

VIENNESE JEWISH MODERNISM

ABIGAIL
GILLMAN

FREUD, HOFMANNSTHAL, BEER-HOFMANN, AND SCHNITZLER



Viennese Jewish Modernism Freud Hofmannsthal Beer Hofmann And Schnitzler Refiguring Modernism

Octavio R. González



Viennese Jewish Modernism Freud Hofmannsthal Beer Hofmann And Schnitzler Refiguring Modernism:

Viennese Jewish Modernism: Freud, Hofmannsthal, Beer-Hofmann, and Schnitzler, 2009 **Misfit Modernism**

Octavio R. González, 2020-08-31 In this book Octavio R González revisits the theme of alienation in the twentieth century novel identifying an alternative aesthetic centered on the experience of double exile or marginalization from both majority and home culture This misfit modernist aesthetic decenters the mainstream narrative of modernism which explores alienation from a universal and existential perspective by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging Tying the biography of a particular author to a close reading of one of that author's major works González considers in turn Nella Larsen's *Quicksand* Wallace Thurman's *The Blacker the Berry* Jean Rhys's *Quartet* and Christopher Isherwood's *A Single Man* Each of these novels explores conditions of maladjustment within one of three burgeoning cultural movements that sought representation in the greater public sphere the New Negro movement during the Harlem Renaissance the 1920s Paris expatriate scene and the queer expatriate scene in Los Angeles before Stonewall Using a methodological approach that resists institutional taxonomies of knowledge González shows that this double exile speaks profoundly through largely autobiographical narratives and that the novels protagonists challenge the compromises made by these minoritarian groups out of an urge to assimilate into dominant social norms and values Original and innovative *Misfit Modernism* is a vital contribution to conversations about modernism in the contexts of sexual identity nationality and race Moving beyond the debates over the intellectual legacies of intersectionality and queer theory González shows us new ways to think about exclusion **Léonce Rosenberg's Cubism** Giovanni Casini, 2023-08-31

The history of modernism has generally been written as a story of artists and their creations alongside the collectors gallerists and curators who supported them This is especially true of Cubism where the received narrative centers on a tightly circumscribed group of artists and agents connected to the dealer Daniel Henry Kahnweiler Léonce Rosenberg's Cubism shakes up the canon revealing its artificial nature and pointing to a different more inclusive understanding of the development of Cubism Kahnweiler's Cubism was narrowly focused In contrast Giovanni Casini shows us the influential art dealer Léonce Rosenberg bought virtually any piece that could be labeled Cubist and proposed a radically different understanding of the movement At Rosenberg's *Galerie L'Effort Moderne* in Paris artists such as Joseph Csiky Auguste Herbin Jean Metzinger Diego Rivera Gino Severini and Georges Valmier were accorded the same treatment as Pablo Picasso or Georges Braque In this book Casini considers Rosenberg's contribution to the history of Cubism reflecting on the ways in which artistic movements are manufactured and interpretive paradigms adopted Deftly weaving biography with a scholarly analysis built on extensive archival research Léonce Rosenberg's Cubism is a fresh look at the history of interwar modernism and the definitive study of a figure who has been unjustly sidelined in the history of art It will be compulsory reading for scholars of Cubism and Modernism **Literary Obscenities** Erik M. Bachman, 2018-03-22 This comparative historical study

explores the broad sociocultural factors at play in the relationships among U S obscenity laws and literary modernism and naturalism in the early twentieth century Putting obscenity case law s crisis of legitimation and modernism s crisis of representation into dialogue Erik Bachman shows how obscenity trials and other attempts to suppress allegedly vulgar writing in the United States affected a wide ranging debate about the power of the printed word to incite emotion and shape behavior Far from seeking simply to transgress cultural norms or sexual boundaries Bachman argues proscribed authors such as Wyndham Lewis Erskine Caldwell Lillian Smith and James T Farrell refigured the capacity of writing to evoke the obscene so that readers might become aware of the social processes by which they were being turned into mass consumers voyeurs and racialized subjects Through such efforts these writers participated in debates about the libidinal efficacy of language with a range of contemporaries from behavioral psychologists and advertising executives to book cover illustrators magazine publishers civil rights activists and judges Focusing on case law and the social circumstances informing it Literary Obscenities provides an alternative conceptual framework for understanding obscenity s subjugation of human bodies desires and identities to abstract social forces It will appeal especially to scholars of American literature American studies and U S legal history

