

Re Imagining The Avant Garde Revisiting The Archi

The original essays included here, by up and coming scholars in the field, illustrate the potential and diversity of post-foundational ideas as applied to comparative education concerns.

This book follows the hybrid and contradictory history of magic realism through the writings of three key figures – art historian Franz Roh, novelist Alejo Carpentier, and cultural critic Fredric Jameson – drawing links between their political, aesthetic, and philosophical ideas on art's relationship to reality. Magic realism is vast in scope, spanning almost a century, and is often confused with neighbouring styles of literature or art, most notably surrealism. The fascinating conditions of modernist Europe are complex and contradictory, a spirit that magic realism has taken on as it travels far and wide. The filmmakers and writers in this book acknowledge the importance of feeling, atmosphere, and mood to subtly provoke and resist global capitalism. Theirs is the history of magic-realist cinema. The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism. It uncovers a resistant, geopolitical form of world cinema – moving from Europe, through Latin America and the former Soviet Union, to Thailand – that emerges from these ideas. This book is invaluable to any reader interested in world modernism(s) in relation to contemporary cinema and geopolitics. Its sustained analysis of film as a sensory, intermedial medium is of interest to scholars working across the visual arts, literature, critical theory, and film-philosophy.

*The concept of “time-image,” this book argues, holds broad potential for the historical interpretation of cultural and aesthetic works. Many works that would not ordinarily be thought to be historical artifacts reveal their intrinsic historical character in light of this innovative interpretative concept. The book's first section, “Time-Images as Theory and Historiography,” considers alternative temporalities underlying historicizing theories and specific practices of history. Examples treated here include the notion of “retro-avantgardism,” works by the Frankfurt School on the interrelations of images and history, and Mass Observation's dream documentation project. The second section, “Time-Images in Modernist and Postmodernist Literature,” considers literary instances in which alternative notions of historical time are engaged. These include discussions of Wyndham Lewis and “cultural revolution,” Theodor Adorno's reading of Samuel Beckett's *Endgame*, and Pier Paolo Pasolini's use of Antonio Gramsci in the practice of poetry and philology. The third section, “Moving Images of Time,” discusses questions of cinema including children's experience in films depicting traumatic historical events, the Quay Brothers' animated adaptation of Bruno Schulz's “Street of Crocodiles,” and Sergei Eisenstein's and Charles Olson's engagements in Mexico with pictographic representation, etymology, and archeological time.*

Provides an analysis of a museum's history and links to popular culture and the media.

Time Images

An Eye for Music

The Avant-Garde Feature Film

Russian Art and the International of the Square

Re-imagining Asia

Diversity in Disney Films

The Promise of Cultural Materialism

In *The Queer Games Avant-Garde*, Bonnie Ruberg presents twenty interviews with twenty-two queer video game developers whose radical, experimental, vibrant, and deeply queer work is driving a momentous shift in the medium of video games. Speaking with insight and candor about their creative practices as well as their politics and passions, these influential and innovative game makers tell stories about their lives and inspirations, the challenges they face, and the ways they understand their places within the wider terrain of video game culture. Their insights go beyond typical conversations about LGBTQ representation in video games or how to improve “diversity” in digital media. Instead, they explore queer game-making practices, the politics of queer independent video games, how queerness can be expressed as an aesthetic practice, the influence of feminist art on their work, and the future of queer video games and technology. These engaging conversations offer a portrait of an influential community that is subverting and redefining the medium of video games by placing queerness front and center. Interviewees: Ryan Rose Aceae, Avery Alder, Jimmy Andrews, Santo Aveiro-Ojeda, Aevee Bee, Tonia B*****, Mattie Brice, Nicky Case, Naomi Clark, Mo Cohen, Heather Flowers, Nina Freeman, Jerome Hagen, Kat Jones, Jess Marcotte, Andi McClure, LLaura McGee, Seanna Musgrave, Liz Ryerson, Elizabeth Sampat, Loren Schmidt, Sarah Schoemann, Dietrich Squinkifer, Kara Stone, Emilia Yang, Robert Yang

