

The Dada Reader A Critical Anthology

In an era when technology, biology & culture are becoming ever more closely connected, 'The Dada Cyborg' explains how the cyborg as we know it today developed between 1918 & 1933 as German artists gave visual form to their utopian hopes & fantasies in a fearful response to World War I.

This volume examines the Dada art movement, offering a behind-the-scenes account of the French avant-garde's riotous adolescence, with a timeline that begins with Tzara and Picabia and stretches to include Breton, Philippe Soupault, Louis Aragon, and Paul âEluard. The author (one of the foremost specialists of the Dada movement) describes the pre-Dada Parisian era, the connection made with Zurich Dada, and Parisian Dada projects and their reception. Finally, by 1923, Dada-according-to-Tzara gave way to Dada-according-to-Breton -- which a few months later, under tumultuous circumstances, took on the new name of Surrealism. The longer-lasting, more conservative Surrealism would overshadow Dada for decades to come.

The bestselling graphic design reference, updated for the digital age Meggs' History of Graphic Design is the industry's unparalleled, award-winning reference. With over 1,400 high-quality images throughout, this visually stunning text guides you through a saga of artistic innovators, breakthrough technologies, and groundbreaking developments that define the graphic design field. The initial publication of this book was heralded as a publishing landmark, and author Philip B. Meggs is credited with significantly shaping the academic field of graphic design. Meggs presents compelling, comprehensive information enclosed in an exquisite visual format. The text includes classic topics such as the invention

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of writing and alphabets, the origins of printing and typography, and the advent of postmodern design. This new sixth edition has also been updated to provide: The latest key developments in web, multimedia, and interactive design Expanded coverage of design in Asia and the Middle East Emerging design trends and technologies Timelines framed in a broader historical context to help you better understand the evolution of contemporary graphic design Extensive ancillary materials including an instructor's manual, expanded image identification banks, flashcards, and quizzes You can't master a field without knowing the history. Meggs' History of Graphic Design presents an all-inclusive, visually spectacular arrangement of graphic design knowledge for students and professionals. Learn the milestones, developments, and pioneers of the trade so that you can shape the future.

A landmark collection showcasing the diversity of Samuel Beckett's creative output The 35 original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabate, and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; The Body; Fiction; Film, Radio & Television; Global Beckett; Language / Writing; Philosophy; Reading; and Theatre & Performance. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.

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In *Degeneration and Revolution* Robert Heynen offers a reconceptualization of the impacts of ideas of degeneration in Weimar Germany (1914–33), in particular on the complex and often contradictory political and cultural responses of the radical left.

The 35 new and original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabat(r), and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; Fictions; European Context; Irish Context; Film, Radio & Television; Language/Writing; Philosophies; Theatre & Performance; Global Beckett. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.

Haunch of Venison Berlin is delighted to present EL T D K, the gallery's first exhibition of work by US artist Adam Pendleton and the artist's first solo-exhibition in Europe. The exhibition will include two new series of wall based work, *System of Display* and the *Black Dada* paintings, as well as an installation of a quasi-minimalist sculpture composed of black cubes.

Introducing the dynamic study of a literary period stretching from 1900 to the Second World War, the book reflects the exciting mix of European avant-garde, writers of the Harlem Renaissance and regional voices within Britain. Three distinct

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sections explore the major concepts, themes and issues that characterise the literature.

1922: Literature, Culture, Politics examines key aspects of culture and history in 1922, a year made famous by the publication of several modernist masterpieces, such as T.S. Eliot's *The Waste Land* and James Joyce's *Ulysses*. Individual chapters written by leading scholars offer new contexts for the year's significant works of art, philosophy, politics, and literature. 1922 also analyzes both the political and intellectual forces that shaped the cultural interactions of that privileged moment. Although this volume takes post-WWI Europe as its chief focus, American artists and authors also receive thoughtful consideration. In its multiplicity of views, 1922 challenges misconceptions about the "Lost Generation" of cultural pilgrims who flocked to Paris and Berlin in the 1920s, thus stressing the wider influence of that momentous year.

Common Sense reveals a political ideal so fundamental to American politics that we are unaware of its power and its myriad uses. Sophia Rosenfeld shows how common sense—the wisdom of ordinary people, self-evident truths—has been used to justify all political extremes, with a history that is anything but commonsensical.