Cold War in the White Cube Delia Solomons,2023-04-28 In 1959 the very year the Cuban Revolution amplified Cold War tensions in the Americas museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art Surveying the 1960s boom of such exhibits this book documents how art produced in regions considered susceptible to communist influence was staged on U S soil for U S audiences Held in high profile venues such as the Guggenheim Museum the Walker Art Center MoMA and the Art Institute of Chicago the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U S audiences Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided Ultimately through multiple means including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter American frictions the U S curators who organized these shows crafted projections of Pan American partnership and harmony with the United States as leader interpreter and good neighbor during an era of brutal U S interference across the Americas Theoretically sophisticated and highly original this survey of Cold War era Latin American art exhibits sheds light on the midcentury history of major U S art museums and makes an important contribution to the fields of museum studies art history and Latin American modernist art

Surveying the Avant-Garde Lori Cole,2018-06-04 Surveying the Avant Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire a genre as central as the manifesto to the history of the avant garde Questions such as How do you imagine Latin America and What should American art be issued by avant garde magazines like Im n a Latin American periodical based in Paris and Cuba s Revista de Avance demonstrate how

editors writers and readers all grappled with the concept of America particularly in relationship to Europe and how the questionnaire became a structuring device for reflecting on their national and aesthetic identities in print Through an analysis of these questionnaires and their responses Lori Cole reveals how ideas like American art as well as modernism and avant garde were debated at the very moment of their development and consolidation Unlike a manifesto whose signatories align with a single polemical text the questionnaire produces a patchwork of responses providing a composite and sometimes fractured portrait of a community Such responses yield a self reflexive history of the era as told by its protagonists which include figures such as Gertrude Stein Alfred Stieglitz Jean Toomer F T Marinetti Diego Rivera and Jorge Luis Borges The book traces a genealogy of the genre from the Renaissance paragone or comparison of the arts through the rise of enquetes in the late nineteenth century up to the contemporary questionnaire which proliferates in art magazines today By analyzing a selection of surveys issued across the Atlantic Cole indicates how they helped shape artists and writers understanding of themselves and their place in the world Based on extensive archival research this book reorients our understanding of modernism as both hemispheric and transatlantic by narrating how the artists and writers of the period engaged in aesthetic debates that informed and propelled print communities in Europe the United States and Latin America Scholars of modernism and the avant garde will welcome Cole's original and compellingly crafted work

Nature's Experiments and the Search for Symbolist Form Allison Morehead, 2017-02-27 This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth century modernist practices Looking at avant garde figures such as Maurice Denis douard Vuillard August Strindberg and Edvard Munch Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes She shows how the concept of nature's experiments the belief that the study of pathologies led to an understanding of scientific truths above all about the human mind and body extended from the scientific realm into the world of art underpinned artists solutions to the problem of symbolist form and provided a ready made methodology for fin de siècle truth seekers By using experimental methods to transform symbolist theories into visual form these artists broke from naturalist modes and interrogated concepts such as deformation automatism the arabesque and madness to create modern works that were radically and usefully strange Focusing on the scientific psychological and experimental tactics of symbolism *Nature's Experiments and the Search for Symbolist Form* demystifies the avant garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism

London Art Worlds Jo Applin, Catherine Spencer, Amy Tobin, 2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and 70s a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art The contributors to *London Art Worlds* examine the many

activities and movements that existed alongside more established institutions in this period from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools. The essays explore how international artists and the rise of alternative venues, publications and exhibitions along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art. Engaging, wide-ranging and original, *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and 70s. Art historians and scholars of the era will find these essays especially valuable and thought-provoking. In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juli, Courtney J. Martin, Lucy Reynolds, Joy Sleeman, Isobel Whitelegg and Andrew Wilson.