What happens when, in the wake of postmodernism, the old enterprise of bibliography, textual criticism, or scholarly editing crosses paths and processes with visual and cultural studies? In this book, major scholars map out a new discipline, drawing on and redirecting a host of subfields concerned with the production, distribution, reproduction, consumption, reception, archiving, editing, and sociology of texts. Includes essays by Jerome J. McGann, David Greetham, Johanna Drucker, Mary Ann Caws, Charles Bernstein, Rachel Blau DuPlessis, Gregory Ulmer, Stuart Moulthrop, Morris Eaves, Joseph Grigely, Daniel Ferrer, Tim Hunt and Henry Schwarz.

Bachelor Thesis from the year 2011 in the subject Literature - Latin America, grade: Pass, , course: Poetry and Prose Poems of Alejandra Pizarnik, language: English, abstract: This senior thesis thesis examines the authorial image of Argentine-Jewish poet, Alejandra Pizarnik (1936-1972). Long thought of as a modern poet with minimal connection to any one tradition, I re-imagine her as a poet of Judaism, language and childhood through close readings of works, many poemas en prosa, written late in her life and after her father's death. This thesis has three chapters: (1) Images of the Artist; (2) New Readings of Pizarnik (Prose) Poems; and (3) Translating Pizarnik (Prose) Poems. In the first chapter I examine notions of Pizarnik created by critics and by the public, then move to re-imagining her as a poet in a new lens. In chapter 2, close-readings of prose poems substantiate those claims made in my re-imagining. Finally, chapter 3 provides annotated translations of five poems, four previously untranslated—Los muertos y la lluvia (The Dead and the Rain), Dificultades barrocas (Baroque Difficulties), Desconfianza (Distrust), Devoción (Devotion), and the only poem in verse, Poema para el padre (Poem for my Father). My interpretation of Pizarnik is influenced by concepts including, J. Lacan's 'desire,' Bachelard's 'poetics of internal space,' Turner's 'liminality,' and Borges' 'infidelity in translation,' amongst others. Ultimately, I hope this reading of the complicated poet succeeds in recovering essential aspects of her cuerpo poetico (poetic body of work).

In *An Eye for Music*, John Richardson navigates key areas of current thought - from music theory to film theory to cultural theory - to explore what it means that the experience of music is now cinematic, spatial, and visual as much as it is auditory.

History and Geography of Minor Cinemas in Los Angeles

Antiquity and Modern Greek Culture

Re-imagining Domesticity

The Queer Games Avant-Garde

Reimagining the Jazz Avant-garde

Re-Imagining Russia

2017

Maps the fin de siecle mission to open up the 'Dark Continent'

For the modern West, Bali has long served as an icon of exotic pre-modern innocence. Yet the reality of modern Bali stands in stark contrast to this prevailing and enduring image, a contrast embodied by a movement of local musical experimentation, musik kontemporer, which emerged in the 1970s and which still thrives today. In Radical Traditions, author Andrew Clay McGraw shows how musik kontemporer embodies the tensions between culture as represented and lived, between the idea of Balinese culture and the experience of living it. Through a highly interdisciplinary approach informed by ethnomusicology, cultural studies, postcolonial studies, anthropology, and theater studies, McGraw presents an all-encompassing social and musical history of musik kontemporer, and its intersections with class, ethnicity, and globalization. As the first English language monograph on this important Indonesian musical genre, Radical Traditions is an essential resource for anyone fascinated by modern Indonesian and Balinese music and culture.