This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's

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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

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present was suffused with the pathos of being neither, but subject to both.

German artist Kurt Schwitters (1887–1948) is best known for his pioneering work in fusing collage and abstraction, the two most transformative innovations of twentieth-century art. Considered the father of installation art, Schwitters was also a theorist, a Dadaist, and a writer whose influence extends from Robert Rauschenberg and Eva Hesse to Thomas Hirschhorn. But while his early experiments in collage and installation from the interwar period have garnered much critical acclaim, his later work has generally been ignored. In the first book to fill this gap, Megan R. Luke tells the fascinating, even moving story of the work produced by the aging, isolated artist under the Nazi regime and during his years in exile. Combining new biographical material with archival research, Luke surveys Schwitters's experiments in shaping space and the development of his Merzbau, describing his haphazard studios in Scandinavia and the United Kingdom and the smaller, quieter pieces he created there. She makes a case for the enormous relevance of Schwitters's aesthetic concerns to contemporary artists, arguing that his later work provides a guide to new narratives about modernism in the visual arts. These pieces, she shows, were born of artistic exchange and shaped by his rootless life after exile, and they offer a new way of thinking about the history of art that

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privileges itinerancy over identity and the critical power of humorous inversion over unambiguous communication. Packed with images, Kurt Schwitters completes the narrative of an artist who remains a considerable force today.

Sound—one of the central elements of poetry—finds itself all but ignored in the current discourse on lyric forms. The essays collected here by Marjorie Perloff and Craig Dworkin break that critical silence to readdress some of the fundamental connections between poetry and sound—connections that go far beyond traditional metrical studies. Ranging from medieval Latin lyrics to a cyborg opera, sixteenth-century France to twentieth-century Brazil, romantic ballads to the contemporary avant-garde, the contributors to *The Sound of Poetry/The Poetry of Sound* explore such subjects as the translatability of lyric sound, the historical and cultural roles of rhyme, the role of sound repetition in novelistic prose, the connections between “sound poetry” and music, between the visual and the auditory, the role of the body in performance, and the impact of recording technologies on the lyric voice. Along the way, the essays take on the “ensemble discords” of Maurice Scève’s *Délie*, Ezra Pound’s use of “Chinese whispers,” the alchemical theology of Hugo Ball’s Dada performances, Jean Cocteau’s modernist radiophonics, and an intercultural account of the poetry reading as a kind of dubbing. A genuinely

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comparatist study, *The Sound of Poetry/The Poetry of Sound* is designed to challenge current preconceptions about what Susan Howe has called “articulations of sound forms in time” as they have transformed the expanded poetic field of the twenty-first century.

With the twentieth century came a new awareness of just how much an individual was obliged to accept on trust, and this heightened awareness of social trust in turn prompted new kinds of anxiety about fraudulence and deception. Beginning with the premise that the traditional liberal concept of trust as a ‘bond of society’ entered a period of crisis around the turn of the twentieth century, this collection examines the profound influence of this shift on a wide range of modernist writers, including James Joyce, Marcel Proust, Gertrude Stein, Ezra Pound, Wyndham Lewis, H.D., Ford Madox Ford, Samuel Beckett, Ralph Ellison and Wallace Stevens. In examining the importance of trust and fraudulence during the period, the contributors take up a diverse set of topics related to reception, the institutions of modernism, the history of authorship, the nature of representation, authenticity, genre, social order and politics. Taken as a whole, *Incredible Modernism* provides concrete historical coordinates for the study of twentieth-century trust, while also arguing that a problem of trust is central to the institutions and formal innovations of modernism itself.

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The Literature of Exclusion considers what effects the shift from a culture of language to a culture of digital code has on lived experience. While data offers a closed system, Dadaist literature of exclusion, he suggests, promises a future of open alternatives for self-narration.

