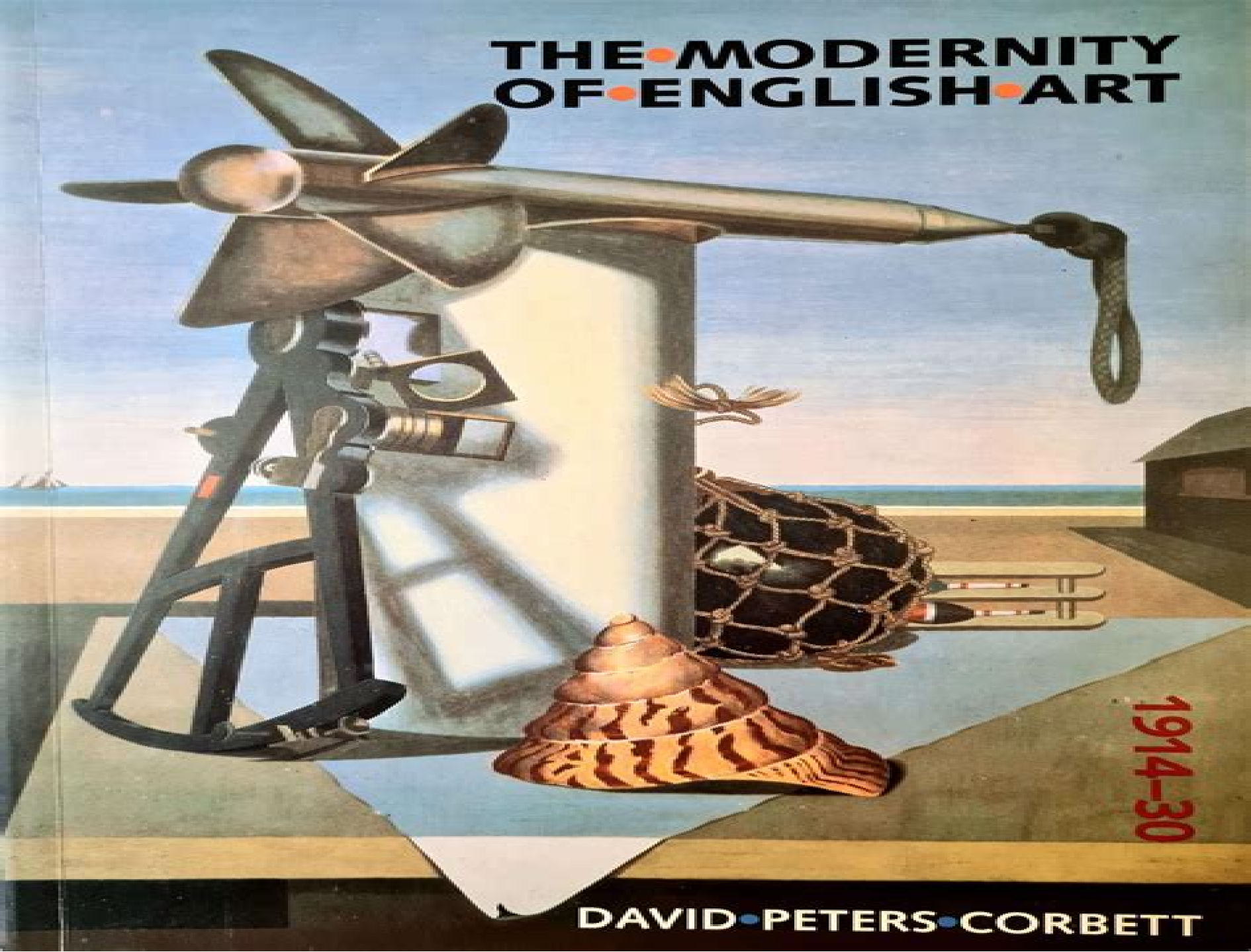


THE MODERNITY OF ENGLISH ART



1914-30

DAVID PETERS CORBETT

Modernity Of English Art 1914 3

Rebecca Searle



Modernity Of English Art 1914 3:

