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Catalogue of the Library of the Boston Athenæum

Europa! Europa?

Eye on Europe

Dada and Beyond, Volume 1

A Companion to Dada and Surrealism

Dada Surrealism

Dada, Monographie Einer Bewegung

Dada

On Diary

A Companion to World War I

Crisis and the Arts: Dada and the press

From Art Nouveau to Surrealism

Catalogue of the Library of the Boston Athenæum

Looking at Dada

Dada as Text, Thought and Theory

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

Le Journal D Ada Le

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MARITZA BRENDEN

The Dada Painters and Poets Macmillan Reference USA

An intriguing and vibrant study of an innovative and lesser-known facet of contemporary art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by today's generation.

Decentring the Avant-Garde The Museum of Modern Art

"Each day of my life has been dedicated in part to drawing. I have never stopped drawing and painting, seeking, where I could find them, the secrets of form."--Le Corbusier Charles-Édouard Jeanneret, known as Le Corbusier (1887-1965), is famous for transforming 20th-century architecture and urbanism. Less attention has been paid to his artistic production, although he began his career as a painter. Le Corbusier indeed studied under Charles L'Éplattenier and, together with the artist Amédée Ozenfant, founded the Purist movement in the manifesto *After Cubism*. Even after Le Corbusier turned to architecture, he continued to paint and draw. His thousands of drawings, rarely exhibited but meticulously stored in two watch cabinets from his family home, were particularly significant; he considered his work as a draftsman to be fundamental to his creative process. Beautifully illustrated with more than 300 drawings that have never before been published for an English readership, this revealing book charts the evolution of Le Corbusier's process from his youthful travels abroad to his arrival and maturation in Paris. Danièle Pauly shows how his drawings functioned within an intimate zone of private reflection and situates his work within the broader artistic and intellectual currents of Cubism, Purism, Primitivism, and Surrealism. In addition to providing a crucial new background against which to comprehend Le Corbusier's architecture and urbanism, this important volume advocates for understanding him alongside leading modern artists including Pablo Picasso and Fernand Léger.

Jean Cocteau Wilfrid Laurier Univ. Press

To many, chance and art are antagonistic terms. But a number of 20th century artists have turned this notion on its head by attempting to create artworks based on randomness. Among those, three in particular articulated a well-argued and thorough theory of the radical use of chance in art: André Breton (writer), John Cage (composer) and François Morellet (visual artist). The implications of such a move away from established aesthetics are far-reaching, as much in conceptual as in practical terms, as this book hopes to make clear. Of paramount importance in this coincidentia oppositorum is the suggested possibility of a correlation between the artistic use of chance and a system of thought itself organised around chance. Indeed placing randomness at the centre of one's art may have deeper philosophical consequences than just on the aesthetic level.

TaTa Dada Routledge

Anarchism and the Advent of Paris Dada sheds new light on Paris Dada's role in developing the anarchist and individualist philosophies that helped shape the cultural dialogue in France following the First World War. Drawing on such surviving documentation as correspondence, criticism, periodicals, pamphlets, and manifestoes, this book argues that, contrary to received wisdom, Dada was driven by a vision of social change through radical cultural upheaval. The first book-length study to interrogate the Paris Dadaists' complex and often contested position in the postwar groundswell of anarcho-individualism, *Anarchism and the Advent of Paris Dada* offers an unprecedented analysis of Paris Dada literature and art in relation to anarchism, and also revives a variety of little known anarcho-individualist texts and periodicals. In doing so, it reveals the general ideological diversity of the postwar French avant-garde and identifies its anarchist concerns; in addition, it challenges the accepted paradigm that postwar cultural politics were monolithically nationalist. By positioning Paris

Dada in its anarchist context, this volume addresses a long-ignored lacuna in Dada scholarship and, more broadly, takes its place alongside the numerous studies that over the past two decades have problematized the politics of modern art, literature, and culture.

Taalstudie Univ of California Press

This groundbreaking collection of thirteen original essays analyzes connections between film and two highly influential twentieth-century movements.

Crisis and the Arts: Exquisite Dada : a comprehensive bibliography Macmillan Reference USA

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, 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.