An abrupt break in the more conventional modes of artistic expression, for many, marks the advent of modernism in the early twentieth century. However, as Jed Rasula's alternative history shows, modernist aesthetics owe a significant debt to techniques and styles pioneered and established throughout the nineteenth century. An ambitious inter-arts exploration of patterns between one generation and another form the through-line of *History of a Shiver*: the backdrop of Wagner's epic nineteenth-century operas illuminates the music of Arnold Schoenberg and the Viennese School, in addition to literary works by Marcel Proust, Robert Musil, and Ezra Pound; the collodion glass plates deployed by Victorian photographers reveal the debt of Dada and Man Ray's innovative photograms to an era associated with realism; the brass bands conducted by John Philip Sousa in the 1880s and 1890s form a blueprint for instrumentation that gave rise to jazz; and the French symbolist verse of Stephane Mallarme and Paul Verlaine inspire the surrealist artworks of Salvador Dali. In addition to these connections, Rasula's book similarly considers phenomena in

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theatre, sculpture, and the "visual music" of figures like Thomas Wilfrid and Wassily Kandinsky. Taken together, the chapters of *History of a Shiver* emphasize the importance of inter-collaboration and influence in an artistic period when art forms are traditionally isolated from one another and primarily celebrated for severing ties with the past.

"In *Gaming Utopia: Ludic Worlds in Art, Design, and Media*, Claudia Costa Pederson analyzes modernist avant-garde and contemporary video games to challenge the idea that gaming is an exclusively white, heterosexual, male, corporatized leisure activity and reenvisioning it as a catalyst for social change. By looking at over fifty projects that together span a century and the world, Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women, queer, and transnational artists. The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality. With an interdisciplinary approach, *Gaming Utopia* emphasizes how game design, creation, and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world"--

Presents the Swiss psychologist's thoughts, experiences, and everything he felt after a period of time spent seeing visions, hearing voices, and inducing hallucinations.

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

Through a series of original analyses of experimental works

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that exist well outside of the established territory inhabited by the Italian literary canon, or which purposely position themselves at its margins, this volume proposes a new way to understand the goals of literary experimentation as a means to break the canon and give literature the same freedom that is easily granted to other arts. This serves to allow literature itself to intersect with those other art forms, while enhancing the powerful and positive outcomes of literary experimentation. Specifically, the volume explores a series of 20th- and 21st-century Italian works that are characterized by a non-normative approach to language or the act of writing itself. The contributors, while addressing diverse writers, and often even adopting different theoretical interpretations of experimentalism itself, all analyze the intersection between experimental literatures and other art forms, as well as cross-disciplinary and non-traditional approaches to the theme of experimentation.

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, Käthe Kollwitz, Fernand Léger, Wyndham Lewis, André Masson, László 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

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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.

Collage and Architecture is the first book to cover collage as a tool for design in architecture, making it a valuable resource for students and practitioners. Author Jennifer Shields uses the artworks and built projects of leading artists and architects, such as Le Corbusier, Daniel Libeskind, and Teddy Cruz to illustrate the diversity of collage techniques. The six case study projects from Mexico, Argentina, Sweden, Norway, the United States, and Spain give you a global perspective of architecture as collage. Collage is an important instrument for analysis and design, and Shields's presentation of this versatile medium draws on decades of relevance in art and architecture, to be adapted and transformed in your own work.

The Darkness of the Present includes essays that collectively investigate the roles of anomaly and anachronism as they work to unsettle commonplace notions of the "contemporary" in the field of poetics. In the eleven essays of The Darkness of the Present, poet and critic Steve McCaffery argues that by approaching the past and the present as unified entities, the contemporary is made historical at the same time as the historical is made contemporary. McCaffery's writings work against the urge to classify works by placing them in standard literary periods or disciplinary partitions. Instead, McCaffery offers a variety of insights into unusual and ingenious affiliations between poetic works that may have previously seemed distinctive. He questions the usual associations of originality and precedence. In the process, he repositions many texts within genealogies separate from the ones to which they are traditionally assigned. The chapters in The Darkness of the Present might seem to present an eclectic

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façade and can certainly be read independently. They are linked, however, by a common preoccupation reflected in the title of the book: the anomaly and the anachronism and the way their empirical emergence works to unsettle a steady notion of the “contemporary” or “new.”

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.