The Modernity of English Art, 1914-30 David Peters Corbett, 1997 The modernity of English art reconceptualises the history of English painting from 1914 to the end of the 1920s Whereas most accounts have tended to see the period as marked by a tension between the native tradition and Modernism this ground breaking book rethinks the 1920s by situating both Modernist and non Modernist painters within a wider cultural history Established figures such as Paul Nash Edward Wadsworth and Wyndham Lewis as well as lesser known artists like Charles Sims John Armstrong and Ethelbert White are discussed and illustrated in a series of innovative readings within this context The modernity of English art offers a new account of painting in England after 1914 and argues for a strongly revisionist view of the significance of the modern during this important but neglected period in English art

English Art, 1860-1914 David Peters Corbett, Lara Perry, 2000 In one of the first studies of its kind Orphan texts seeks to insert the orphan and the problems its existence poses in the larger critical areas of the family and childhood in Victorian culture In doing so Laura Peters considers certain canonical texts alongside lesser known works from popular culture in order to establish the context in which discourses of orphanhood operated The study argues that the prevalence of the orphan figure can be explained by considering the family The family and all it came to represent legitimacy race and national belonging was in crisis In order to reaffirm itself the family needed a scapegoat it found one in the orphan figure As one who embodied the loss of the family the orphan figure came to represent a dangerous threat to the family and the family reaffirmed itself through the expulsion of this threatening difference Orphan texts will be of interest to final year undergraduates postgraduates academics and those interested in the areas of Victorian literature Victorian studies postcolonial studies history and popular culture

London, Modernism, and 1914 Michael J. K. Walsh, 2010-05-06 A new take on the impact of war on the London art and literary scene and the emergence of modernism first published in 2010

A Companion to British Art David Peters Corbett, 2016-02-16 This companion is a collection of newly commissioned essays written by leading scholars in the field providing a comprehensive introduction to British art history A generously illustrated collection of newly commissioned essays which provides a comprehensive introduction to the history of British art Combines original research with a survey of existing scholarship and the state of the field Touches on the whole of the history of British art from 800 2000 with increasing attention paid to the periods after 1500 Provides the first comprehensive introduction to British art of the eighteenth nineteenth and twentieth centuries one of the most lively and innovative areas of art historical study Presents in depth the major preoccupations that have emerged from recent scholarship including aesthetics gender British art s relationship to Modernity nationhood and nationality and the institutions of the British art world

Apocalypse in British Art and Visual Culture in the Early Twentieth Century Thomas Bromwell, 2024-11-29 This book is the first substantial study of the presence and relationship with the concepts of apocalypse eschatology and millennium in modern British art from 1914 to 1945 addressing how and why practitioners in both religious

and secular spheres turned to the subjects The volume examines British art and visual culture's relationship with the then contemporary anxieties and hopes regarding the orientation of society and culture arguing that there is an acute relationship to the particular forms of cultural discourse of eschatology apocalypse and millennium Chapters identify the continued relevance of religion and religious themes in British art during the period and demonstrate that eschatology apocalypse and millennium were thriving and surprisingly mainstream concepts in the period that remained vital in early to mid twentieth century society and culture This book is a research monograph aimed at an audience of scholars and graduate students already familiar with the core focus of modern British art and cultural histories especially those working on the late nineteenth and early twentieth centuries or the concepts of apocalypse eschatology and millennium in Theology Sociology or other disciplinary settings It will also be of interest to scholars and students working on war and visual culture or histories of imperialism It will benefit scholars of early twentieth century British art demonstrating the intersection of art and religion in the modern era and critically qualifies the standard secular canon and narrative of modern British art and the general neglect of religion in existing art historical literature

Art, Propaganda and Aerial Warfare in Britain during the Second World War Rebecca Searle, 2020-07-23 The War Artists Advisory Committee WAAC were responsible for the production of some of the most iconic images of the Second World War Despite its rich historical value this collection has been poorly utilised by historians and hasn't been subjected to the levels of analysis afforded to other forms of wartime culture This innovative study addresses this gap by bringing official war art into dialogue with the social economic and military histories of the Second World War Rebecca Searle explores the tensions between the documentarist and propagandistic roles of the WAAC in their representation of aerial warfare in the battle for production the Battle of Britain the Blitz and the bombing of Germany Her analyses demonstrate that whilst there was a strong correlation between war art and propaganda the WAAC depicted many aspects of experience that were absent from wartime propaganda such as class divisions within the services gendered hierarchies within industries civilian death and the true nature of the bombing of Germany In addition she shows that propagandistic constructions were not entirely separate from lived experience but reflected experience and shaped the way that individuals made sense of the war Accessibly written highly illustrated and packed with valuable examples of the use of war art as historical source this book will enhance our understanding of the social and cultural history of Britain during the Second World War

