

1. Record Nr.	UNINA9910460369003321
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Titolo	The ethnic avant-garde : minority cultures and world revolution // Steven S. Lee
Pubbl/distr/stampa	New York : , : Columbia University Press, , 2015 ©2015
ISBN	0-231-54011-6
Descrizione fisica	1 online resource : illustrations (black and white)
Collana	Modernist Latitudes
Disciplina	810.9/920693
Soggetti	American literature - Minority authors - History and criticism Avant-garde (Aesthetics) - United States - History - 20th century Avant-garde (Aesthetics) - Soviet Union - History - 20th century American literature - Russian influences Intercultural communication - United States - History - 20th century Intercultural communication - Soviet Union - History - 20th century Electronic books. United States Race relations History 20th century Soviet Union Race relations History 20th century United States Intellectual life 20th century Soviet Union Intellectual life 1917-1970
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Previously issued in print: 2015.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- List of Illustrations -- A Note on Transliteration -- Introduction -- 1 Translating the Ethnic Avant-Garde -- 2 The Avant-Garde's Asia -- 3 From Avant-Garde to Authentic -- 4 Cold War Pluralism -- Afterword -- Acknowledgments -- Notes -- Bibliography -- Credits and Permissions -- Index
Sommario/riassunto	During the 1920s and 1930s, American minority artists and writers collaborated extensively with the Soviet avant-garde, seeking to build a revolutionary society that would end racial discrimination and advance progressive art. Making what Claude McKay called "the magic pilgrimage" to the Soviet Union, these intellectuals placed themselves at the forefront of modernism, using radical cultural and political

experiments to reimagine identity and decenter the West. Shining rare light on these efforts, *The Ethnic Avant-Garde* makes a unique contribution to interwar literary, political, and art history, drawing extensively on Russian archives, travel narratives, and artistic exchanges to establish the parameters of an undervalued "ethnic avant-garde." These writers and artists cohered around distinct forms that mirrored Soviet techniques of montage, fragment, and interruption. They orbited interwar Moscow, where the international avant-garde converged with the Communist International. The book explores Vladimir Mayakovsky's 1925 visit to New York City via Cuba and Mexico, during which he wrote Russian-language poetry in an "Afro-Cuban" voice; Langston Hughes's translations of these poems while in Moscow, which he visited to assist on a Soviet film about African American life; a futurist play condemning Western imperialism in China, which became Broadway's first major production to feature a predominantly Asian American cast; and efforts to imagine the Bolshevik Revolution as Jewish messianic arrest, followed by the slow political disenchantment of the New York Intellectuals. Through an absorbing collage of cross-ethnic encounters that also include Herbert Biberman, Sergei Eisenstein, Paul Robeson, and Vladimir Tatlin, this work remaps global modernism along minority and Soviet-centered lines, further advancing the avant-garde project of seeing the world anew.
