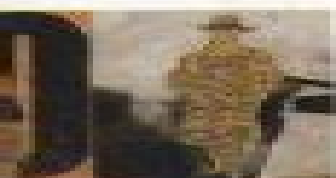


Dada

The Coordinates of Cultural Politics



EDITED BY STEPHEN C. FOSTER

Dada Vol I The Coordinates Of Cultural Politics

Will Norman



Dada Vol I The Coordinates Of Cultural Politics:

Dada Culture ,2016-08-01 How Dada is to break its cultural accommodation and containment today necessitates thinking the historical instances through revised application of critical and theoretical models The volume *Dada Culture Critical Texts on the Avant Garde* moves precisely by this motive bringing together writings which insist upon the continuity of the early twentieth century moment now at the start of the twenty first Engaging the complex and contradictory nature of Dada strategies instanced in the linguistic gaming and performativity of the movement s initial formation and subsequently isolating the specific from the general with essays focusing on Ball Tzara Serner Hausmann Dix Heartfield Schwitters Baader Cravan and the exemplary Duchamp the political philosophy of the avant garde is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness relevance validity and effective or otherwise oppositionality of Dada s infamous anti stance The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada as what is often exhaustive historical data is forced to rethink realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth century animal anarchic thought the testing and cultural placement of thoughts upon the virtual and the eventual implications for the once blissfully unproblematic idea of expression From the opening provocative proposition that historically Dada may have been the falsest of all false paths the volume rounds to dispute such condemnation as demarcation continues not only of Dada s embeddedness in western culture but more precisely of the location of Dada culture Ten critical essays by Cornelius Partsch John Wall T J Demos Anna Schaffner Martin I Gaughan Curt Germundson Stephen C Foster Dafydd Jones Joel Freeman and David Cunningham are supplemented by the critical bibliography prepared by Timothy Shipe which documents the past decade of Dada scholarship and in so doing provides a valuable resource for all those engaged in Dada studies today

DADA, Surrealism, and the Cinematic Effect R. Bruce Elder,2015-10-15 This book deals with the early intellectual reception of the cinema and the manner in which art theorists philosophers cultural theorists and especially artists of the first decades of the twentieth century responded to its advent While the idea persists that early writers on film were troubled by the cinema s lowly form this work proposes that there was another largely unrecognized strain in the reception of it Far from anxious about film s provenance in popular entertainment some writers and artists proclaimed that the cinema was the most important art for the moderns as it exemplified the vibrancy of contemporary life This view of the cinema was especially common among those whose commitments were to advanced artistic practices Their notions about how to recast the art media or the forms forged from those media s materials and the urgency of doing so formed the principal part of the conceptual core of the artistic programs advanced by the vanguard art movements of the first half of the twentieth century This book a companion to the author s previous *Harmony Dissent* examines the Dada and Surrealist movements as responses to the advent of the cinema German Colonialism, Visual Culture, and Modern Memory Volker Langbehn,2010-07-01

There is no overarching master narrative in understanding the history of German colonialism and over the past decade the study of Germany's colonial past has experienced a dramatic transformation in its scope of inquiry. Influenced by new theoretical and methodological approaches to the study of race, nationalism and globalization, these new studies initiate a process of reevaluating and redefining the parameters within which German Colonialism is understood. The role of visual materials in particular is ideal for exploring the porousness of disciplinary boundaries, though visual culture studies pertaining to German history and especially German colonialism have previously been almost completely neglected. Investigating visual communication and mass culture, print culture and suggestive racial politics, racial aesthetics, racial politics and early German film, racial continuity and German film and photography, *German Colonialism Visual Culture and Modern Memory* offers compelling evidence of a German society between 1884 and 1919 that produced vibrant and heterogeneous and at times contradictory cultures of colonialism. This collection of new essays illustrates the dramatic changes and vast array of perspectives that have recently emerged in the study of German colonialism. In documenting the latest cutting edge research of German colonial history, the contributors to this volume prove wrong the persistent assumptions that the creation of Germany's colonial empire did not have any lasting impact on German political and cultural life. Their essays document how colonialism in its various forms was entwined with the inner workings of modern German life and society, especially through the cultural and technical innovations of its time. In contrast to existing research, these studies show that colonial Germany played a significant role in shaping German perceptions of racial difference, influenced German support for World War I and facilitated the construction of German nationalism. *German Colonialism Visual Culture and Modern Memory* uniquely demonstrates that the visual culture of colonialism is closely linked to the fascination with new modes of seeing and the enigma of visual experience that have become trademarks of modernity. **Dada 1916 in Theory** Dafydd Jones, 2014. This book presents theoretical engagements with Dada, the cultural formation routinely characterised as revolutionary in order to contest perpetuated assumptions that underlie the popular myth. *Across the Great Divide* Rhys Davies, Christopher Townsend, Alexandra Trott, 2014-10-21. There's nothing pure about modernism. For all the later critical emphasis upon medium specificity, modernist artists in their own times revel in the exchange of motifs and tropes from one kind of art to another; they revel in staging events where different media play crucial roles alongside each other, where different media interfere with each other to spark new and surprising experiences for their audiences. This intermediality and multi-media activity is the subject of this important collection of essays. The authoritative contributions cover the full historical span of modernism from its emergence in the early twentieth century to its after-shocks in the 1960s. Studies include Futurism's struggle to create an art of noise for the modern age; the radical experiments with poetry, painting and ballet staged in Paris in the early 1920s; the relationship of poetry to painting in the work of a neglected Catalan artist in the 1930s; the importance of architecture to new conceptions of performance in 1960s Happenings; and the complex exchange