Nothing but the Clouds Unchanged Gordon Hughes, Philipp Blom, 2014-11-25 Much of how World War I is understood today is rooted in the artistic depictions of the brutal violence and considerable destruction that marked the conflict Nothing but the Clouds Unchanged examines how the physical and psychological devastation of the war altered the course of twentieth century artistic Modernism Following the lives and works of fourteen artists before during and after the war this book demonstrates how the conflict and the resulting trauma actively shaped artistic production Featured artists include Georges Braque Carlo Carrà Otto Dix Max Ernst George

Grosz Ernst Ludwig Kirchner Oskar Kokoschka K the Kollwitz Fernand L ger Wyndham Lewis Andr Masson L szl Moholy Nagy Paul Nash and Oskar Schlemmer Materials from the Getty Research Institute s special collections including letters popular journals posters sketches propaganda books and photographs situate the works of the artists within the historical context both personal and cultural in which they were created The volume accompanies a related exhibition on view at the Getty Research Institute Gallery from November 25 2014 to April 19 2015 *Modernism for the Masses* Jody Patterson, 2020-11-17 A mural renaissance swept the United States in the 1930s propelled by the New Deal Federal Art Project and the popularity of Mexican muralism Perhaps nowhere more than in New York City murals became a crucial site for the development of abstract painting Artists such as Stuart Davis Arshile Gorky Willem de Kooning and Lee Krasner created ambitious works for the Williamsburg Housing Project Floyd Bennett Field Airport and the 1939 World s Fair *Modernism for the Masses* examines the public murals realized and unrealized of these and other abstract painters and the aesthetic controversy political influence and ideological warfare that surrounded them Jody Patterson transforms standard narratives of modernism by reasserting the significance of the 1930s and explores the reasons for the omission of the mural s history from chronicles of American art Beautifully illustrated with the artists murals and little known archival photographs this book recovers the radical idea that modernist art was a vital part of everyday life **"British Music and Modernism, 1895?960 "** Matthew Riley, 2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization Wyndham Lewis and the Cultures of Modernity Dr Nathan Waddell, Ms Alice Reeve-Tucker, Professor Andrzej Gasiorek, 2013-05-28 Making a strong case for a revaluation of Wyndham Lewis 1882 1957 this collection argues that significant aspects of Lewis s writing painting and thinking have not yet received the attention they deserve The contributors explore Lewis s contributions to the production and circulation of modernism and assess the links between Lewis s writing and painting and the work of other key contemporary figures to position Lewis not only as one of the first twentieth century cultural critics but also as one who anticipated the work of the Frankfurt School and other social theorists Familiar topics and themes such as Vorticism receive fresh appraisals and Lewis s significance as a philosopher critic novelist and artist becomes fully realized in the context of his associations with important figures such as John Rodker Charlie Chaplin Evelyn Waugh Naomi Mitchison and Rebecca West Lewis emerges as a figure whose writings on politics corporate patronage shell