This text brings together articles covering the whole spectrum of cyberspace and related new technologies to explore the ways in which new technologies are reshaping cultural forms and practices at the turn of the century. The reader is divided

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into thematic sections focusing on key issues such as subcultures in cyberspace, posthumanism and cyberbodies, and pop-cultural depictions of human-machine interaction. Each section features: an introduction locating the essays in their theoretical and technological context; editor's introduction and accompanying user's guide; and an extensive bibliography. Issues include: theoretical approaches to cyberculture; representations in fiction and on film; the development of distinct cyber-subcultures; and feminist and queer approaches within cyberculture.

The Scottish National Gallery of Modern Art's collection of Dada and Surrealism is regarded as one of the best and most complete in the world: it features masterpieces by artists such as Max Ernst, René Magritte, Joan Miró, Paul Delvaux, Yves Tanguy, Alberto Giacometti and Marcel Duchamp. The collection is also rich in archival material, ranging from letters and manuscripts to artists' books featuring unique drawings and inscriptions. The collection is rich thanks to two major sources: Roland Penrose (1900-1984) and Gabrielle Keiller (1908-1995). A celebrated British artist, author and close confidant of Picasso, Penrose was also a collector, assembling one of the greatest collections of early twentieth-century cubist and surrealist art. Gabrielle Keiller was a collector and friend of Penrose, who had connections with Scotland. Part of Penrose's collection and Keiller's whole collection were acquired almost simultaneously by the Scottish National Gallery of Modern Art in 1995. **SELLING POINTS:** This catalogue, the first of the Gallery's Dada and Surrealist holdings, reproduces and catalogues more than 100 of the best works 150 colour illustrations

"A History of Modernist Literature" offers a critical overview of modernism in England from the 1890s to the Second World War. From the New Woman writers and Ford Madox Ford's "The English Review" to seminal works such as "BLAST,"

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"Ulysses" and "The Waste Land," it focuses on the writers, texts, and movements that were especially significant in the development of this transatlantic phenomenon. In addition to the contribution individual writers made to modernism, the book also explores the intellectual debates, networks and communities that facilitated the creation of key literary works. The book is chronologically organized, spanning early modernism, the period 1910-1914, modernism during wartime, the years 1918-1930, and modernism in the 1930s, and it concludes with a brief exploration of modernism's afterlives in the post-1945 period. At once a comprehensive survey, and a detailed critical account of modernism as it developed and changed over this forty-year span, "A History of Modernist Literature" is essential reading for anyone in the fields of modernism and early twentieth-century English literature.

Dada: The Collections of The Museum of Modern Art is the first publication devoted exclusively to MoMA's unrivalled collection of Dada works. Beginning with a core group acquired on the occasion of the landmark Fantastic Art, Dada and Surrealism exhibition of 1936, enriched in 1953 by a bequest selected by Marcel Duchamp, and steadily augmented over the years, the Museum's Dada collection presents the movement in its full international and interdisciplinary scope during its defining years, from 1916 through 1924. Catalyzed by the major Dada exhibition that appeared in Paris, Washington, D.C., and at The Museum of Modern Art in 2005-6, the book benefits from the latest scholarly thinking, not only as found in the exhibition's catalogues but also in the critical responses to them, as well as in an ambitious series of seminars organized around the show. Featuring generously illustrated essays that focus on a selection of the Museum's most important Dada works, this publication highlights works in many media, including books,

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journals, assemblages, collages, drawings, films, paintings, photographs, photomontages, prints, readymades and reliefs. It also includes a comprehensive catalogue of the Museum's Dada holdings, including those in the Museum's Archives and Library. Edited by Anne Umland and Adrian Sudhalter, members of the Museum's Department of Painting and Sculpture, this book inaugurates an ambitious new series of scholarly catalogues on the Museum's collection.

