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# Rubian And Soviet Avantgarde

**Jed Rasula**



## **Rubian And Soviet Avantgarde:**

**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

**The Russian Avant-garde**, 2003 **Madrid's Forgotten Avant-Garde** Silvina Schammah Gesser, 2016-04-01 This book explores the role played by artists and intellectuals who constructed and disseminated various competing images of national identity which polarized Spanish society prior to the Civil War The convergence of modern and essentialist discourses and practices especially in literature and poetry in what is conventionally called in Spanish letters The Generation of 27 created fissures between competing views of aesthetics and ideology that cut across political affiliation Silvina Schammah exposes the paradoxes facing Madrid's cultural vanguards as they were torn by their ambition for universality cosmopolitanism and transcendence on the one hand and by the centripetal forces of nationalistic ideologies on the other Taking upon themselves roles to become the disseminators and populizers of radical positions and world views first elaborated and conducted by the young urban intelligentsia their proposed aim of incorporating diverse identities embedded in different cultural constructions and discourse was to have very real and tragic consequences as political and intellectual lines polarized in the years prior to the Spanish Civil War

**Reference Guide to Russian Literature** Neil Cornwell, 2013-12-02 First Published in 1998 This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come It is therefore confidently recommended for addition to reference libraries be they academic or public *Vladimir Markov and Russian Primitivism* Jeremy Howard, Irena Bužinska, Z.S. Strother, 2016-02-11 Hailed as a brilliant theoretician Voldemars Matvejs best known by his pen name Vladimir

Markov was a Latvian artist who spearheaded the Union of Youth a dynamic group championing artistic change in Russia 1910-14 His work had a formative impact on Malevich Tatlin and the Constructivists before it was censored during the era of Soviet realism This volume introduces Markov as an innovative and pioneering art photographer and assembles for the first time five of his most important essays The translations of these hard to find texts are fresh unabridged and authentically poetic Critical essays by Jeremy Howard and Irena Buzinska situate his work in the larger phenomenon of Russian primitivism i.e. the search for the primal This book challenges hardening narratives of primitivism by reexamining the enthusiasm for world art in the early modern period from the perspective of Russia rather than Western Europe Markov composed what may be the first book on African art and Z. S. Strother analyzes both the text and its photographs for their unique interpretation of West African sculpture as a Kantian play of masses and weights The book will appeal to students of modernism orientalism primitivism historiography African art and the history of the photography of sculpture

*Avant-Garde Hamlet* R. S. White, 2015-09-10 Hamlet stands as a high water mark of canonical art yet it has equally attracted rebels and experimenters those avant garde writers dramatists performers and filmmakers who in their adaptations and appropriations seek new ways of expressing innovative and challenging thoughts in the hope that they can change perceptions of their own world One reason for this as the book argues is that the source text that is their inspiration was written in the same spirit Hamlet as a work of art exhibits many aspects of the vanguard movements in every society and artistic milieu an avant garde vision of struggle against conformity which retains an edge of provocative novelty Accordingly it has always inspired unorthodox adaptations and can be known by a neglected portion of the company it keeps the avant garde in every age After placing Hamlet alongside cutting edge works in Shakespeare's time such as Marlowe's Doctor Faustus and Kyd's The Spanish Tragedy chapters deal with the ways in which experimental writers theatre practitioners and film makers have used the play down to the present day to develop their own avant garde visions This is a part of the uncanny ability of Shakespeare's Hamlet to be ever now ever new

*A Dictionary of the Avant-Gardes*, 2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

**On the Museum's Ruins** Douglas Crimp, 1993 What determines the significance of a work of art Does it abide eternally within the work Or is it continually constructed and reconstructed from the outside through the work's presentation The historical shift from autonomous modernist object to postmodernist critique of institutions from artwork to discursive context is the subject of Douglas Crimp's essays and Louise Lawler's photographs in On the Museum's Ruins Taking the museum as paradigmatic institution of artistic modernism Crimp surveys its historical origins and current transformations The new paradigm of postmodernism is elaborated through analyses of art practices broadly conceived not only the practices of artists but also those of critics and curators of international exhibitions and of new or refurbished museums back cover

A Cultural

History of the Avant-Garde in the Nordic Countries 1950-1975, 2016-03-17 A Cultural History of the Avant Garde in the Nordic Countries 1950 1975 is the first publication to deal with the postwar avant garde in the Nordic countries The essays cover a wide range of avant garde manifestations in arts and culture literature the visual arts architecture and design film radio television and the performative arts It is the first major historical work to consider the Nordic avant garde in a transnational perspective that includes all the arts and to discuss the role of the avant garde not only within the aesthetic field but in a broader cultural and political context The cultural politics institutions and new cultural geographies after World War II new technologies and media performative strategies interventions into everyday life and tensions between market and counterculture