between film music and sadomasochism that characterises Andy Warhol's Exploding Plastic Inevitable

The Parisian Avant-Garde in the Age of Cinema, 1900-1923 Jennifer Wild, 2023-04-28 The first decades of the twentieth century were pivotal for the historical and formal relationships between early cinema and Cubism mechanomorphism abstraction and Dada To examine these relationships Jennifer Wild's interdisciplinary study grapples with the cinema's expanded identity as a modernist form defined by the concept of horizontality Found in early methods of projection film exhibition and in the film industry's penetration into cultural life by way of film stardom advertising and distribution cinematic horizontality provides a new axis of inquiry for studying early twentieth century modernism Shifting attention from the film to the horizon of possibility around behind and beyond the screen Wild shows how canonical works of modern art may be understood as responding to the changing characteristics of daily life after the cinema Drawing from a vast popular cultural cinematic and art historical archive Wild challenges how we have told the story of modern artists earliest encounter with cinema and urges us to reconsider how early projection film stardom and film distribution transformed their understanding of modern life representation and the act of beholding By highlighting the cultural ideological and artistic forms of interpellation and resistance that shape the phenomenology of a wartime era *The Parisian Avant Garde in the Age of Cinema 1900 1923* provides an interdisciplinary history of radical form This book also offers a new historiography that redefines how we understand early cinema and avant garde art before artists turned to making films themselves The first decades of the twentieth century were pivotal for the historical and formal relationships between early cinema and Cubism mechanomorphism abstraction and Dada To examine these relationships Jennifer Wild's interdisciplinary study grapples

Women in Dada Naomi Sawelson-Gorse, 2001 his book is the first to make the case that women's changing role in European and American society was critical to Dada

The Avant-Garde and the Margin Sanja Bahun-Radunovic, V.G. Julie Rajan, 2009-03-26 The collection of essays *The Avant garde and the Margin New Territories of the Modernist Avant garde* refigures the critical and historical picture of the modernist avant garde by introducing a variety of less commonly discussed geo artistic sites and dynamics The contributors explore the multifaceted relations established between the avant garde centers France Germany England and others and their counterparts in the cultural periphery Greece India Japan Poland Quebec Romania and the former Yugoslavia as well as the unique artistic and literary dialogues which these encounters engendered The primary concern of the anthology is the set of relations established between the center and the margin the redefinition of which was pivotal for the formulation of the modernist avant garde aesthetic project itself While enriching the kaleidoscopic picture of modernism the essays in this collection also offer new methodological approaches to this polychrome cultural image In this way the collection avoids the pitfalls of both the traditional diffusionist Eurocentric model of the world and the more recent over relativization of the positions of the margin and the center In their stead the anthology proposes a hermeneutics of encounter that is simultaneously spatial and historical aware of its limits but convinced of its own necessity

Jewish Dimensions in Modern Visual Culture Rose-Carol Washton Long, Matthew Baigell, Milly Heyd, 2010 A fascinating look at key aspects of visual culture in modern Jewish history

