

Journal Du Mouvement Dada 1915 1923

Manifeste und Proklamationen der europäischen Avantgarde (1909-1938) The Parisian Avant-Garde in the Age of Cinema, 1900-1923 Die Rezeptions- und Wirkungsgeschichte von Kurt Schwitters, dargestellt anhand seines Gedichts "An Anna Blume" Dada global Education in France A Cinematic Artist Ich bin immerhin der grösste Experimentator Österreichs Die frühen Schriften des Walter Serner (1889-1942) Deutsches Bücherverzeichnis: Bd. 1915 bis 1920 Register. 1.-2. Hälfte. 1924. 2 v Raoul Hausmann "The" DADA Movement Der Pfiff aufs Ganze Scharfrichter der bürgerlichen Seele Max Ernst Max Ernst Dem Kosmos einen Tritt! Deutsches Bücherverzeichnis: -5. Bd. 1915 bis 1920 A-K; L-Z. 1922 2 v Jean Cocteau's frühe Lyrik Anklänge an die Avantgarde Studien zu Jean Cocteau's funktionsbestimmung von kunst und lit Wolfgang Asholt Jennifer Wild Hans-Jürgen Hereth Raimund Meyer Kim Knowles Adelheid Koch-Didier Joachim Bensch Kurt Bartsch Marc Dachy Andreas Puff-Trojan Berlinische Galerie Max Ernst Jonas Peters Susanne Winter Ivana Rentsch Elke Schellenberg

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240 manifeste und proklamationen der europäischen avantgarde das buch dokumentiert damit die internationale breite der avantgardebewegung beginnend mit marinettis erstem futuristischen manifest 1909 endend am vorabend des zweiten weltkriegs mit dem mexikanischen manifest von andré breton und leo trotzki 1938 futurismus dada konstruktivismus und surrealismus bilden die schwerpunkte

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 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

mit der rezeptions und wirkungsgeschichte von kurt schwitters werden zwei bisher vernachlässigte forschungsbereiche erschlossen das gesamte spektrum der aufnahme und verarbeitung von kulturformen wird durch die zeitgenössischen reaktionsweisen des publikums auf den avantgardistischen gesamtkünstler kurt schwitters dessen eigenes rezeptionsverhalten und die posthume wirkung und künstlerische umsetzung seines werkes erfaßt im procedere erwies sich schwitters gedicht an anna blume und dessen realisationsformen wegen ihrer besonderen stellung im werk als parameter der untersuchung an ihnen werden die ergebnisse konkretisiert veranschaulicht und überprüft

the american artist man ray was one of the most influential figures of the historical avant garde contributing significantly to the development of both dadaism and surrealism whilst his pioneering work in photography assured him international acclaim his activity in other areas notably film is to this day both unknown and undervalued during the 1920s man ray made four short experimental films and collaborated on a host of other projects with people such as marcel duchamp fernand léger rené clair and hans richter these works along with a series of cinematic essays and home movies made during the 1920s and 1930s represent the most important contribution to the development of an alternative mode of filmmaking in the early twentieth century this book explores man ray s cinematic interactions from the perspective of his interdisciplinary artistic sensibility creating links between film photography painting poetry music architecture dance and sculpture by exposing his preoccupation with form and his ambiguous relationship with the politics and aesthetics of the dada and surrealist movements the author paints an intimate and complex portrait of man ray the filmmaker

walter serner 1889 1942 ist einer der wichtigsten theoretiker und propagandisten des dadaismus bei seiner frühen kritik an dem phrasenhaft erstarrten liberalismus in Österreich orientiert er sich an der philosophie friedrich nietzsches und der sprach und kulturkritik von karl kraus seine opposition radikalisiert serner zu beginn des ersten weltkriegs er propagiert die fundamentalistische erneuerung der gesellschaft zunächst im namen eines unkonfessionellen christentums kurz darauf als dadaist in der künstlerischen negation und destruktion dieser gruppe sieht serner eine ethische aufgabe an deren globalem anspruch er jedoch scheitert

die opern die bohuslav martinu in den 1920er und 30er jahren schuf waren durch das vermeintliche paradoxon eines avantgardistischen klassizismus geprägt aus der überzeugung heraus dass jede zeit ihrer eigenen tonsprache

bedurfe verweigerte sich der komponist historischen modellen und verfolgte die abkehr vom musikdrama durch die arbeit mit textbüchern die ausnahmslos der damaligen theateravantgarde entsprangen die geisteshaltung der betreffenden vorlagen erfüllte in idealer weise martinus ziel einer entdramatisierung und desentimentalisierung der buhne und damit die ins musiktheater übersetzte forderung nach objektivem ausdruck anstelle jenes gefuhlsorientierten subjektivismus der seit dem ersten weltkrieg suspekt geworden war am beispiel der in paris entstandenen opern les trois souhaits ou les vicissitudes de la vie hry o marii marienspiele und juliette snar juliette das traumbuch wird dargelegt wie sich dadaismus poetismus und surrealismus mit zeitoper mysterienspiel und lyrischem singspiel zu martinus klassizistischem musiktheater der zwischenkriegszeit verbinden

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