

1. Record Nr.	UNINA9910787763203321
Titolo	The aesthetics of matter : modernism, the avant-garde and material exchange // edited by Sarah Posman [et al.]
Pubbl/distr/stampa	Berlin ; ; Boston : , : Walter de Gruyter GmbH, , [2013] ©2013
ISBN	3-11-031753-2
Descrizione fisica	1 online resource (448 pages)
Collana	European avant-garde and modernism studies ; ; 3
Altri autori (Persone)	PosmanSarah
Disciplina	709.04
Soggetti	Avant-garde (Aesthetics) Modernism (Aesthetics)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Front matter -- Contents -- About the Series - Sur la collection - Zur Buchreihe -- Introduction -- Matter on the Move -- Modernism Diffracted / Skrubbe, Jessica Sjöholm -- André Breton's Autobiographical Cut-Ups / Nachtergaele, Magali -- Visual Music, a Missing Link? / Rasula, Jed -- From Abstract Film to Op Art and Kinetic Art? / Guchowska, Lidia -- "hap-hap-hap-hap-happy clothes" Avant-Garde Experiments in/with Material(s) / West, Emma -- The Poetic Materiality of Fascism on the British Stage / Warden, Claire -- Dematerializing Verbal and Visual Matter / Feshchenko, Vladimir -- Material Memory -- Beyond Matter or Form / Sakoparnig, Andrea -- Upon Hearing James Joyce / Loukopoulou, Eleni -- Small Press Modernists / Otty, Lisa -- Plaster as a Matter of Memory / Schindler, Tabea -- Deconstructive Readings of the Avant-Garde Tradition in Post-Socialist Retro-Avant-Garde Theatre / Toporiši, Tomaž -- The Materiality of a Contemporary Avant-Garde? / Paldam, Camilla Skovbjerg -- Spaces and Places -- Reproducing the Avant-Garde / Cole, Lori -- Bedeutungsveränderung und Kanonisierung des deutschen Expressionismus in den USA / Langfeld, Gregor -- Expressionism, Fiction and Intermediality in Nordic Modernism / Hermansson, Gunilla -- Materiality and Dematerialization in Paul Neagu's Work / Pintilie, Ileana -- La maison d'artiste en portrait, manifeste et sanctuaire / Dessy, Clément -- Liquid Modernity and the

Concrete City / Kilian, Eveline -- Bodies and Sensoria -- To "Feel Breathing" / Drobnick, Jim -- Synthesis Instead of Analysis / Heibach, Christiane -- Lygia Clark, the Paris Years / Best, Susan -- Les matérialités à l'oeuvre dans la « poésie élémentaire » de Julien Blaine / Théval, Gaëlle -- Corps, que me veux-tu? / Antoniadis, Pavlos -- Subjectivities -- M/Paternal Meanings in the Neo-Avant-Garde / Jakubowska, Agata -- Raoul Hausmann et le montage de matériau textuel : Hylé I / Thiérard, Hélène -- Georges Hugnet's Surrealist Monsters and Women / Eram, Cosana -- From Material Meaningless to Poetics of Potentiality / Sjöberg, Sami -- A "Dance of Gestures" / Mildenberg, Ariane -- Conceptual Frames of Life / Ørum, Tania -- Passage du sujet dans la « matière mentale » surréaliste / Leydenbach, Claire -- List of Contributors -- Index

Sommario/riassunto

It has often been argued that the arrival of the early-20th-century avant-gardes and modernisms coincided with an in-depth exploration of the materiality of art and writing. The European historical avant-gardes and modernisms excelled in their attempts to establish the specificity of media and art forms as well as in experimenting with the hybridity of the materials of their multiple disciplines. This third volume of the series European Avant-Garde and Modernism Studies sheds light on the full range and import of this aspect in avant-garde and modernist aesthetics across all art forms and throughout the 19th and 20th centuries. The book's contributions, written by experts from some 20 countries, seek to answer the following questions: What sort of objects and material, works and media help us to properly grasp the avant-garde and modernist "aesthetics of matter"? How were affects, emotions and sensory and bodily experiences transferred and transformed in the experiment with matter? How were "immaterial" things such as concepts of time changed in this aesthetic moment? What "material meanings" were disseminated in the cultural transfer and translation of objects? How did subsequent avant-gardes deal with the "aesthetics of matter" in their response to historical predecessors?