Crisis and the Arts: Dada Zurich, a clown's game from nothing Stephen C. Foster, 1996 Launches an eight volume series on the rebellious art form created during World War I by artists and writers in Zurich reacting to the horror of war the onslaught of new technology and the stifling aesthetics of futurism and cubism In 11 essays provides parameters for the historical and sociological context of the movement its manifestation in visual arts theater the media and literature the correspondence between the actual works and the various manifestos and the relevance of studying the phenomenon to present concerns Illustrated in black and white Annotation copyrighted by Book News Inc Portland OR

Transatlantic Aliens Will Norman, 2016-11-27 A cogent and innovative account of the politics of literary and artistic modernism in the early years of the Cold War an exceptional book

Transatlantica In *Transatlantic Aliens* Will Norman reorients our understanding of midcentury American culture by thinking dialectically about the interfusion of aesthetic and intellectual practices across both the cultural hierarchy and the Atlantic Norman relays this critical narrative through a series of interlinked case studies of key figures including C L R James Theodor Adorno George Grosz Raymond Chandler Simone de Beauvoir Vladimir Nabokov and Saul Steinberg He discovers the strange afterlives of European modernism in disorientating and uncanny juxtapositions the aesthetics of French symbolism flicker among the neon signs of a small town in the dead of night and echoes of Mondrian's grids are observed in the form of a boardroom sales chart At the heart of *Transatlantic Aliens* is a conception of alienation that encompasses both its political and aesthetic valences What unites the exilic figures it addresses is the desire to transform the practical experience of alienation into a positive resource for criticizing and coping with a reconfigured postwar landscape Addressed to scholars and readers of American and comparative literatures as well as of cultural history and visual culture the book combines assessments of individual artworks novels and other texts with more distant readings spanning time and space A gallery of color plates beautifully illuminates the book's analysis Examining hardboiled fiction through Flaubert New Yorker cartoons through modernist painting and Bette Davis through Hegel and Marx *Transatlantic Aliens* challenges and changes the way we understand modernism's place in midcentury American culture

Dada and Beyond, Volume 2 Elza Adamowicz, Eric Robertson, 2015-06-24 International iconoclastic inventive born out of the institutionalised madness of the First World War Dada erupted in cities throughout Europe and the USA creating shock waves that offended polite society and destabilised the cultural and political status quo In spite of its sporadic and ephemeral character its rich and diverse legacy is still powerfully felt nearly a century later Following on from *Dada and Beyond Volume 1* *Dada Discourses* the sixteen essays in this collection provide critical examinations of Dada placing particular emphasis on the ongoing impact of its creative output The chapters examine its pivotal figures as well as its more peripheral protagonists their different geographic locations and the extraordinary diversity of their practices that included poetry painting printmaking dance performance

theatre textiles readymades photomontage and cinema As the book's authors reveal Dada not only anticipates Surrealism but also foreshadows an extraordinary array of more recent tendencies including action painting conceptual art outsider art performance art environmental and land art In its privileging of chance and automatism its rejection of formal artistic institutions its subversive exploitation of mass media and its constant self reconstitution and self redefinition Dada deserves to be seen as a cultural phenomenon that is still powerfully relevant in the twenty first century

Weldon Kees and the Arts at Midcentury Daniel A. Siedell, 2003-01-01 Born in 1914 in Beatrice Nebraska and presumed dead in 1955 when he apparently leapt from the Golden Gate Bridge Weldon Kees has become one of the better known unknown American poets of the twentieth century his fiction and poetry largely kept alive by other poets But Kees was also that rare artist who excelled in many genres and media a skillful painter filmmaker jazz musician and composer He was a gifted critic as well and his criticism bears the marks of his own deep and broad engagement with the arts Weldon Kees and the Arts at Midcentury is the first book to reflect the full range and reach of Kees's artistic activities Bringing together writers from various disciplines art historians poets literary critics curators and cultural scholars including Dore Ashton James Reidel Dana Gioia and Stephen C Foster this volume offers a wide variety of perspectives through which to evaluate the meaning and significance of Kees's achievement Although the essays themselves partake of the diversity of Kees's impact on the culture all agree on one fundamental point any history of postwar American culture that neglects Kees's multifaceted contribution is ultimately incomplete