To re-imagine domesticity: the phrase implies a dual process of reconceiving and expressing through imagery ideas of a new home life. This, I argue, is the basic project of the Bloomsbury artists--Roger Fry, Vanessa Bell, and Duncan Grant--who built on the foundation of aesthetic activism laid by their Victorian predecessors. My approach combines close visual analysis of individual objects or projects with examination of relevant textual sources: the artists' letters, the Formalist aesthetic theory developed in the writings of Roger Fry and Clive Bell, and the writing of Bloomsbury figures including Lytton Strachey, E. M. Forster, and Virginia and Leonard Woolf.

*What's new in animation? Find out! * Works from artists, animators, film-makers, scholars, archivists * Ideal for serious students of film making and animation In this detailed look at animation today, a series of intriguing case studies are explored from production to final outcome. Each one is considered in terms of meaning, purpose, and effect, then put into context as part of today's animation culture. Hundreds of illustrations make it easy to follow experimental work from script to screen, exploring the intersections between animation, film, graphic design, and art. With insights from leading U.K. authors on animation, as well as Oscar-winning animators, artists, film makers, scholars, and archivists, Re-Imagining Animation offers the definitive look at animation today.*

Collective Unravelings of the Hegemonic Web

Questions of Poetics

Beyond the Mausoleum

Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability

Popular Music and the Audiovisual Surreal

Boris Chetkov - Landscape and Genre Painting

Radical Traditions

Futurism Studies in its canonical form has followed in the steps of Marinetti's concept of Futurisme mondial, according to which Futurism had its centre in Italy and a large number of satellites around Europe and the rest of the globe. Consequently, authors of textbook histories of Futurism focus their attention on Italy, add a chapter or two on Russia and dedicate next to no attention to developments in other parts of the world. Futurism Studies tends to see in Marinetti's movement the font and mother of all subsequent avant-gardes and deprecates the non-European variants as mere 'derivatives'. Vol. 7 of the International Yearbook of Futurism Studies will focus on one of these regions outside Europe and demonstrate that the heuristic model of centre – periphery is faulty and misleading, as it ignores the originality and inventiveness of art and literature in Latin America. Futurist tendencies in both Spanish and Portuguese-speaking countries may have been, in part, 'influenced' by Italian Futurism, but they certainly did not 'derive' from it. The shift towards modernity took place in Latin America more or less in parallel to the economic progress made in the underdeveloped countries of Europe. Italy and Russia have often been described as having originated Futurism because of their backwardness compared to the industrial powerhouses England, Germany and France. According to this narrative, Spain and Portugal occupied a position of semi-periphery. They had channelled dominant cultural discourses from the centre nations into the colonies. However, with the rise of modernity and the emergence of independence movements, cultural discourses in the colonies undertook a major shift. The revolt of the European avant-garde against academic art found much sympathy amongst Latin American artists, as they were engaged in a similar battle against the canonical discourses of colonial rule. One can therefore detect many parallels between the European and Latin American avant-garde movements. This includes the varieties of Futurism, to which Yearbook 2017 will be dedicated. In Europe, the avant-garde had a complex relationship to tradition, especially its 'primitivist' varieties. In Latin America, the avant-garde also sought to uncover and incorporate alternative, i.e. indigenous traditions. The result was a hybrid form of art and literature that showed many parallels to the European avant-garde, but also had other sources of inspiration. Given the large variety of indigenous cultures on the American continent, it was only natural that many heterogeneous mixtures of Futurism emerged there. Yearbook 2017 explores this plurality of Futurisms and the cultural traditions that influenced them. Contributions focus on the intertextual character of Latin American Futurisms, interpret works of literature and fine arts within their local setting, consider modes of production and consumption within each culture as well as the forms of interaction with other Latin American and European centres. 14 essays locate Futurism within the complex network of cultural exchange, unravel the Futurist contribution to the complex interrelations between local and the global cultures in Latin America and reveal the dynamic dialogue as well as the multiple forms of cross-fertilization that existed amongst them.

