

NEO- AVANT- GARDE

Edited by David Hopkins
AVANTGARDE
CRITICAL STUDIES

Neo Avant Garde Avant Garde Critical Studies 20

AN Whitehead

Neo Avant Garde Avant Garde Critical Studies 20:

Local - Global Narratives Renate Rechtien, Karoline Von Oppen, 2007 Over the past decade and a half Germany has experienced a period of political and cultural turbulence which many have attributed to the combined challenges of unification and globalisation. In response to growing exposure to global markets politics and migration debates about identity have increasingly been renationalised. At the same time there has been a notable reappraisal in Germany and in German Studies of the regional and global as spaces for the construction of identity. This volume sets out to explore these complex and at times contradictory trends focusing in particular on developments in Germany since the 1970s although chapters treating earlier periods are also included. The volume brings together British, Irish, German, Canadian and American scholars working in the field and resulted from a conference organised by Women in German Studies at the University of Bath. The first section is primarily concerned with the specifically German concept of locality known as *Heimat* and its changing relationship with the global. Included are explorations of the writings of Kafka, Bachmann, Johnson, Sell, Wolf, Brinkmann and Jelinek amongst others as well as films by Schlendorff and Steyerl. The second section focuses on the impact of the global on institutions and rituals such as commemoration, memorialisation and architecture which have traditionally been influential in shaping national self images. Overall this volume concludes that the nature of the relationship to the local has fundamentally changed under the impact of globalisation.

Neo-avant-garde David Hopkins, 2006 The neo avant garde of the 1950s, 60s and 70s is due for a thoroughgoing reassessment. This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint. A number of essays in this book concentrate on fine art, particularly painting and sculpture, thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry, performance, theatre, film, architecture and music. Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art's entanglement with gender, mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic, this collection offers a multi-dimensional approach to the subject which is noticeably lacking elsewhere. Taken together these essays represent a consolidated attempt at re-thinking the cultural logic of the immediate post World War II period.

Decentring the Avant-Garde Per Bäckström, Benedikt Hjartarson, 2014-01-15 Decentring the Avant Garde presents a collection of articles dealing with the topography of the avant garde. The focus is on different responses to avant garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, Decentring the Avant Garde highlights the importance of analysing the avant garde in the periphery in terms of an active appropriation of avant garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies.

discusses the activities of movements and artists in various regions in Europe and beyond The result is a new topographical model of the international avant garde and its cultural practices **Avant-garde/Neo-avant-garde** Dietrich Scheunemann,2005 This collection of critical essays explores new approaches to the study of avant garde literature and art film and architecture It offers a theoretical framework that avoids narrowly defined notions of the avant garde It takes into account the diversity of artistic aims and directions of the various avant garde movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant gardist innovations Individual essays concentrate on cubist collage and dadaist photomontage on abstract painting by members of the Dutch group De Stijl on verbal chemistry and dadaist poetry and on body art from futurism to surrealism In addition the collection wishes to open up the discussion of the avant garde to a thorough investigation of neo avant garde activities in the 1950s and 1960s For decades the appreciation of neo avant garde art and literature film and architecture suffered from a general and all inclusive rebuke This volume is designed to contribute to a breakthrough towards a more competent and more precise investigation of this research field Contributions include a discussion of Warhol s multiples as well as Duchamp s editioned readymades forms of concrete and digital poetry as well as the architectural Non Plan The main body of the volume is based on presentations and discussions of a three day research seminar held at the University of Edinburgh in September 2002 The research group formed around the Avant Garde Project at Edinburgh will continue with its efforts to elaborate a new theory of the avant garde in the coming years *A Companion to Experimental Cinema* Federico Windhausen,2022-09-07 An exploration of what experimental cinema was is and might become A Companion to Experimental Cinema is a collection of original essays organized around both theoretical and historical issues of concern to film scholars programmers filmmakers and viewers Newly commissioned essays written by specialists in the field along with dialogues conducted with a diverse range of practitioners focus on core subjects to present an international array of overlapping and contrasting perspectives This unique text not only provides detailed accounts of particular films and filmmakers but also discusses new approaches of understanding characterizing and shaping experimental cinema The Companion offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates Essays explore a wide range of topics within the realm of experimental film including the shift from traditional biography to broader contexts the increased attention afforded to local and transnational circuits of exchange and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics Key themes and concepts are interwoven throughout the text offering fresh perspectives on experimental cinema s dialogues with other modes and practices of film and video its interactions with the non cinematic arts its responses to changing technological landscapes and more An essential addition to the field the Companion Balances introductory summaries and scholarly dialogue with existing literature Explores how the study of experimental cinema can benefit from scholarship in other disciplines Includes numerous analyses of films that are readily available to view via digital

media Discusses both canonical and obscure or neglected works Examines the effects of the growing diversification of experimental film scholarship A Companion to Experimental Cinema is a valuable resource for scholars of film studies and art history curators and programmers critics and bloggers filmmakers and artists and anyone interested in exploring experimental or avant garde cinema *Pop Goes the Avant-garde* Rossella Ferrari,2012 Pop Goes the Avant Garde

