



Stefanie Harris

mediating modernity

german literature
and the "new" media,
1895-1930

Mediating Modernity German Literature And The New Media 1895 1930 Refiguring Modernism

Chris Forster



Mediating Modernity German Literature And The New Media 1895 1930 Refiguring Modernism:

Mediating Modernity Stefanie Harris, 2010-11 An interdisciplinary examination of the responses of literary authors in Germany from 1895 1930 to the emerging media of image and sound recording Provided by publisher London Art Worlds Jo Applin, Catherine Spencer, Amy Tobin, 2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and 70s a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art The contributors to London Art Worlds examine the many activities and movements that existed alongside more established institutions in this period from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools The essays explore how international artists and the rise of alternative venues publications and exhibitions along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art Engaging wide ranging and original London Art Worlds provides a necessary perspective on the visual culture of the London art scene in the 1960s and 70s Art historians and scholars of the era will find these essays especially valuable and thought provoking In addition to the editors contributors to this volume are Elena Crippa Antony Hudek Dominic Johnson Carmen Juli Courtney J Martin Lucy Reynolds Joy Sleeman Isobel Whitelegg and Andrew Wilson Crossing Central Europe Helga Mitterbauer, Carrie Smith, 2017-10-31 Crossing Central Europe is a pioneering volume that focuses on the complex networks of transcultural interrelations in Central Europe from 1900 to 2000 Scholars from Canada the United States and Europe identify the motifs topics and ways of artistic creation that define this cross cultural region This interdisciplinary volume is divided into two historical periods and includes analyses of literature film music architecture and media By focusing first on the interrelations in the nineteenth and early twentieth century the contributors reveal a complex trans ethnic network at play that disseminated aesthetic ideals This network continued to be a force of aesthetic influence leading into the twenty first century despite globalization and the influence of mass media Helga Mitterbauer and Carrie Smith Prei have embarked on a study of the overlapping artistic influences that have outlasted both the National Socialist regime and the Cold War **Publications of the Modern Language**

Association of America , Seurat Re-viewed Paul Smith, 2009 An anthology of essays exploring the work of Georges Seurat 1859 1891 Sections are devoted to technique and theory Seurat's engagement with social issues irony regarding the paintings content aesthetic effects and the relation of his work to literary symbolism *Bibliographie der deutschen Sprach- und Literaturwissenschaft* , 2010 *Technology's Pulse* Michael J. Cowan, 2011 Modernity as has often been observed was fundamentally concerned with questions of temporality The period around 1900 in particular witnessed numerous efforts to define discipline or liberate temporal experience Within this broader framework of thinking about temporality rhythm came

to form the object of an intense and widespread preoccupation Rhythmical research played a central role not only in the reconceptualisation of human physiology and labour in the late nineteenth century but also in the emergence of a new leisure culture in the early twentieth The book traces the ways in which notions of rhythm were mobilised both to conceptualise modernity narrate its origins and prescribe its directions and in particular to forge a new understanding of temporal media that came to mark the mass mediated experience of the 1920s a conception of artistic media as mediators between the organic and the rational the time of the body and that of the machine Michael Cowan is Associate Professor of German and World Cinemas at McGill University He is the author of *Cult of the Will Nervousness and German Modernity* 2008 as well as several articles and collections on German literature film media and cultural history

Modernity and the Text Andreas Huyssen, David Bathrick, 1989 The study of Austrian and German modernist literature has a long and venerable history in this country There have been no attempts yet however to reassess German and Austrian literary modernism in light of current discussion of modernity and postmodernity Addressing a set of historical and theoretical questions central to current reevaluations of modernism this volume presents American readers with a state of the art account of German modernism studies in the eighties Essays by Jochen Schulte Sasse Russell A Berman Peter Uwe Hohendahl Judith Ryan Mark Anderson Klaus R Scherpe Bidy Martin Klaus L Berghahn and Acbar Abbas center around German and Austrian literary and philosophical prose of the early twentieth century texts by well known authors Kafka Rilke Musil Doblin Benjamin Benn and Junger and less well known ones Franz Jung Carl Einstein Ernst Bloch Lou Andreas Salome are examined Particular attention is paid to the processes and strategies by which certain experiences of modern life are translated into modern aesthetic forms The unique contribution of this volume is that it combines theory with an attempt to reintroduce an historical and contextual dimension The authors believe that their revisions of Austrian and German modernism will themselves be informed by a new set of questions pertinent to the modernist debate