Los Angeles has nourished a dazzling array of independent cinemas: avant-garde and art cinema, ethnic and industrial films, pornography, documentaries, and many other far-flung corners of film culture. This glorious panoramic history of film production outside the commercial studio system reconfigures Los Angeles, rather than New York, as the true center of avant-garde cinema in the United States. As he brilliantly delineates the cultural perimeter of the film business from the earliest days of cinema to the contemporary scene, David James argues that avant-garde and minority filmmaking in Los Angeles has in fact been the prototypical attempt to create emancipatory and progressive culture. Drawing from urban history and geography, local news reporting, and a wide range of film criticism, James gives astute analyzes of scores of films—many of which are to found only in archives. He also looks at some of the most innovative moments in Hollywood, revealing the full extent of the cross-fertilization the occurred between the studio system and films created outside it. Throughout, he demonstrates that Los Angeles has been in the aesthetic and social vanguard in all cinematic periods—from the Socialist cinemas of the early teens and 1930s; to the personal cinemas of psychic self-investigation in the 1940s; to attempts in the 1960s to revitalize the industry with the counterculture's utopian visions; and to the 1970s, when African Americans, Asian Americans, Latinos, women, gays, and lesbians worked to create cinemas of their own. James takes us up to the 1990s and beyond to explore new forms of art cinema that are now transforming the representation of Southern California's geography.

Research on popular culture is a dynamic, fast-growing domain. In scholarly terms, it cuts across many areas, including communication studies, sociology, history, American studies, anthropology, literature, journalism, folklore, economics, and media and cultural studies. The Routledge Companion to Global Popular Culture provides an authoritative, up-to-date, intellectually broad, internationally-aware, and conceptually agile guide to the most important aspects of popular culture scholarship. Specifically, this Companion includes: interdisciplinary models and approaches for analyzing popular culture; wide-ranging case studies; discussions of economic and policy underpinnings; analysis of textual manifestations of popular culture; examinations of political, social, and cultural dynamics; and discussions of emerging issues such as ecological sustainability and labor. Featuring scholarly voices from across six continents, The Routledge Companion to Global Popular Culture presents a nuanced and wide-ranging survey of popular culture research.

Focusing on issues of representation in literature and visual art, the 18 essays in this volume were originally presented at a Royal Society conference in Edmonton, Alberta in April 1990. Contributors include scholars in women's studies, literature, and art history from Canada, Australia, Britain, a

Re-imagining Cultural Studies

The Female Body in the Looking-Glass

Magic Realism, World Cinema, and the Avant-Garde

Representations of Women in Culture

Textual Studies in the Late Age of Print

Hollywood's West

Translating and Reimagining - Recovering Pizarnik in her late Prose Works

A catalogue of the September 20, 2014–February 15, 2015 exhibition La línea continua: The Judy and Charles Tate Collection of Latin American Art, this book celebrates a significant gift to the Blanton Museum of Art at the University of Texas at Austin.

Here is a critical and historical overview of unconventional and aesthetically challenging films, all of feature length. The author focuses on the particular forms of contemporary avant-garde films, which often rely on characteristics associated with historical films of the same genre. Included are works by such visionary filmmakers as David Lynch, Luis Bunuel, Jean Cocteau, Jean-Luc Godard, Guy Maddin and Derek Jarman. The first of the two appendices contains a filmography of key avant-garde feature films, from Haxan: Witchcraft Through the Ages (1922) to Maximum Shame (2010). The second appendix offers a brief list of directors who have made significant contributions to films that take alternative approaches to cinematic practice, establishing new grounds for analysis and evaluation.