Experimental Theatre in Contemporary China is the first comprehensive review of the history and development of avant garde drama and theater in the People's Republic of China since 1976 Drawing on a range of critical perspectives in the fields of comparative literature theater performance and culture studies the book explores key artistic movements and phenomena that have emerged in China's major cultural centers in the last several decades It surveys the work of China's most influential dramatists directors and performance groups with a special focus on Beijing based playwright director and filmmaker Meng Jinghui the former enfant terrible of Beijing theater who is now one of Asia's foremost theater personalities Through an extensive critique of theories of modernism and the avant garde the author reassesses the meanings functions and socio historical significance of this work in non Western contexts by proposing a new theoretical construct the pop avant garde and exploring new ways to understand and conceptualize aesthetic practices beyond Euro American cultures and critical discourses **Art Book News Annual, volume 4: 2008**
Art Book News Annual, volume 4: 2008 , Dada's Manifestos and Peter Bürger's Theory of the Avant-garde

Marco Hompes,2011 Essay from the year 2010 in the subject Art Art Theory General grade 8 5 University of Amsterdam Cultural Analysis course Art as an Institute and its Critique language English abstract 1 Introduction The avant garde intends the abolition of autonomous art by which it means that art is to be integrated into the praxis of life At least this is what Peter Bürger states in his groundbreaking book Theory of the Avant garde In the book Bürger gives some examples that shall acknowledge and prove his theory e g Ren Magritte or Marcel Duchamp It is clear that such examples need to stay eclectic in order to fit the developed theory In the following Bürger's text will be put to the acid test by analysing some avant garde works through the eyes of Peter Bürger and it shall be examined if specific programmatic avant gardist works go well with his theory The manifestos by the first Dadaists in Zurich seem to be extremely useful for this attempt Their productions haven't been canonised yet and have served as an example for further Dadaistic productions in Germany the USA the Netherlands Romania Georgia Poland etc They excessively produced manifestos and declared their ideals and plans However these declarations always remain a bit opaque as they avoid clear statements and explicitly write absurd In their works the Dadas often make statements and shortly afterwards reject them again Tristan Tzara's manifestos are great examples of this kind of text therefore this paper focuses on his writings but will consider manifestos by Walter Serner thoughts by Marcel Janco or Hugo Ball as well Can Theory of the Avant garde be a key to excerpt meaning from the Dadaistic text production or do the manifestos go beyond Bürger's theory or even prove him wrong *Militant Aesthetics* Martin Lang,2025-08-21 In 2008 an Iraqi artist was waterboarded as performance art In 2010

artists upturned police cars in Russia But what exactly do we mean by militant art and aesthetics Bringing together the philosophy of art and politics Martin Lang provides a comprehensive examination of militant art activism its history its advocates and the aesthetic theory behind it Protest art is not a new concept and yet this book argues that after the terrorist attacks of 9 11 distinctly 21st century forms of art activism emerged On the one hand these became militant as artists retained belief in the possibility of radical political change through art On the other hand this belief developed in a hostile environment when anti terror legislations reclassified activists and artists as terrorists Through first hand interviews and experiences Militant Aesthetics sheds light on numerous international case studies of modern art activism and the different ways they can be classified as militant Many artists and collectives including Grupo Etc era in Buenos Aries are prepared to break the law and risk arrest for their art Others like Thomas Bresolin s Militant Training Camp utilise military uniforms in violent performances that connect with public anger and artists such as Zthoven in the Czech Republic occupy hack antagonise and disrupt in increasingly militant ways Combining these examples with the pioneering thought of Badiou i ek Ranci re and Mouffe as well as up to date scholarship from Bishop L ger and others Lang investigates the instances attributes and rules of militant art in order to introduce a new overall theory of 21st century militant aesthetics **AfroSurrealism**

