism outside of the German speaking world in regions such as Central and Eastern Europe the Baltics and Scandinavia Western and Southern Europe North and Latin America and South Africa in the first half of the twentieth century Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production Essential for an in depth understanding and discussion of expressionism this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements

Fragile Images Mirjam Rajner, 2019-09-16 In *Fragile Images* Jews and Art in Yugoslavia 1918 1945 Mirjam Rajner traces the lives and creativity of seven artists of Jewish origin The artists Mo a Pijade Daniel Kabiljo Adolf Weiller Bora Baruh Daniel Ozmo Ivan Rein and Johanna Lutzer were characterized by multiple and changeable identities nationalist and universalist Zionist and Sephardic communist and cosmopolitan These fluctuating identities found expression in their art as did their wartime fate as refugees camp inmates partisans and survivors A wealth of newly discovered images diaries and letters highlight this little known aspect of Jewish life and art in Yugoslavia illuminating a turbulent era that included integration into a newly founded country the catastrophe of the Holocaust and renewal in its aftermath interview with the author

Performing Modernism Alexandra Chiriac, 2022-07-18 Der Band befasst sich mit der Moderne in Design und darstellender Kunst im Rum nien der Zwischenkriegszeit Er folgt den transnationalen Wegen bemerkenswerter j discher K nstler innen Schauspieler innen und Regisseur innen der Avantgarde die in den 1920er und 30er Jahren in Bukarest t tig waren Das Buch deckt einerseits die Geschichte von Bukarests erster moderner Designinstitution auf und untersucht die Verbindungen zu deutschem Design und Bauhaus Der Fokus liegt andererseits auf innovativen Kollaborationen im Bereich des jiddischen Theaters darunter der Aufenthalt der weltbekannten Wilnaer Truppe in Rum nien Die Autorin zeigt auf wie Bukarest mit Berlin Riga und Chicago in Verbindung stand und beleuchtet den Beitrag j dischen Kulturschaffens zur Avantgardebewegung in Europa und dar ber hinaus

2020 Günter Berghaus, 2020-11-23 Volume 10 examines how the innovative impulses that came from Italy were creatively merged with indigenous traditions and how many national variants of Futurism emerged from this fusion Ten essays investigate various aspects of Italian Futurism and its links to Austria Georgia France Hungary and Portugal and in fields such as Typography Olfaction Photography Section 2 examines seven

examples of caricatures and satires of Futurism in the contemporary press followed by Section 3 reporting on the Archiv der Avantgarden AdA in Dresden Section 4 communicates bibliographic details of 120 book publications on Futurism in the period 2017-2020 including exhibition catalogues conference proceedings and editions *On the Very Edge* Jelena Bogdanović, Lilien Filipovitch Robinson, Igor Marjanović, 2014-09-01 Revealing a vibrant and intertwined artistic scene in the Balkans *On the Very Edge* brings together fourteen empirical and comparative essays about the production perception and reception of modernity and modernism in the visual arts architecture and literature of interwar Serbia 1918-1941 The contributions highlight some idiosyncratic features of modernist processes in this complex period in Serbian arts and society which emerged on the very edge between territorial and cultural new and old modern and traditional identities With an open methodological framework this book reveals a vibrant and intertwined artistic scene which albeit prematurely announced interests in pluralism and globalism *On the Very Edge* addresses issues of artistic identities and cultural geographies and aims to enrich contextualized studies of modernism and its variants in the Balkans and Europe while simultaneously re-mapping and adjusting the prevailing historical canon Contributors Jelena Bogdanović Iowa State University Lilien Filipovitch Robinson George Washington University Igor Marjanović Washington University in St Louis Milo R Perović University of Belgrade Jasna Jovanović The Pavle Beljanski Memorial Collection and University EDUCONS Novi Sad Svetlana Tomić Alfa University Belgrade Ljubomir Milanović Serbian Academy of Sciences and Arts Bojana Popović Museum of Applied Art in Belgrade Anna Novaković Saint Mary's College of California Aleksandar Kadijević University of Belgrade Tadija Stefanović University of Belgrade Dragana Petrović University of Belgrade Viktorija Kamili independent scholar Marina Djurdjević Museum of Science and Technology Belgrade Nebojša Stanković Princeton University Dejan Zec Institute for Recent History of Serbia

Strangers Arrive Leonard Bell, 2017-11-17 None of us had the faintest idea where we were going but during 1938-39 the town Christchurch was made strangely interesting for anyone like myself with the scattered arrival of the refugees All at once there were people among us who were actually from Vienna or Chemnitz or Berlin who knew the work of Schoenberg and Gropius Anthony Alpers 1985 From the 1930s through the 1950s a substantial number of forced migrants refugees from Nazism displaced people after World War II and escapees from Communist countries arrived in New Zealand from Europe Among them were an extraordinary group of artists and writers photographers and architects whose European modernism radically reshaped the arts in this country In words and pictures *Strangers Arrive* tells their story Ranging across the arts from photographer Irene Koppel to art dealer and printmaker Kees Hos architect Imric Porsolt to writer Antigone Kefala Leonard Bell takes us inside New Zealand's bookstores and coffeehouses studios and galleries to introduce us to a compelling body of artistic work He asks key questions How were migrants received by New Zealanders How did displacement and settlement in New Zealand transform their work How did the arrival of European modernists intersect with the burgeoning nationalist movement in the arts in New Zealand *Strangers Arrive* introduces us to a talented group of aliens

