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Nota di contenuto	Preliminary Material / Dietrich Scheunemann -- Preface / Dietrich Scheunemann -- From Collage to the Multiple. On the Genealogy of Avant-Garde and Neo-Avant-Garde / DIETRICH SCHEUNEMANN -- Wilhelm Worringer and the Historical Avant-Garde / RHYS W. WILLIAMS -- On the Historiographic Distinction between Historical and Neo-Avant-Garde / HUBERT VAN DEN BERG -- Abstraction, Sublation and the Avant-Garde: The Case of De Stijl / MICHAEL WHITE -- Sameness and Difference: Duchamp's Editioned Ready-mades and the Neo-Avant-Garde / DAVID HOPKINS -- Paint it Black: Ad Reinhardt's Paradoxical Avant-Gardism / BEN HIGHMORE -- Verbal Chemistry and Concrete Poetry / KEITH ASPLEY -- How the Letters Learnt to Dance: On Language Dissection in Dadaist, Concrete and Digital Poetry / ANNA KATHARINA SCHAFFNER -- American Language Poetry and the Definition of the Avant-Garde / JACOB EDMOND -- From Futurism to Neo-Futurism: Continuities and New Departures in Twentieth-Century Avant-Garde Performance / GÜNTER BERGHAUS -- Actor or Puppet: The Body in the Theatres of the Avant-Garde / OLGA TAXIDOU -- Fragmentation of the Body in Spanish Surrealism / UTA FELTEN -- The Surface of Illusion: Avant-Garde Apperception and Antecedence in Structural/Materialist Film / DAVID MACRAE -- What Avant-Garde? / GÉRARD LEBLANC -- The Limits of "Non-Plan": Architecture and the

Avant-Garde / RICHARD WILLIAMS -- Montage in the Arts: A Reassessment / JENNIFER VALCKE -- Means and Metaphors of Change: Technology and the Danish Avant-Garde of the 1960's / TANIA ØRUM -- Literature under the Impact of Film: On Dutch Author-Critics of the Avant-Garde and Neo-Avant-Garde / KLAUS BEEKMAN -- List of Illustrations / Dietrich Scheunemann -- Index / Dietrich Scheunemann.

Sommario/riassunto

This collection of critical essays explores new approaches to the study of avant-garde literature and art, film and architecture. It offers a theoretical framework that avoids narrowly defined notions of the avant-garde. It takes into account the diversity of artistic aims and directions of the various avant-garde movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant-gardist innovations. Individual essays concentrate on cubist collage and dadaist photomontage, on abstract painting by members of the Dutch group De Stijl, on verbal chemistry and dadaist poetry and on body art from futurism to surrealism. In addition, the collection wishes to open up the discussion of the avant-garde to a thorough investigation of neo-avant-garde activities in the 1950's and 1960's. For decades the appreciation of neo-avant-garde art and literature, film and architecture suffered from a general and all-inclusive rebuke. This volume is designed to contribute to a breakthrough towards a more competent and more precise investigation of this research field. Contributions include a discussion of Warhol's multiples as well as Duchamp's editioned ready-mades, forms of concrete and digital poetry as well as the architectural "Non-Plan". The main body of the volume is based on presentations and discussions of a three-day research seminar held at the University of Edinburgh in September 2002. The research group formed around the Avant-Garde Project at Edinburgh will continue with its efforts to elaborate a new theory of the avant-garde in the coming years.