Rochelle Spencer,2019-12-09 Examining the surrealist novels of several contemporary writers including Edwidge Danticat Tananarive Due Nalo Hopkinson Junot D az Helen Oyeyemi and Colson Whitehead AfroSurrealism the first book length exploration of AfroSurreal fiction argues that we have entered a new and exciting era of the black novel one that is more invested than ever before in the cross sections of science technology history folklore and myth Building on traditional surrealist scholarship and black studies criticism the author contends that as technology has become ubiquitous the ways in which writers write has changed writers are producing more surrealist texts to represent the psychological challenges that have arisen during an era of rapid social and technological transitions For black writers this has meant not only a return to Surrealism but also a complete restructuring in the way that both past and present are conceived as technology rather than being a means for demeaning and brutalizing a black labor force has become an empowering means of sharing information Presenting analyses of contemporary AfroSurreal fiction this volume examines the ways in which contemporary writers grapple with the psychology underlying this futuristic technology presenting a cautiously optimistic view of the future together with a hope for better understanding of the past As such it will appeal to scholars of cultural media and literary studies with interests in the contemporary novel Surrealism and black fiction **Contemporary World Writers** Tracy Chevalier,1993 Concise discussions of the lives and principal works of important living writers of fiction drama and poetry who write in languages other than English Written by subject experts **The Myth of Nouveau Réalisme** Kaira Marie Cabañas,2013 A critical reassessment of the neo avant garde movement named by Pierre Restany the Nouveaux R alistes which emerged in Paris around 1960 **European Avant-Garde** ,2020-12-07 This collection of critical essays is designed to

lay the foundations for a new theory of the European avant garde. It starts from the assumption that not one all embracing intention of all avant garde movements i.e. the intention of reintegrating art into the practice of life. Peter Bürger but the challenge of new cultural technologies in particular photography and cinema constitutes the main driving force of the formation and further development of the avant garde. This approach permits to establish a theoretical framework that takes into account the diversity of artistic aims and directions of the various art movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant gardist innovations. Following the theoretical foundation of the new approach individual contributions concentrate on a diverse range of avant gardist concepts, trends and manifestations from cubist painting and the literary work of Apollinaire and Gertrude Stein to the screeching voices of futurism, dadaist photomontage and film surrealist photographs and sculptures and neo avant gardist theories as developed by the French group Oulipo. The volume closes with new insights gained from placing the avant garde in the contexts of literary institutions and psychoanalytical and sociological concepts. The main body of the volume is based on presentations and discussions of a three day research seminar held at Yale University New Haven in February 2000. The research group formed on this occasion will continue with its efforts to elaborate a new theory of the avant garde in the coming years.

Revolution of the Ordinary Robert E. Haywood, 1993 *Music, Metamorphosis and Capitalism* John Henry Wall, 2007 The essays in this volume look at various kinds of music from a number of perspectives including the socio political, the aesthetic and the psychological. The music under discussion here is diverse but fits loosely into the categories rock, pop, new music, rap, metal and music video with the caveat that much of the music discussed here is historically layered and engages self consciously in the deconstruction of music genres. If there is an interpretative theme that links these essays it is that of the cultural embeddedness of music. At the same time and this is perhaps the single most important challenge taken up in these essays this variable cultural studies approach embraces fully the aesthetic dimension of music construing it as that which resists and articulates the signifying function of symbolic systems of meaning. Music is seen here as the kind of social critique that traces out its own phenomenological and structural pathways in such a way that in the end it is critical hermeneutic theory itself that comes under scrutiny. By way of reference and perhaps indebtedness the non signifying property of music discussed variably in this volume is the same as that which was brought into relief in the terminologically contradictory title of Theodor Adorno's masterwork *Aesthetic Theory*. Andy Warhol Queensland Art Gallery, Andy Warhol Museum, 2007 Here you will find over 400 Polaroids by Andy Warhol of street hustlers and call boys engaging in sexual acts and posing as drag queens. The pictures inspired paintings known as the *Torso Series* but as Bob Colacello recounts were known around the office as the *Cocks Cunts and Assholes Series*. Singular Examples Tyrus Miller, 2009-01-05 This book focuses on the integral interdisciplinary and intermedial compositions verbal, visual, musical, theatrical and cinematic of the avant gardes in the period following World War II. It also considers the artistic politics of these

postwar avant gardes and their works The book's geographical span is primarily the United States although in its more extended reach it comprehends an international context of American postwar cultural hegemony throughout what was once referred to as the free world The works and the artists Miller takes up are those of the so called neo avant garde with its inherent contradiction an avant garde whose newness is defined by its seeming reiteration of an earlier historical formation Concentrating on the rhetorical contextual and performative characteristic of neo avant garde practice including its relation to politics Miller emphasizes the centrality of the example in this practice John Cage Jackson Mac Low Gilbert Sorrentino David Tudor Stan Brakhage and Samuel Beckett are among the artists whose exemplary works feature in Singular Examples Miller's key readings of these major artists of the period open up some of the most difficult texts of the neo avant garde even as they contribute to an eloquent argument for artistic politics Underlining the relation between material particulars and their thematic implications between particular works and larger theoretical claims between avant garde aesthetics and formalist analysis Singular Examples is exemplary in its own right revealing the ultimate shape and direction of a postwar avant garde contending with the historical predicaments of radical modernism Perpetual Performance Nicole Frey Büchel, 2007 *Formations* , 1985 **NHQ; the New Hungarian Quarterly** , 1972

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