"Can films philosophize rather than simply represent philosophical ideas developed outside of the cinematic medium? Taking up this question crucial to the emergent field of film philosophy, this book argues that the films of the American avant-garde do "do" philosophy and illuminates the ethical and political stakes of their aesthetic interventions. The book traces the avant-garde's philosophy by developing a history and theory of its investment in dimensional, conceptual, and material in-betweens, clarifying

how this cinema's reflections on the creation and reception of images construct an ethics of perception itself, a responsibility to perpetuate thought in an enduring re-encounter with the world and with meaning's unfinished production. This entails the avant-garde's locating of cinema's-and thought's-ends or meanings in their means, and their advancement of an image of truth that is made rather than found that unites their films with the philosophies of Ludwig Wittgenstein and Ralph Waldo Emerson who believed the "journey's end is found in every step of the road" (Cavell). Rectifying film-philosophy's neglect of the American avant-garde, the book demonstrates how rather than showing their interest in the revelation of authoritative truths, the avant-garde's interest in the re-encounter and review of the seen and known emerges from an American Transcendentalist tradition that opposes such notions. Sheehan reads the avant-garde's interest in the contingencies of spectatorial experience as also an extension of Pragmatism's commitment to replacing the authority of a priori knowledge with that of individual experience. She also shows how Emerson's influence on Friedrich Nietzsche connects the American avant-garde's philosophies to Deleuze's time-image, premised largely upon Nietzsche's "powers of the false."--

The 1960s and 1970s avant-garde has been likened to an 'architectural Big Bang', such was the intensity of energy and ambition in which it exploded into the postwar world. Marked out by architectural projects that redefined the discipline, it remains just as influential today. References to the likes of Archizoom, Peter Eisenman, John Hejduk and Superstudio abound. Highly diverse, the avant-garde cannot be defined as a single strand or tendency. It was divergent geographically - reaching from Europe to North America and Japan - and in its political, formal and cultural preoccupations. It was unified, though, as a critical and experimental force, critiquing contemporary society against the backdrop of extreme social and political upheaval: the Paris riots of May 1968, the anti-Vietnam war movement in America and the looming ecological crisis. *Re-imagining the Avant-garde* outlines how in contemporary architectural practice, avant-garde projects retain their power as historical precedents, as barometers of a particular design ethos, as critiques of society and instigators of new formal techniques. Given the far-reaching impact of the subsequent digital revolution, which has since reshaped every aspect of practice, the issue asks why this historical period continues to retain its undeniable grip on current architecture. Contributors: Pablo Bronstein and Sam Jacob, Sarah Deyong, Stylianos Giamarellos, Damjan Jovanovic, Andrew Kovacs, Perry Kulper, Igor Marjanovic, William Menking, Michael Sorkin, Neil Spiller and Mimi Zeiger. Featured architects: Archizoom, Andrea Branzi, Jimenez Lai, Luis Miguel (Koldo) Lus Arana (Klaus), NEMESTUDIO, Superstudio and UrbanLab.

Re-Imagining Animation: The Changing Face of the Moving Image

Aesthetics and Cultural Labour After the Avant-Garde

Alternative Temporalities in Twentieth-Century Theory, Literature, and Art

The Composition of Movements to Come

A Critical History

The Judy and Charles Tate Collection of Latin American Art

The Routledge Companion to Global Popular Culture

After two decades of experimentation with the digital, the prevalent paradigm of formal continuity is being revised and questioned by an emerging generation of architects and theorists. While the world struggles with a global housing crisis and the impact of accelerated automation on labour, digital designers' narrow focus on mere style and continuous differentiation seems increasingly out of touch. This issue charts an emerging body of work that is based on a computational understanding of the discrete part or building block - elements that are as scalable, accessible and versatile as digital data. The discrete proposes that a new, digital understanding of assembly, based on parts, contains the greatest promise for a complex, open-ended, adaptable architecture. This approach capitalises on the digital economy and automation, with the potential of the digital to democratise production and increase access. The digital not only has deep implications for how we design and produce architecture; it is first and foremost a new system of production with economic, social and political consequences that need to be taken into account. This issue presents a diverse body of work focused on the notion of the discrete: from design experiments and aesthetics, to urban models, tectonics, distributed robots, new material organisations and post-capitalist scenarios engaging with automation. Contributors: Viola Ago, Mario Carpo, Emmanuelle Chiappone-Piriou, Mollie Claypool, Manuel Jimenez García, Daniel Koehler and Rasa Navasaityte, Immanuel Koh, Neil Leach, Ryan Manning, Philippe Morel, M Casey Rehm, Jose Sanchez, Marrikka Trotter, Manja van de Worp, Maria Yablonina and Lei Zheng. Featured Architects: Kengo Kuma, Lab-eds, Plethora Project, MadM, EZCT, Eragatory and Studio Kinch.