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This title traces the role humour plays in transforming the practice and experience of art, from the early twentieth-century avant-gardes, through Fluxus and Pop, to the diverse, often uncategorizable works of some of the most influential artists today. Artists' writings are accompanied and contextualized by the work of critics and thinkers including Freud, Bergson, H el ene Cixous, Slavoj  i ek, J org Heiser, Jo Anna Isaak and Ralph Rugoff, among others. Artists surveyed include: Leonora Carrington, Maurizio Cattelan, Marcel Duchamp, Marlene Dumas, Fischli & Weiss, Andrea Fraser, Guerilla Girls, Hannah H och, Mike Kelley, Martin Kippenberger, Barbara Kruger, Sarah Lucas, Paul McCarthy, Bruce Nauman, Claes Oldenberg, Raymond Pettibon, Francis Picabia, Pablo Picasso, Richard Prince, Arnulf Rainer, Ad Reinhardt, Ed Ruscha, Carolee Schneemann, David Shrigley, Robert Smithson, Annika Str m, Kara Walker and Andy Warhol. Writers include: Hugo Ball, Henri Bergson, Andr  Breton, H el ene Cixous, Sigmund Freud, J org Heiser, Dave Hickey, Jo Anna Isaak, Ralph Rugoff, Peter Schjeldahl, Sheena Wagstaff, Hamza Walker and Slavoj  i ek.

David Hopkins is Professor of Art History at the University of Glasgow. An acknowledged expert on Dada and Surrealism, he has published widely on these movements, and on artists such as Marcel Duchamp and Max Ernst. --Book Jacket.

Publisher description

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The transnational modernist Mina Loy (1882–1966) embodied the avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist. Foregrounding Loy’s critical interrogation of Futurist, Dadaist, Surrealist, and “Degenerate” artisthood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy’s importance in an entirely novel way. Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden uses close readings of Loy’s poetry, prose, polemics, and unpublished writings to trace her response to how these movements wrote themselves, collectively, into being.

The first major collection of poetry written in English by the flabbergasting and flamboyant Baroness Elsa, “the first American Dada.” As a neurasthenic, kleptomaniac, man-chasing proto-punk poet and artist, the Baroness Elsa von Freytag-Loringhoven left in her wake a ripple that is becoming a rip—one hundred years after she exploded onto the New York art scene. As an agent provocateur within New York’s modernist revolution, “the first American Dada” not only dressed and behaved with purposeful outrageousness, but she set an example that went well beyond the eccentric divas of the twenty-first century, including her conceptual descendant, Lady Gaga. Her delirious verse flabbergasted New Yorkers as much as her flamboyant persona. As a poet, she was profane and playfully obscene, imagining a farting God, and transforming her contemporary Marcel Duchamp into

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M'ars (my arse). With its ragged edges and atonal rhythms, her poetry echoes the noise of the metropolis itself. Her love poetry muses graphically on ejaculation, orgasm, and oral sex. When she tired of existing words, she created new ones:

“phalluspistol,” “spinsterlollipop,” “kissambushed.”

The Baroness's rebellious, highly sexed howls prefigured the Beats; her intensity and psychological complexity anticipates the poetic utterances of Anne Sexton and Sylvia Plath. Published more than a century after her arrival in New York, *Body Sweats* is the first major collection of Elsa von Freytag-Loringhoven's poems in English. The Baroness's biographer Irene Gammel and coeditor Suzanne Zelazo have assembled 150 poems, most of them never before published. Many of the poems are themselves art objects, decorated in red and green ink, adorned with sketches and diagrams, presented with the same visceral immediacy they had when they were composed.

Focuses on the printed work of avant garde participants, demonstrating its importance to the various groups and the way in which printed works helped to disseminate information and ideas internationally. This book contains around 100 illustrations of avant garde printed work.

This book contains forty-four original essays on the role of periodicals in the United States and Canada. Over 120 magazines are discussed by expert

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contributors, completely reshaping our understanding of the construction and emergence of modernism. The chapters are organised into thirteen sections, each with a contextual introduction by the editors, and consider key themes in the landscape of North American modernism such as: 'free verse'; drama and criticism; regionalism; exiles in Europe; the Harlem Renaissance; and radical politics. In incisive critical essays we learn of familiar 'little magazines' such as Poetry, Others, transition, and The Little Review, as well as less well-known magazines such as Rogue, Palms, Harlem, and The Modern Quarterly. Of particular interest is the placing of 'little magazines' alongside pulps, slicks, and middlebrow magazines, demonstrating the rich and varied periodical field that constituted modernism in the United States and Canada.

Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film,

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gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies, philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.

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.

A groundbreaking collection of essays, proposing new frameworks for the discussion of noise - from postpunk to showgaze and beyond.

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