**The Danish Avant-Garde and World War II** Kerry Greaves, 2019-03-18 This is the first book to focus on Helhesten The Hell Horse an avant garde artists collective active during the Nazi occupation of Denmark and one of the few tangible connections between radical European art groups from the 1920s to the 1960s The Danes deliberately unskilled painterly abstraction embrace of the tradition of dansk folkelighed the popular and its iterations of egalitarianism and consensus reform called for the political relevance of art and interrogated the ideologies underlying culture itself The group's cultural activism presents an alternative trajectory of continuity which challenges the customary view of World War II as a moment of artistic rupture

**Reorientalism** Nariman Skakov, 2025-10-28 It is commonly believed that Stalinism ended a vibrant period in Soviet avant garde art and literature The triumph of socialist realism in this view curtailed experimentation with aesthetic form and replaced it with a call for clarity accessibility and ideological conformity But Stalin's formula national in form socialist in content gave artists an opening for officially sanctioned formal innovation as long as it drew on the national cultures of the Soviet Union Nariman Skakov offers a new way to understand Soviet modernism showing how writers and artists looked to the East to renew avant garde experimentalism under Stalin He traces how figures such as Victor Shklovsky Aleksandr Rodchenko Varvara Stepanova Dziga Vertov and Sergei Eisenstein responded to the Soviet state's ideological demands by engaging with the traditions of the new socialist republics in Central Asia The concept of national form gave these artists a sanctuary for aesthetic innovation yet this experimentation relied on exoticization of the strangeness of the Soviet East and a fascination with ethnic others Recasting Soviet aesthetics from the vantage point of Central Asia Skakov rethinks orientalism and its relationship to socialism Challenging conventional narratives of the fate of the Soviet avant garde Reorientalism provides a deeply original decentering of modernism

*Children's Culture and the Avant-Garde* Marilyn Strasser Olson, 2013-03-05 This volume explores the mutual influences between children's literature and the avant garde Olson places particular focus on fin de siècle Paris where the Avant garde was not unified in thought and there was room for modernism to overlap with children's literature and culture in the Golden Age The ideas explored by artists such as Florence Upton Henri Rousseau Sir William Nicholson Paula Modersohn Becker and Marc Chagall had been disseminated widely in cultural productions for children their work in turn influenced children's culture These artists turned

to children's culture as a new way of seeing allied to a contemporary interest in international artistic styles Children's culture also has strong ties to decadence and to the grotesque the latter of which became a distinctively Modernist vision This book visits the qualities of the era that were defined as uniquely childlike the relation of childhood to high and low art and the relation of children's literature to fin de siècle artistic trends Topics of interest include the use of non European figures the Golliwogg approaches to religion and pedagogy to oppression and motherhood to Nature in a post Darwinian world and to vision in art and life Olson's unique focus covers new ground by concentrating not simply on children's literature but on how childhood experiences and culture figure in art

**A History of Russian Music** Francis Maes, 2006-02-20 Introduces the general public to the scholarly debate that has revolutionized Russian music history over the past two decades Summarizes the new view of Russian music and provides an overview of the relationships between artistic movements and political ideas

*How to Be Avant-Garde* Morgan Falconer, 2025-02-18 One of Literary Hub's Most Anticipated Books of 2025 The strange story of the twentieth century artists who sought to destroy art by transforming it into the substance of everyday life Art has poisoned our life proclaimed Dutch artist and De Stijl cofounder Theo van Doesburg Reacting to the tumultuous crises of the twentieth century especially the horrors of World War I avant garde artists and writers sought to destroy art by transforming it into the substance of everyday life Following the evolution of these revolutionary groups *How to Be Avant Garde* charts its pioneers and radical ideas From Paris to New York from Zurich to Moscow and Berlin avant gardists challenged the confines of the definition of art along with the confines of the canvas itself Art historian Morgan Falconer starts with the dynamic Futurist founder Filippo Tommaso Marinetti whose manifesto extolling speed destruction and modernity seeded avant gardes across Europe In turn Dadaists Hugo Ball and Emmy Hennings sought to replace art with political cabaret and the Surrealists tried to exchange it for tools to plumb the unconscious He guides us through the Russian Constructivists with their adventures in advertising and utopianism and then De Stijl with the geometric abstractions of Piet Mondrian The Bauhaus broke more boundaries transmuting art into architecture and design Finally the Situationists swapped art for politics with many of their ideas inspiring the 1968 Paris student protests *How to Be Avant Garde* is a journey through the interlocking networks of these richly creative lives with their visions of a better world their sometimes sympathetic but often strange and turbulent conversations and their objects and writings that defied categorization