Qayrawān William Gallois, 2024-01-23 In the last years of the nineteenth century the Tunisian city of Qayrawān suddenly found itself covered in murals. Concentrated on and around the city's Great Mosque, these monumental artworks were only visible for about fifty years from the 1880s through the 1930s. This book investigates the fascinating history of who created these outdoor paintings and why. Using visual archaeological methods, William Gallois reconstructs the visual history of these works and vividly brings them back to life. He locates pictorial records of the murals from the backdrops of photographs, postcards and other forms of European ephemera. In Qayrawān, he identifies a form of religious painting that transposed traditional aesthetic forms such as house decoration, embroidery and tattooing, which lay exclusively within the domains of women, onto the body of a conquered city. Gallois argues that these works were created by women as a form of emergency art intended to offer amuletic protection for the community and demonstrates how they differ markedly from classical Islamic antecedents and modern modes of Arab cultural production in the Middle East and North Africa. Based on extensive archival research, this study is both a record of a unique moment in the history of art and a challenge to rethink the spiritual force and agency of a group of anonymous female artists whose paintings aspired to help save the world at a time of great peril. It will be welcomed by scholars of art history, Islamic studies, Middle East studies and the history of magic. **Radical Dreams**

Elliott H. King, Abigail Susik, 2022-03-17 Surrealism is widely thought of as an artistic movement that flourished in Europe between the two world wars. However, during the 1960s, 70s and 80s, diverse radical affinity groups, underground subcultures and student protest movements proclaimed their connections to surrealism. *Radical Dreams* argues that surrealism was more than an avant-garde art movement; it was a living current of anti-authoritarian resistance. Featuring perspectives from scholars across the humanities and distinctively from contemporary surrealist practitioners, this volume examines surrealism's role in postwar oppositional cultures. It demonstrates how surrealism's committed engagement extends beyond the parameters of an artistic style or historical period, with chapters devoted to Afrosurrealism, Ted Joans, punk, the Situationist International, the student protests of May 68 and other topics. Privileging interdisciplinary, transhistorical and material culture

approaches contributors address surrealism's interaction with New Left politics protest movements the sexual revolution psychedelia and other subcultural trends around the globe A revelatory work *Radical Dreams* definitively shows that the surrealist movement was synonymous with cultural and political radicalism It will be especially valuable to those interested in the avant garde contemporary art and radical social movements In addition to the editors the contributors to this volume include Mikkel Bolt Rasmussen Jonathan P Eburne David Hopkins Claire Howard Michael L wy Alyce Mahon Gavin Parkinson Gr gory Pierrot Penelope Rosemont Ron Sakolsky Marie Arleth Skov Ryan Standfest and Sandra Zalman

Art and Form Sam Rose, 2019-03-25 This important new study reevaluates British art writing and the rise of formalism in the visual arts from 1900 to 1939 Taking Roger Fry as his starting point Sam Rose rethinks how ideas about form influenced modernist culture and the movement's significance to art history today In the context of modernism formalist critics are often thought to be interested in art rather than life a stance exemplified in their support for abstract works that exclude the world outside But through careful attention to early twentieth century connoisseurship aesthetics art education design and art in colonial Nigeria and India Rose builds an expanded account of form based on its engagement with the social world *Art and Form* thus opens discussions on a range of urgent topics in art writing from its history and the constructions of high and low culture to the idea of global modernism Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid twentieth century Accessibly written and analytically sophisticated *Art and Form* opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism It will be invaluable for scholars and enthusiasts of art history and visual culture

Ireland and the Problem of Information Damien Keane, 2015-06-10 Though the work of Irish writers has been paramount in conventional accounts of literary modernism Ireland itself only rarely occupies a meaningful position in accounts of modernism's historical trajectory With an itinerary moving not simply among Dublin Belfast and London but also Paris New York Addis Ababa Rome Berlin Geneva and the world's radio receivers *Ireland and the Problem of Information* examines the pivotal mediations through which social knowledge was produced in the mid twentieth century Organized as a series of cross fading case studies the book argues that an expanded sphere of Irish cultural production should be read as much for what it indicates about practices of intermedial circulation and their consequences as for what it reveals about Irish writing around the time of the Second World War In this way it positions the problem of information as first and foremost an international predicament but one with particular national implications for the Irish field