shock anthropology art and cinema extend their influence into the late twentieth and early twenty first centuries *Poetry in the Museums of Modernism* Catherine E. Paul, 2002 How modernist writers experienced the Louvre the British Museum and the Museum of Natural History and how these museums influenced their writing **The Historical Contexts and Contemporary Uses of Mass Observation** Lucy D. Curzon, Benjamin Jones, 2024-10-17 The Historical Contexts and Contemporary Uses of Mass Observation embraces new approaches and themes that highlight Mass Observation's long history as an innovative research organization a social movement and an archival project Spanning the period from Mass Observation's inception to the present day essay authors discuss a wide range of topics including anthropology history popular politics cultural studies literature selfhood emotion art and visual studies Indeed what emerges across this volume is confirmation that engagement with Mass Observation whether its historical materials or those produced in the last decade is crucial to understanding the vast array of experiences that make up British life *Sport and modernism in the visual arts in Europe, c. 1909-39* Bernard Vere, 2018-03-06 This book highlights sport as one of the key inspirations for an international range of modernist artists Sport emerged as a corollary of the industrial revolution and developed into a prominent facet of modernity as it spread across Europe at the turn of the twentieth century It was celebrated by modernists both for its spectacle and for the suggestive ways in which society could be remodelled on dynamic active and rational lines Artists included sport themes in a wide variety of media and frequently referenced it in their own writings Sport was also political most notably under fascist and Soviet regimes but also in democratic countries and the works produced by modernists engage with various ideologies This book provides new readings of aspects of a number of avant garde movements including Italian futurism cubism German expressionism Le Corbusier's architecture Soviet constructivism Italian rationalism and the Bauhaus **History in Practice 2nd edition** Ludmilla Jordanova, 2016-07-28 Exploring the breadth and complexities of history as a field of study History in Practice demystifies what historians actually do and the tasks they take on This study written by one of the most acute practitioners in the field examines not only the academic discipline but also engages with the use of historical ideas in the wider world The new edition features A new chapter on history in the digital age covering the use of information technology in historical practice Extended coverage of the relationships between history and other disciplines Fresh material on current trends in the practice of history Over 35 new illustrations spread throughout the book drawn from around the world This book is essential reading for all students seeking an understanding of history as a discipline *Modernism, Magazines, and the British Avant-garde* Faith Binckes, 2010-05-20 Based on the author's thesis doctoral Oxford University 2000 **Life, Times and Work of William Gillies, 1898-1973** Andrew McPherson, 2024-11-30 For seventy years William Gillies has been seen as a placid painter of landscape and decorative still life Andrew McPherson explodes this view to reveal a modernist whose response to the instabilities and violence of modernity touched universals of human experience Gillies' idiom was shaped by institutions for artistic production unique to Scotland But it was the politics of

Scotland's connections to the rest of the British Isles that produced his mythic and misleading reputation. New paintings and new meanings are uncovered placing the micro effects of modernity on mental health, family and community in the wider contexts of war, nationalism and public patronage. McPherson also shows how this changing world led Gillies towards new applications of modernist expression. Lavishly illustrated and referencing almost one thousand works, this major reappraisal is an indispensable source on the cultural politics of a four nation state and the reception of modernism in Britain.

Women, Modernism and British Poetry, 1910-1939 Jane Dowson, 2017-03-02. Primarily a literary history, *Women, Modernism and British Poetry 1910-1939* provides a timely discussion of individual women poets who have become or are becoming well known as their works are reprinted but about whom little has yet been written. This volume recognizes the contributions overlooked previously of such British poets as Anna Wickham, Nancy Cunard, Edith Sitwell, Mina Loy, Charlotte Mew, May Sinclair, Vita Sackville-West and Sylvia Townsend Warner and the impact of such American poets as H.D., Amy Lowell, Edna St. Vincent Millay, Marianne Moore and Laura Riding on literary practice in Britain. This book primarily maps the poetry scene in Britain but identifies the significance of the network of writers between London, New York and Paris. It assesses women's participation in the diversity of modernist developments which include avant-garde experiments, quiet but subtly challenging formalism and assertive new woman voices. It not only chronicles women's poetry but also their publications and involvement in running presses, bookshops and writing criticism. Although historically situated, it is written from the perspective of contemporary debates concerning the interface of gender and modernism. The author argues that a cohering aesthetic of the poetry is a denial of femininity through various evasions of gendered identity such as masking male and female impersonations and the rupturing of realist modes.