The Edwin Alden Co's American Newspaper Catalogue, Including Lists of All Newspapers and Magazines Published in the United States and the Canadas The Museum of Modern Art

The Dada movement, revered as perhaps the purest form of cultural subversion and provocation in 20th-century Europe, has been a victim of the readiness with which cultural historians have swallowed its own propaganda. Based on extensive close analysis of French-language Dada work in its original form, and offering English translations throughout, this major reappraisal looks at a broad range of media and topics - including poetry, film, philosophy, and quantum physics - in order to get beyond Dada's typecasting as avant-garde anti-hero. Work by women writers and other marginalized figures combines with that of canonical Dadaists to present Dada in a radically new set of guises: poetic and textually subtle; intellectually and philosophically meaningful; peaceable and quasi-Buddhist; and, perhaps most uncomfortably of all, conformist and reactionary.

Le Corbusier Walter de Gruyter

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

Dada and Existentialism Rodopi

The first volume of the new series "European Avant-Garde and Modernism Studies" focuses on the relation between the avant-garde, modernism and Europe. It combines interdisciplinary and intermedial research on experimental aesthetics and poetics. The essays, written by experts from more than fifteen countries, seek to bring out the complexity of the European avant-garde and modernism by relating it to Europe's intricate history, multiculturalism and multilingualism. They aim to inquire into the divergent cultural views on Europe taking shape in avant-garde and modernist practices and to chart a composite image of the "other Europe(s)" that have emerged from the (contemporary) avant-garde and experimental modernism. How did the avant-garde and modernism in (and outside) Europe give shape to local, national and pan-European forms of identity and community? To what extent does the transnational exchange and cross-fertilisation of aesthetic tendencies illustrate the well-rehearsed claim that the avant-gardes form a typically European phenomenon? Dealing with canonised as well as lesser known exponents of modernism and the avant-garde throughout Europe, this book will appeal to all those interested in European cultural, literary and art history.

Dada in the Collection of the Museum of Modern Art University of Hawaii Press

"Published in conjunction with 'Dada,' an exhibition organized by the National Gallery of Art, Washington, D.C. (from February 19 to May 14, 2006) and the Centre Pompidou, Paris (from October 5 to January 9, 2006), in collaboration with the Museum of Modern Art, New York (from June 18 to September 11, 2006)"--P. [75

Dada and Beyond, Volume 2 Yale University Press

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

Dada and After John Wiley & Sons

The first biography in English of Tristan Tzara, a founder of Dada and one of the most important figures in the European avant-garde. Tristan Tzara, one of the most important figures in the twentieth century's most famous avant-garde movements, was born Samuel Rosenstock (or Samuël Rosenstok) in a provincial Romanian town, on April 16 (or 17, or 14, or 28) in 1896. Tzara became Tzara twenty years later at the Cabaret Voltaire in Zurich, when he and others (including Marcel Janco, Hugo Ball, Richard Huelsenbeck, and Hans Arp) invented Dada with a series of chaotic performances including multilingual (and nonlingual) shouting, music, drumming, and calisthenics. Within a few years, Dada (largely driven by Tzara) became an international artistic movement, a rallying point for young artists in Paris, New York, Barcelona, Berlin, and Buenos Aires. With *TaTa Dada*, Marius Hentea offers the first English-language biography of this influential artist. As the leader of Dada, Tzara created "the moment art changed forever." But, Hentea shows, Tzara and Dada were not coterminous. Tzara went on to publish more than fifty books; he wrote one of the great poems of surrealism; he became a recognized expert on primitive art; he was an active antifascist, a communist, and (after the Soviet repression of the Hungarian Revolution) a former communist. Hentea offers a detailed exploration of Tzara's early life in Romania, neglected by other scholars; a scrupulous assessment of the Dada years; and an original examination of Tzara's life and works after Dada. The one thing that remained constant through all of Tzara's artistic and political metamorphoses, Hentea tells us, was a desire to unlock the secrets and mysteries of language.

The Dismemberment of Orpheus OUP Oxford

Decentering the Avant-Garde presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, *Decentering the Avant-Garde* highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.