Color in the Age of Impressionism Laura Anne Kalba, 2017-04-21 This study analyzes the impact of color making technologies on the visual culture of nineteenth century France from the early commercialization of synthetic dyes to the Lumi re brothers' perfection of the autochrome color photography process Focusing on Impressionist art Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas Pierre Auguste Renoir and Claude Monet

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism abstraction and fantasy in the realms of fine art and popular culture More than simply adding a touch of spectacle to everyday life Kalba shows these bright varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color Impressionism emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification mirrored and mediated this change shaping the ways in which people made sense of both modern life and modern art Demonstrating the central importance of color history and technologies to the study of visuality Color in the Age of Impressionism adds a dynamic new layer to our understanding of visual and material culture

From Diversion to Subversion David Getsy, 2011 Examines the wide ranging influence of games and play on the development of modern art in the twentieth century Provided by publisher

Facing Images Kristopher W. Kersey, 2024-07-16 If we want to decolonize the history of art argues Kristopher Kersey we must rethink our approach to the historical record This means dispensing with Eurocentric binaries divisions between Western and non Western modern and premodern and making a commitment to artworks that challenge the perspectives we build upon them In Facing Images the question takes elegant and intriguing form If the aesthetic hallmarks of modernity can be found in twelfth century art what does it really mean to be modern Kersey s answer to this question models a new historiography Facing Images begins by tracing the turbulent discourse surrounding the emergence of Japanese art history as a modern field In lieu of examining canonical works from the twelfth century Kersey foregrounds the elusive and the enigmatic in artworks little known and understudied outside Japan the manuscripts he selects defy traditional art historical narratives by exhibiting decidedly modern techniques including montage self reference reuse noise dissonance and chronological disarray Kersey weaves these medieval case studies together with insights from a wide range of interdisciplinary scholarship using a methodology that will prove important for historians Facing Images produces a history of non Western art in which diverse and anachronic works are brought responsibly and equitably into dialogue with the present without being subsumed under Eurocentric formalisms or false universals A timely intervention in the history of medieval Japanese art art historiography and the history of global modernism Facing Images redefines the relationship of the premodern non West to modern art It will be of particular interest to scholars of medieval Japanese art and of modernism

Publications of the Modern Language Association of America , *The Curatorial Avant-garde* Adam Jolles, 2013 Explores the emergence of an amateur class of curators in France between the world wars Focuses on the Surrealist writers and artists who developed an alternative curatorial practice to that pursued by the community of professionally trained curators and exclusive art dealers

Postcards David Prochaska, Jordana Mendelson, 2010 Examines postcards as images that are carriers of text and textual correspondence that circulate images across boundaries of class gender nationality and race Discusses issues concerning the concrete practices of production consumption collection and appropriation

Зарубежная литература конца XIX - начала XX века 4-е изд., пер. и доп. Учебник для бакалавров Кирилл Чекалов, Дмитрий Иванов, Альфред Мацевич, Ольга Панова, Александра Зиновьева, Александр Сергеев, Василий Толмачев, Георгий Косиков, 2015-10-29 XIX XX XIX XX **Между эмансипацией и «консервативной революцией».**
Женщины в театральных проектах Гуго фон Гофмансталя Наталия Якубова,

Adopting the Melody of Phrase: An Psychological Symphony within **Viennese Jewish Modernism Freud Hofmannsthal Beer Hofmann And Schnitzler Refiguring Modernism**

In a world used by displays and the ceaseless chatter of immediate conversation, the melodic beauty and psychological symphony created by the written term frequently diminish into the background, eclipsed by the relentless noise and disturbances that permeate our lives. But, nestled within the pages of **Viennese Jewish Modernism Freud Hofmannsthal Beer Hofmann And Schnitzler Refiguring Modernism** an enchanting literary prize overflowing with fresh thoughts, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, this captivating masterpiece conducts readers on an emotional trip, skillfully unraveling the hidden melodies and profound impact resonating within each carefully crafted phrase. Within the depths of the moving evaluation, we shall investigate the book is main harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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