In his theory of the 'mirror stage', the psychoanalyst and psychiatrist Jacques Lacan argued that the female body is defined by its lack of male attributes. Within this framework, he described female sexuality primarily as an absence, and assumed female subordination to the male gaze. However, what happens if one follows Jean Baudrillard's advice to 'swallow the mirror' and go through the 'looking-glass' to explore the reflections and realities that we encounter in the cultural mirror, which reflects the culture in question: its norms, ideals and values? What if the beautiful is inverted and becomes ugly; and the ugly is considered beautiful or shape-shifts into something conventionally thought of as beautiful? These are the fundamental questions that Basia Sliwinska poses in this important new enquiry into gender identity and the politics of vision in contemporary women's art. Through an innovative discussion of the mirror as a metaphor, Sliwinska reveals how the post-1989 practices of woman artists from both sides

of the former Iron Curtain - such as Joanna Rajkowska, Marina Abramovic, Boryana Rossa, Natalia LL and Anetta Mona Chisa and Lucia Tkacova - go beyond gender binaries and instead embrace otherness and difference by playing with visual tropes of femininity. Their provocative works offer alternative representations of the female body to those seen in the cultural mirror. Their art challenges and deconstructs patriarchal representations of the social and cultural 'other', associated with visual tropes of femininity such as Alice in Wonderland, Venus and Medusa. The Female Body in the Looking-Glass makes a refreshing, radical intervention into art theory and cultural studies by offering new theoretical concepts such as 'the mirror' and 'genderland' (inspired by Alice's adventures in Wonderland) as critical tools with which we can analyse and explain recent developments in women's art. Collective Unravelings of the Hegemonic Web represents the culmination of work that emerged from 2013 Curriculum & Pedagogy annual conference. The notion of the hegemonic web is the defining theme of the volume. In this collection, authors struggle to unravel and take apart pieces of the complex web that are so deeply embedded into normative ways of thinking, being and making meaning. They also grapple with understanding the role that hegemony plays and the influence that it has on identity, curriculum, teaching and learning. Finally, scholars included in this volume describe their efforts to engage and undergo counter-hegemonic movements by sharing their stories and struggles.

"Scholars have long been fascinated with the affinities between early cinema, Cubism, and the avant-garde. Jennifer Wild argues that these affinities are more complex than previously imagined and can be derived from historical research. 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 shaped their understanding of modern life, representation, and the act of beholding. This book provides a new history and historiography that reshape how we understand French art and cinema in the first decades of the twentieth century"--Provided by publisher.

