

1. Record Nr.	UNINA9910823476703321
Autore	Mirabile Andrea
Titolo	Multimedia archaeologies : Gabriele D'Annunzio, Belle époque Paris, and the total artwork // Andrea Mirabile
Pubbl/distr/stampa	Amsterdam, Netherlands : , : Rodopi, , 2014 ©2014
ISBN	94-012-1051-9
Descrizione fisica	1 online resource (214 p.)
Collana	Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft ; ; 172
Disciplina	858.809
Soggetti	Paris (France) History 20th century Paris (France) Intellectual life 20th century Paris (France) In art
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Preliminary Material -- Acknowledgments -- The Decadence of Decadence -- The Verbal: Saint Sebastian, Adonis, and Christ -- The Visual: Aesthetic/Ecstatic -- The Musical: Music for the Eyes -- Multimedia Archaeologies: Gabriele D'Annunzio, Belle Époque Paris, and the Total Artwork -- Works Cited.
Sommario/riassunto	Paris, 1910-1915. Artists, intellectuals, and international celebrities crowd the city as never before. Decadent dreams and avant-garde manifestos celebrate the marriage between art and life. Creative experiments and vital joy dance hand in hand—on the edge of the abyss of WWI. Gabriele D'Annunzio is one of the highly influential yet semi-forgotten protagonists of this season and an emblem of its contradictions. A child of the Decadence, but also a forerunner of Modernism, the Italian poet defies the barriers between art forms, languages, and aesthetic practices. Tellingly, some of the period's major figures across the arts are involved in D'Annunzio's projects, including Canudo, Bakst, Brooks, Debussy, Montesquiou, and Rubinstein. In particular, in his sacred drama <i>Le Martyre de Saint Sébastien</i> , the poet combines French, Italian, literature, theater, mime, dance, music, painting, and cinema in a way that fuses old and new. D'Annunzio's hybrid experiments challenge Wagner's 'total artwork'

theories, search for a synthesis between pictorial stillness and filmic movement, and anticipate contemporary multimedia experiences. These artistic collaborations end suddenly at the outbreak of the Great War, when Dannunzian total artworks migrate from the stage to the battlefield, generating a controversial legacy that calls for renewed critical investigations.