Art Journal, 1960

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

Crisis and the Arts Stephen C. Foster, 1996 Launches an eight volume series on the rebellious art form created during World War I by artists and writers in Zurich reacting to the horror of war the onslaught of new technology and the stifling aesthetics of futurism and cubism In 11 essays provides parameters for the historical and sociological context of the movement its

manifestation in visual arts theater the media and literature the correspondence between the actual works and the various manifestos and the relevance of studying the phenomenon to present concerns Illustrated in black and white Annotation copyrighted by Book News Inc Portland OR

Dada Magazines Emily Hage, 2022-12 Dada magazines made Dada what it was diverse non hierarchical transnational and defiant of the most fundamental artistic conventions This book the first of its kind to critically examine the place of Dada periodicals within the art movement redefines the story of Dada by demonstrating the centrality of these graphically inventive provocative periodicals Dada New York Dada Dada Jok and dozens more that began crossing enemy lines during World War I Anchored in close material analysis within a historical and theoretical framework Dada Magazines models a novel multifaceted methodology for assessing many kinds of periodicals The book traces how the Dadaists Marcel Duchamp Tristan Tzara Dragan Aleksic Hannah Hoch and many others compiled printed distributed and exchanged these publications At the same time it recognizes the journals as active agents that engendered the Dada network and its thematic chronological structure captures the constant exchanges that took place in this network With in depth scrutiny of these magazines and 1970s Dadazines inspired by them Dada Magazines is a vital source in the histories of art and design periodical studies and modernist studies

Sacred Surrealism, Dissidence and International Avant-Garde Prose Vivienne Brough-Evans, 2016-05-05 Vivienne Brough Evans proposes a compelling new way of reevaluating aspects of international surrealism by means of the category of *divin fou* and consequently deploys theories of sacred ecstasy as developed by the Collège de Sociologie 1937-39 as a critical tool in shedding new light on the literary oeuvre of non French writers who worked both within and against a surrealist framework The minor surrealist genre of prose literature is considered herein rather than surrealism's mainstay poetry with the intention of fracturing preconceptions regarding the medium of surrealist expression The aim is to explore whether International surrealism can begin to be more fully explained by an occluded strain of dissident surrealist thought that searches outside the self through the affects of ekstasis Bretonian surrealism is widely discussed in the field of surrealist studies and there is a need to consider what is left out of surrealist practice when analysed through this Bretonian lens The Collège de Sociologie and Georges Bataille's theories provide a model of such elements of dissident surrealism which is used to analyse surrealist or surrealist influenced prose by Alejo Carpentier Leonora Carrington and Gellu Naum respectively representing postcolonial feminist and Balkan locutions The Collège and Bataille's dissident surrealism diverges significantly from the concerns and approach towards the subject explored by surrealism Using the concept of ekstasis to organise Bataille's theoretical ideas of excess and inner experience and the Collège's thoughts on the sacred it is possible to propose a new way of reading types of International surrealist literature many of which do not come to the forefront of the surrealist literary oeuvre

Dada Presentism Maria Stavrinaki, 2016-04-20 Dada is often celebrated for its strategies of shock and opposition but in Dada Presentism Maria Stavrinaki provides a new picture of Dada art and writings as a lucid reflection on history and the role of art within it The

original Berlin based Dadaists acute historical consciousness and their modern experience of time she contends anticipated the formulations of major historians such as Reinhart Koselleck and more recently François Hartog The book explores Dada temporalities and concepts of history in works of art artistic discourse and in the photographs of the Berlin Dada movement These photographs including the famous one of the First International Dada Fair are presented not as simple transparent documents but as formal deployments conforming to a very concrete theory of history This approach allows Stavrinaki to link Dada to more contemporary artistic movements and practices interested in history and the archive At the same time she investigates what seems to be a real oxymoron of the movement its simultaneous claim to the ephemeral and its compulsive writing of its own history In this way Dada Presentism also interrogates the limits between history and fiction

Dada bodies Elza Adamowicz, 2019-03-14 This is the first comprehensive study of bodily images in Dada Travelling between the international centres of the movement from Zurich to Berlin Paris to New York it examines a diverse range of media including art literature performance photography and film Its overall approach is to confront Dada's bodily images not as organic unities but as fictions that reflect on the disjunctive dehumanised society of war torn Europe These fictions occupy an ambivalent space between the battlefield in their satirical exposure of ideology and the fairground in their playful manipulation and joyful renewal of the body The book features analyses of works by Max Ernst Francis Picabia Hannah Hoch Marcel Duchamp and others and will appeal to scholars and students of European history cultural history art and literature

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