The Avant-Garde in Interwar England Michael T. Saler, 2001-05-24. *The Avant-Garde in Interwar England* addresses modernism's ties to tradition, commerce, nationalism and spirituality through an analysis of the assimilation of visual modernism in England between 1910 and 1939. During this period a debate raged across the nation concerning the purpose of art in society. On one side were the aesthetic formalists led by members of London's Bloomsbury Group who thought art was autonomous from everyday life. On the other were England's so-called medieval modernists, many of them from the provincial North who maintained that art had direct social functions and moral consequences. As Michael T. Saler demonstrates in this fascinating volume, the heated exchange between these two camps would ultimately set the terms for how modern art was perceived by the British public. Histories of English modernism have usually emphasized the seminal role played by the Bloomsbury Group in introducing, celebrating and defining modernism, but Saler's study instead argues that during the watershed years between the World Wars, modern art was most often understood in the terms laid out by the medieval modernists. As the name implies, these artists and intellectuals closely associated modernism with the art of the Middle Ages, building on the ideas of John Ruskin, William Morris and other nineteenth-century romantic medievalists. In their view, modernism was a spiritual, national and economic movement, a new and different artistic

sensibility that was destined to revitalize England's culture as well as its commercial exports when applied to advertising and industrial design. This book then concerns the busy intersection of art trade and national identity in the early decades of twentieth century England. Specifically it explores the life and work of Frank Pick, managing director of the London Underground, whose famous patronage of modern artists, architects and designers was guided by a desire to unite nineteenth century arts and crafts with twentieth century industry and mass culture. As one of the foremost adherents of medieval modernism, Pick converted London's primary public transportation system into the culminating project of the arts and crafts movement. But how should today's readers regard Pick's achievement? What can we say of the legacy of this visionary patron who sought to transform the whole of sprawling London into a post-impressionist work of art? And was medieval modernism itself a movement of pioneers or dreamers? In its bold engagement with such questions, *The Avant Garde in Interwar England* will surely appeal to students of modernism, twentieth century art, the cultural history of England and urban history.

Edinburgh Companion to the First World War and the Arts Ann-Marie Einhaus, 2017-05-24. A new exploration of literary and artistic responses to WW1 from 1914 to the present. This authoritative reference work examines literary and artistic responses to the war's upheavals across a wide range of media and genres from poetry to pamphlets, sculpture to television, documentary and requiems to war reporting. Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter-war period, the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and where appropriate pursue their inquiry into the present day. In 6 sections covering Literature, the Visual Arts, Music, Periodicals and Journalism, Film and Broadcasting, and Publishing and Material Culture, a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time and how far later works of art are responses not only to the war itself but to earlier cultural production. **Key Features:** Offers new insights into the breadth and depth of artistic responses to WWI; Establishes links and parallels across a wide range of different media and genres; Emphasises the development of responses in different fields from 1914 to the present.

AngloModern Janet Wolff, 2018-05-31. Early twentieth century art and art practice in Britain and the United States were, Janet Wolff asserts, marginalized by critics and historians in very similar ways after the rise of post-Cubist modern art. In a masterly book on the sociology of modernism, Wolff explores work that was primarily realist and figurative and investigates the social, institutional, political and aesthetic processes by which that art fell by the wayside in the postwar period. Throughout she shows that questions of gender and ethnicity play an important role in critical, curatorial and historical evaluations. For example, Wolff finds that the work of the artists central to the development of the Whitney Museum was relegated to a secondary status in the postwar period when realism was labeled feminine in contrast to the aggressive masculinity of abstract expressionism. The three key periods considered in *AngloModern* are the early twentieth century,

when modernist art and existing and new realist traditions coexisted in a certain tension the postwar period in which modernism claimed superiority over realism and the late twentieth century when a retrieval of the realist and figurative traditions seemed to occur Wolff concludes by considering this re emergence as well as the limitations of earlier discussions of the struggles of realist and figurative art to endure the currents of modernism

Unveiling the Power of Verbal Artistry: An Emotional Sojourn through **Modernity Of English Art 1914 3**

In a global inundated with screens and the cacophony of instantaneous connection, the profound power and mental resonance of verbal artistry usually fade in to obscurity, eclipsed by the continuous barrage of noise and distractions. However, located within the lyrical pages of **Modernity Of English Art 1914 3**, a fascinating work of literary beauty that pulses with organic emotions, lies an wonderful journey waiting to be embarked upon. Composed with a virtuoso wordsmith, that exciting opus manuals visitors on a psychological odyssey, gently revealing the latent potential and profound affect embedded within the complex web of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is main styles, dissect their fascinating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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Modernity Of English Art 1914 3 Introduction

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