**Jewish Public Culture in the Late Russian Empire** Jeffrey Veidlinger, 2009-04-14 In the midst of the violent revolutionary turmoil that accompanied the last decade of tsarist rule in the Russian Empire many Jews came to reject what they regarded as the apocalyptic and utopian prophecies of political dreamers and religious fanatics preferring instead to focus on the promotion of cultural development in the present *Jewish Public Culture in the Late Russian Empire* examines the cultural identities that Jews were creating and disseminating through voluntary associations such as libraries drama circles literary clubs historical societies and even fire brigades Jeffrey Veidlinger explores the venues in which prominent cultural figures including Sholem Aleichem Mendele

Moykher Sforim and Simon Dubnov interacted with the general Jewish public encouraging Jewish expression within Russia's multicultural society. By highlighting the cultural experiences shared by Jews of diverse social backgrounds from seamstresses to parliamentarians and in disparate geographic locales from Ukrainian shtetls to Polish metropolises the book revises traditional views of Jewish society in the late Russian Empire

**Staging Nationalism** Kiki Gounaridou, 2005-05-05

When a nation wants to reconnect with a sense of national identity its cultural celebrations including its theatre are often tinged with nostalgia for a cultural high point in its history. Leaders often try to create a neo classical cultural identity. Artificially returning to an imagined pinnacle however can fail to take into account new aspects of national identity such as the infusion of other cultures and languages. This collection of essays discusses the relationship between political power and the construction or subversion of cultural identity. The collection takes a wide historical perspective from distinct periods and cultures from all over the world. A few of the topics examined include how theatre in 18th century Poland tried to reconstitute the identity of an imagined classical heritage clung to by Polish nobles how festival practices during the French Revolution tried to give meaning to recent events and rein in anxiety about split loyalties how Athenian prologues cemented early American culture how romantic admiration of peasant culture spread from Germany throughout Europe how Greek tragedy in postwar Japan reflects the conflict of Japan's imposed identity as a Western style democracy with its prewar identity as a samurai nation and how Mexican archeological performance links the indigenous past with a post revolutionary identity as a mixed race country

*Radical History and the Politics of Art* Gabriel Rockhill, 2014-07-15

Gabriel Rockhill opens new space for rethinking the relationship between art and politics. Rather than understanding the two spheres as separated by an insurmountable divide or linked by a privileged bridge Rockhill demonstrates that art and politics are not fixed entities with a singular relation but rather dynamically negotiated sociohistorical practices with shifting and imprecise borders. *Radical History and the Politics of Art* proposes a significant departure from extant debates on what is commonly called art and politics and the result is an impressive foray into the force field of history in which cultural practices are meticulously analyzed in their social and temporal dynamism without assuming a conceptual unity behind them. Rockhill thereby develops an alternative logic of history and historical change as well as a novel account of social practices and a multidimensional theory of agency. Engaging with a diverse array of intellectual artistic and political constellations this tour de force diligently maps the various interactions between different dimensions of aesthetic and political practices as they intertwine and sometimes merge in precise fields of struggle

**Politics of Culture and the Spirit of Critique** Gabriel Rockhill, 2014

Gabriel Rockhill opens new space for rethinking the relationship between art and politics. Rather than understanding the two spheres as separated by an insurmountable divide or linked by a privileged bridge Rockhill demonstrates that art and politics are not fixed entities with a singular relation but rather dynamically negotiated sociohistorical practices with shifting and imprecise borders. *Radical History and the Politics of Art* proposes a significant departure from extant debates on what is

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*Outside Literary Studies* Andy Hines, 2022-05-13 A timely reconsideration of the history of the profession *Outside Literary Studies* investigates how midcentury Black writers built a critical practice tuned to the struggle against racism and colonialism This striking contribution to Black literary studies examines the practices of Black writers in the mid twentieth century to revise our understanding of the institutionalization of literary studies in America Andy Hines uncovers a vibrant history of interpretive resistance to university based New Criticism by Black writers of the American left These include well known figures such as Langston Hughes and Lorraine Hansberry as well as still underappreciated writers like Melvin B Tolson and Doxey Wilkerson In their critical practice these and other Black writers levied their critique from outside venues behind the closed doors of the Senate Permanent Subcommittee on Investigations in the classroom at a communist labor school under FBI surveillance and in a host of journals From these vantages Black writers not only called out the racist assumptions of the New Criticism but also defined Black literary and interpretive practices to support communist and other radical world making efforts in the mid twentieth century Hines s book thus offers a number of urgent contributions to literary studies it spotlights a canon of Black literary texts that belong to an important era of anti racist struggle and it fills in the pre history of the rise of Black studies and of ongoing Black dissent against the neoliberal university

2016 Günter Berghaus, 2016-05-24 Volume 6 2016 is an open issue with an emphasis on Nordic countries Denmark Finland Lithuania Estonia Iceland Four essays focus on Russia two on music other contributions are concerned with Egypt USA and Korea Furthermore there are sections on Futurist archives Futurism in caricatures and Futurism in fiction



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