Modernism and Its Media Chris Forster, 2021-11-18 From cinema and radio broadcasting to the growth of new communication technologies *Modernism and Its Media* is the first critical guide to key issues and debates on the changing media contexts of modernist writing Topics covered include Key thinkers including Walter Benjamin Theodor Adorno and Marshall McLuhan Modernist film from Eisenstein to the French New Wave cinema Modernism and mass culture The history of modernist media and communication technologies Modernism's legacies for contemporary new media art With case studies covering such topics as the film writings of Joyce Woolf and Eliot popular art and kitsch the Frankfurt School and the rise of the gramophone this is an essential guide for students and scholars researching the relationship between modernism and mass media

Multimedia Modernism Julian Murphet, 2009-04-30 *Multimedia Modernism* explores the complex effects of a new media environment on avant garde literary production in the early twentieth century During this period the likes of Gertrude Stein Ezra Pound and Louis Zukofsky wrote works which in one way or another attest to the immense effect that photography cinematography

mechanical print technology and visual advertising had on the established arts. Re-reading modernism's technological origins through the lens of media theory, this innovative study proposes a serious new methodological approach to modernism in general. Examining a wide range of literature that includes Gertrude Stein's contributions to *Camera Work*, Louis Zukofsky's groundbreaking poem *A*, and Wyndham Lewis's celebrated *Blast*, this book embeds literary revolution within media evolution to show that literary criticism and media history have a lot to learn from each other.

Wastepaper Modernism Joseph Elkanah Rosenberg, 2021 *Wastepaper Modernism* traces how 20th century writers imagined the fate of paper at the dawn of a new media age.

The Differentiation of Modernism Larson Powell, 2013 *The Differentiation of Modernism* analyzes the phenomenon of intermediality in German radio plays, film music, and electronic music of the late modernist period 1945-1980. After 1945, the purist medium specificity of high modernism increasingly yielded to the mixed forms of intermediality. Theodor Adorno dubbed this development a *Verfransung* or fraying of boundaries between the arts. *The Differentiation of Modernism* analyzes this phenomenon in German electronic media arts of the late modernist period 1945-80 in radio plays, film music, and electronic music. The first part of the book begins with a chapter on Adorno's theory of radio as an instrument of democratization, going on to analyze the relationship of the Hörspiel or radio play to electronic music. In the second part on film music, a chapter on Adorno and Eisler's *Composing for the Film* sets the parameters for chapters on the film *Das Mädchen Rosemarie* (1957) and on the music films of Jean-Marie Straub and Danièle Huillet. The third part examines the music of Karlheinz Stockhausen and its relationship to radio, abstract painting, recording technology, and theatrical happenings. The book's central notion of the differentiation of culture suggests that late modernism, unlike high modernism, accepted the contingency of modern mass media-driven society and sought to find new forms for it. Larson Powell is Curator's Professor of Film Studies at the University of Missouri, Kansas City. He is the author of *The Technological Unconscious in German Modernist Literature* (Camden House, 2008).