Dada Magazines Routledge

On Diary is the second collection in English of the groundbreaking and profoundly influential work of

one of the best-known and provocative theorists of autobiography and diary. Ranging from the diary's historical origins to its pervasive presence on the Internet, from the spiritual journey of the sixteenth century to the diary of Anne Frank, and from the materials and methods of diary writing to the question of how diaries end, these essays display Philippe Lejeune's expertise, eloquence, passion, and humor as a commentator on the functions, practices, and significance of keeping or reading a diary. Lejeune is a leading European critic and theorist of diary and autobiography. His landmark essay, "The Autobiographical Pact," has shaped life writing studies for more than thirty years, and his many books and essays have repeatedly opened up new vistas for scholarship. As Michael Riffaterre notes, "Lejeune's work on autobiography is the most original, powerful, effective approach to a difficult subject. . . . His style is very personal, lively. It grabs the reader as scholarship rarely does. Lejeune's erudition and methodology are impeccable." Two substantial introductory essays by Jeremy Popkin and Julie Rak place Lejeune's work within its critical and theoretical traditions and comment on his central importance within the fields of life writing, literary genetic studies, and cultural studies.

Dada and Surrealist Film Associated University Presse

Edited by Leah Dickerman. Essays by Brigid Doherty, Sabine T. Kriebel, Dorothea Dietrich, Michael R. Taylor, Janine Mileaf and Matthew S. Witkovsky. Foreword by Earl A. Powell III.

Erik Satie: Music, Art and Literature Univ of Wisconsin Press

Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable, whatever the medium he employed. *Erik Satie: Music, Art and Literature* explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

ABHB Annual Bibliography of the History of the Printed Book and Libraries MIT Press

Despite the short life of the Dada movement, it has provoked the interest of art historians, museum directors and literary critics from all over the world. The present volume comprises the literary texts of individual Dadaists and periodicals from all Dada centers as well as books, articles, exhibition catalogs and bibliographies by international scholars. Jo rgen Scha fer's *Exquisite Dada* is the most exhaustive bibliography on Dada that has ever been compiled so far. By giving a synopsis of some decades of scholarly research, it provides an indispensable source for further studies on the matter. *DADA, Surrealism, and the Cinematic Effect* Bloomsbury Publishing USA

A Companion to the First World War brings together an international team of distinguished historians who provide a series of original and thought-provoking essays on one of the most devastating events in modern history. Comprises 38 essays by leading scholars who analyze the current state of historical scholarship on the First World War Provides extensive coverage spanning the pre-war period, the military conflict, social, economic, political, and cultural developments, and the war's legacy Offers original perspectives on themes as diverse as strategy and tactics, war crimes, science and technology, and the arts Selected as a 2011 Outstanding Academic Title by CHOICE

French XX bibliography : critical and biographical references for French literature since 1885 : index to volume VII (Nos. 31-35) and index to anonymes (vols. I-VII) John Wiley & Sons

This volume of edited essays is the first one in English to offer a critical overview of the specific features of Belgian modernity from 1880 to 1940 in a multiplicity of disciplines: literature and poetry, politics, music, photography and drama. The first half of the book investigates the roots of twentieth century modernity in Belgian fin de siecle across a variety of genres (novel, poetry and drama), not only within but also beyond the boundaries of Symbolism. The contributors go on to examine the explosion of Belgian culture on the international scene with the rise of the avant-gardes, notably Surrealism: and the contribution made in minor genres, such as the popular novels of Simenon and Jean Ray, and the Tintin comics of Herge.

Dada and Surrealism: A Very Short Introduction Harvard University Press

Offering new critical approaches to Dada as quintessential part of the Avant-Garde, Dada and Existentialism: the Authenticity of Ambiguity reassesses the movement as a form of (proto-) Existentialist philosophy. Dada is often dismissed as an anti-art movement with a merely destructive theoretical impetus. French Existentialism is often condemned for its perceived quietist implications. However, closer analysis reveals a preoccupation with philosophy in the former and with art in the latter. Moreover, neither was nonsensical or meaningless; both reveal a rich individualist ethics aimed at the amelioration of the individual and society. The first major comparative study of Dada and Existentialism, this text contributes new perspectives on Dada as movement, historical legacy, and field of study. Analysing Dada works through Existentialist literature across the themes of choice, alienation, responsibility, freedom and truth, the text posits that Dada and Existentialism both advocate the creation of a self that aims for authenticity through ambiguity.