Malevich and Interwar Modernism

Alternative Perspectives on Adaptation Theory and Practice

How LGBTQ Game Makers Are Reimagining the Medium of Video Games

A Thousand Years of Separation

The Most Typical Avant-Garde

Reimagining Women

Architectures of the Post Anthropocene

The most significant architectural spaces in the world are now entirely empty of people. The data centres, telecommunications networks, distribution warehouses, unmanned ports and industrialised agriculture that define the very nature of who we are today are at the same time places we can never visit. Instead they are occupied by server stacks and hard drives, logistics bots and mobile shelving units, autonomous cranes and container ships, robot vacuum cleaners and internet-connected toasters, driverless tractors and taxis. This issue is an atlas of sites, architectures and infrastructures that are not built for us, but whose form, materiality and purpose is configured to anticipate the patterns of machine vision and habitation rather than our own. We are said to be living in a new geological epoch, the Anthropocene, in which humans are the dominant force shaping the planet. This collection of spaces, however, more accurately constitutes an era of the Post-Anthropocene, a period where it is technology and artificial intelligence that now computes, conditions and constructs our world. Marking the end of human-centred design, the issue turns its attention to the new typologies of the post-human, architecture without people and our endless expanse of Machine Landscapes. Contributors: Rem Koolhaas, Merve Bedir and Jason Hilgefert, Benjamin H Bratton, Ingrid Burrington, Ian Cheng, Cathryn Dwyre, Chris Perry, David Salomon and Kathy Velikov, John Gerrard, Alice Gorman, Adam Harvey, Jesse LeCavalier, Xingzhe Liu, Clare Lyster, Geoff Manaugh, Tim Maughan, Simone C Niquille, Jenny Odell, Trevor Paglen, Ben Roberts. Featured interviews: Deborah Harrison, designer of Microsoft's Cortana; and Paul Inglis, designer of the urban landscapes of Blade Runner 2049.

Reproduced here for the first time also are a number of previously unpublished paintings, drawings and archival material relating to the artist's life. This book is the first opportunity to discuss Chetkov's work since his death in 2010. Re-imagining Russia represents an important opportunity to showcase the work of this significant Russian artist, who was a leading figure of the Russian avant-garde following the Second World War.

Adaptations have occurred regularly since the beginning of cinema, but little recognition has been given to avant-garde adaptations of literary or other texts. This compelling study corrects such omissions by detailing the theory and practice of alternative adaptation practices from major avant-garde directors. Avant-Garde films are often relegated to the margins because they challenge our traditional notions of what film form and style can accomplish. Directors who choose to adapt previous material run the risk of severe critical dismay; making films that are highly subjective interpretations or representations of existing texts takes courage and foresight. An avant-garde adaptation provokes spectators by making them re-think what they know about film itself, just as much as the previous source material. Adaptation and the Avant-Garde examines films by Peter Greenaway, Jean-Luc Godard, Guy Maddin, Jan Svankmajer and many others, offering illuminating insights and making us reconsider the nature of adaptation, appropriation, borrowing, and the re-imagining of previous sources.

'Re-imagining Cultural Studies' restores Williams to a central position in relation to the formation and development of cultural studies. This book is a reappraisal of the Williams approach.

The Bloomsbury Artists and the Victorian Avant-garde

Antidiets of the Avant-garde

La Línea Continua

Machine Landscapes

The VanGardes, 1959-1975

Language Writing and Consequences

The Parisian Avant-Garde in the Age of Cinema, 1900-1923

This book examines the legacy of international interwar modernism as a case of cultural transfer through the travels of a central motif: the square. The square was the most emblematic and widely known form/motif of the international avant-garde in the interwar years. It originated from the Russian artist Kazimir Malevich who painted *The Black Square on White Ground* in 1915 and was then picked up by another Russian artist El Lissitzky and the Dutch artist Theo van Doesburg. It came to be understood as a symbol of a new internationalism and modernity and while Forgács uses it as part of her overall narrative, she focuses on it and its journey across borders to follow its significance, how it was used by the above key artists and how its meaning became modified in Western Europe. It is unusual to discuss interwar modernism and its postwar survival, but this book's chapters work together to argue that the interwar developments signified a turning point in twentieth-century art that led to much creativity and innovation. Forgács supports her theory with newly found and newly interpreted documents that prove how this exciting legacy was shaped by three major agents: Malevich, Lissitzky and van Doesburg. She offers a wider interpretation of modernism that examines its postwar significance, reception and history up until the emergence of the New Left in 1956 and the seismic events of 1968.