who were critical catalysts for change in New Zealand culture Stories of Art James Elkins, 2024-07-31 A thoughtful engaging and intimate history of art that offers a critical analysis of the assumptions on which the entire discipline of art history depends Concise and original this accessible second edition continues to act as an antidote to the behemoth art history textbooks of the past Cultures have their own stories about themselves about other cultures and to hear them all is one way to hear the multiple stories that art tells James Elkins persuasively demonstrates there can never be one story of art now that art historians are concerned with gender diversity inclusiveness and decolonization *Stories of Art* is an interactive iconoclastic text encouraging readers to imagine how they would present art history in an age of multiple narratives Elkins discusses decolonizing the discipline representing race and ethnicity Eurocentrism post nationalism and indigenous voices while examining histories of art written in China Persia Turkey and India This new edition features QR codes to 27 short videos that introduce challenging ideas about art and history in a clear and open way encouraging active reading and including ideas for writing exercises and class conversations A must read for students and scholars interested in exploring the cultural function of art history *The Figurative Sculpture of Magdalena Abakanowicz* Joanna Inglot, 2004-03-30 Publisher Description *The Oxford Critical and Cultural History of Modernist Magazines* Peter Brooker, Andrew Thacker, 2009 The first full study of the role of little magazines and their contribution to the making of artistic modernism and the avant garde across Europe this volume is a major scholarly achievement of immense value to those interested in material culture of the twentieth century The Vanguard Messiah Sami Sjöberg, 2015-08-17 In recent years the role of religion in the avant garde has begun to attract scholarly interest The present volume focuses on the work of the Romanian Jewish poet and visual artist Isidore Isou 1925 2007 who founded the lettrist movement in the 1940s The Jewish tradition played a critical part in the Western avant garde as represented by lettrism The links between lettrism and Judaism are substantial yet they have been largely unexplored until now The study investigates the works of a movement that explicitly emphasises its vanguard position while relying on a medieval religious tradition as a source of radical textual techniques It accounts for lettrism's renunciation of mainstream traditions in favour of a subversive tradition in this case Jewish mysticism The religious inclination of lettrism also affects the notion of the avant garde The elements of the Jewish tradition in Isou's theories and artistic production evoke a broader framework where religion and experimental art supplement each other

Portraits of Remembrance Margaret Hutchison, Steven Trout, 2020-04-28 Interdisciplinary collection of essays on fine art painting as it relates to the First World War and commemoration of the conflict Although photography and moving pictures achieved ubiquity during the First World War as technological means of recording history the far more traditional medium of painting played a vital role in the visual culture of combatant nations The public's appetite for the kind of up close frontline action that snapshots and film footage could not yet provide resulted in a robust market for drawn or painted battle scenes Painting also figured significantly in the formation of collective war memory after the armistice Paintings became sites of

memory in two ways first many governments and communities invested in freestanding panoramas or cycloramas that depicted the war or featured murals as components of even larger commemorative projects and second certain paintings whether created by official artists or simply by those moved to do so emerged over time as visual touchstones in the public's understanding of the war Portraits of Remembrance Painting Memory and the First World War examines the relationship between war painting and collective memory in Australia Austria Belgium Canada Croatia France Germany Great Britain New Zealand Russia Serbia Turkey and the United States The paintings discussed vary tremendously ranging from public murals and panoramas to works on a far more intimate scale including modernist masterpieces and crowd pleasing expressions of sentimentality or spiritualism Contributors raise a host of topics in connection with the volume's overarching focus on memory including national identity constructions of gender historical accuracy issues of aesthetic taste and connections between painting and literature as well as other cultural forms

Prague, Capital of the Twentieth Century Derek Sayer, 2013-04-07 Asserts that Prague could well be seen as the capital of the twentieth century describing how the city has experienced and suffered more ways of being modern than perhaps any other metropolis

Rethinking Period Boundaries Lucian George, Jade McGlynn, 2022-03-21 Periodization is an ever present feature of the grammar of history writing As with all grammatical rules the order it imposes can structure but also stifle historical interpretations Though few historians consider their period boundaries as anything more than useful guidelines heuristic artifice all too easily congeals into immovable structure blinkering the historical gaze In this cross disciplinary volume an international group of historians and cultural scholars considers different ways in which accepted period boundaries in modern European history and cultural studies can be challenged and rethought Alongside a theoretical introduction and epilogue the volume contains seven case studies exploring hitherto under researched continuities and discontinuities in the social cultural intellectual literary labour and art history of 19th and 20th century Europe with a particular focus on the continent's East Topics covered include French anti communism peasant memories of serfdom cosmopolitan art in a nationalist age the communist takeover of Poland Russian literary history and national day traditions in East Central Europe To problematize period boundaries the chapters in this volume adopt the perspective of social groups that standard periodization schemes have ignored shine a light on awkward actors who have appeared out of step with canonical understandings of their period consider how historical actors themselves divide up history and how this informs historical practice and explore the difficulties that the non synchronicity of different historical processes can pose for periodization

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity's restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The

criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both Cannibalizing the Canon, 2024-02-06 This rich in depth exploration of Dada's roots in East Central Europe is a vital addition to existing research on Dada and the avant garde Through deeply researched case studies and employing novel theoretical approaches the volume rewrites the history of Dada as a story of cultural and political hybridity border crossings transitions and transgressions across political class and gender lines Dismantling prevailing notions of Dada as a Western movement the contributors to this volume present East Central Europe as the locus of Dada activity and techniques The articles explore how artists from the region pre figured Dada as well as actively cannibalized that is reabsorbed and further hybridized a range of avant garde techniques thus challenging Western cultural hegemony

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