Modernism and Cultural Conflict, 1880-1922 Ann L. Ardis, 2002-10-31 In *Modernism and Cultural Conflict*, Ann Ardis questions commonly held views of the radical nature of literary modernism. She positions the coterie of writers centred around Pound, Eliot, and Joyce as one among a number of groups in Britain intent on redefining the cultural work of literature at the turn of the twentieth century. Ardis emphasizes the ways in which modernists secured their cultural centrality; she documents their support of mainstream attitudes toward science, their retreat from a supposed valuing of scandalous sexuality in the wake of Oscar Wilde's trials in 1895, and the conservative cultural and sexual politics masked by their radical formalist poetics. She recovers key instances of opposition to modernist self-fashioning in British socialism and feminism of the period. Ardis goes on to consider how literary modernism's rise to aesthetic prominence paved the way for the institutionalization of English studies through the devaluation of other aesthetic practices.

Modernism and Time Ronald Schleifer, 2000-02-10 Ronald Schleifer offers a powerful reassessment of the politics and culture of modernism. His study analyzes the transition from the Enlightenment to post-Enlightenment ways of understanding in the late nineteenth and

early twentieth centuries He argues that this transition expresses itself centrally in an altered conception of temporality Addressing a variety of disciplines this study examines the period s remarkable breaks with the past in literature music and the arts more generally and engages with the work of writers and thinkers as varied as George Eliot Walter Benjamin Einstein and Russell *Modernism and Time* Ronald Schleifer,2000-02-10 In *Modernism and Time* Ronald Schleifer analyses the transition from the Enlightenment to post Enlightenment ways of understanding in Western thought Schleifer argues that this transition in the late nineteenth and early twentieth century expresses itself centrally in an altered conception of temporality He examines this period s remarkable breaks with the past in literature music and the arts more generally Whereas Enlightenment thought sees time as a homogenous neutral medium in which events and actions take place post Enlightenment thought sees time as discontinuous and inexorably bound up with both the subjects and events that seem to inhabit it This fundamental change of perception Schleifer argues takes place across disciplines as varied as physics economics and philosophy Schleifer s study engages with the work of writers and thinkers as varied as George Eliot Walter Benjamin Einstein and Russell and offers a powerful reassessment of the politics and culture of modernism **English**

Modernism, National Identity and the Germans, 1890-1950 Petra Rau,2009 *Violent Modernists* Kai Evers,2013-10-31 Accounts of rape murder mutilation and torture run like a bloodred thread through modernist literature in the German language Previous accounts of German literary modernism have linked its fascination with violent destruction either to the militant avant garde on the left or to fascist modernism on the right Critics have noted that high modernists depicted violence through its impact on their own victimized protagonists But by minimizing and ignoring the often disturbing attraction to aggression in the works of Franz Kafka and others these prevalent readings have filtered out much of the provocative and productive potential of German modernism Kai Evers s *Violent Modernists The Aesthetics of Destruction in Twentieth Century German Literature* develops a new understanding of German modernism that moves beyond the oversimplified dichotomy of an avant garde prone to aggression on the one hand and a modernism opposed to violence on the other Analyzing works by Robert Musil Franz Kafka Karl Kraus Walter Benjamin Elias Canetti and others Evers argues that these authors are among the most innovative thinkers on violence and its impact on contemporary concepts of the self history and society **Critics of Modernity** Martin Travers,2001 In cultural terms that ethos was every bit as powerful as the prevailing discourse of Modernism bringing within its sway figures as diverse as Hermann Lons Hans Grimm Ernst Junger Stefan George Arnolt Bronnen Ernst von Salomon and Gottfried Benn Disparate as they were in their aesthetic aims and priorities these writers shared a thorough rejection of the values and institutions of the modern world whose perceived evils they sought to remove through that most paradoxical of all political acts a conservative revolution **The Ordinary in the Novel of German Modernism** Christian Sieg,2011 **Modernism and Cultural Conflict, 1880-1922** Ann L. Ardis,2002 Ardis questions commonly held views of the radical nature of literary modernism She positions the coterie of writers centered

around Pound Eliot and Joyce as one among a number of groups in Britain intent on redefining the cultural work of literature at the turn of the twentieth century

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