This book explores an under-researched body of work from the early decades of the twentieth century, connecting plays, performances and practitioners together in dynamic dialogues. Moving across national, generational and social borders, the book reads experiments in Britain during this period alongside theatrical innovations overseas.

Experimental literature accelerated dramatically in Vancouver in the 1960s as the influence of New American poetics merged with the ideas of Marshall McLuhan. Vancouver poets and artists began thinking about their creative works with new clarity and set about testing and redefining the boundaries of literature. As new gardes in Vancouver explored the limits of text and language, some writers began incorporating collage and concrete poetics into their work while others delved deeper into unsettling, revolutionary, and Surrealist imagery. There was a presumption across the avant-garde communities that radical openness could provoke widespread socio-political change. In other words, the intermedia experimentation and the related destruction of the line between art and society pushed art to the frontlines of a broad socio-political battle of the collective imagination of Vancouver. *Finding Nothing* traces the rise of the radical avant-garde in Vancouver, from the initial salvos of the Tish group, through Blewointment's spatial experiments, to radical Surrealisms and new feminisms. Incorporating images, original texts, and interviews, Gregory Betts shows how the VanGardes signalled a remarkable consciousness of the globalized forces at play in the city, impacting communities, orientations, races, and nations.

This text theorizes political change from within social movement via an engagement with autonomist politics and radical aesthetics.

Re-imagining the 'Dark Continent' in fin de siecle Literature

Adaptation and the Avant-Garde

British Avant-Garde Theatre

Re-Imagining Comparative Education

Contemporary Art, Aesthetics and Genderland

Discrete

From Futurist Cooking to Eat Art

Printbegrænsninger: Der kan printes 10 sider ad gangen og max. 40 sider pr. session

Hollywood's West examines popular perceptions of the frontier as a defining feature of American identity and history. Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens. Differing characterizations of the frontier in modern popular culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs, from RKO's 1931 classic *Cimarron* to Turner Network Television's recent made-for-TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, *Hollywood's West* makes a significant contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs—often using the frontier as metaphor for contemporary issues.

Object Lessons -- Subject Formations -- Notes -- Bibliography -- Index

Beyond the often-mythologized idea of Asia, the contributors of *Re-Imagining Asia* investigate artistic heritage, political orientation, and the tensions between tradition and modernity. Through the visual image and the written word, they move toward a definition of Asian values—both aesthetic and intellectual. Lavishly illustrated, with artist biographies and exhibition histories. Shaheen Merali, artist and curator, is head of the Department of Exhibition, Film and New Media at the House of World Cultures in Berlin. He has exhibited internationally in Barcelona, London, New York City (Queens Museum of Art and Bronx Museum of the Arts), Singapore, and Vienna. He is the author of *Blackpop* (Saqi Books) and the editor of *New York States of Mind* (Saqi Books).

Reappraising the Digital in Architecture

Re-Imagining the Avant-Garde

Finding Nothing

American Avant-Garde Cinema's Philosophy of the In-Between

The American Frontier in Film, Television, and History

Re-imagining the Past

Revisiting the Architecture of the 1960s and 1970s

By moving beyond the dominant perspectives on the Greek past, this edited volume shifts attention to the ways this past has been constructed, performed, (ab)used, Hellenized, canonized, and ultimately decolonized and re-imagined. Chapters explore both the role of antiquity in texts and established cultural practices and its popular, material and everyday uses, charting the transition in the study of the reception of antiquity in modern Greek culture from an emphasis on the continuity of the past to the recognition of its diversity.

"This essay collection gathers recent scholarship on representations of diversity in Disney and Disney/Pixar films, exploring not only race and gender, but also newer areas of study. Covering a wide array of films this compendium highlights the social impact of the entertainment giant and reveals its cultural significance in shaping our global citizenry"--Provided by publisher.

Re-imagining the Museum

Postfoundational Ideas and Applications for Critical Times

Reimagining Textuality

Reimagining Culture in Balinese Contemporary Music