

Social
Radicalism
and
the Arts

WESTERN
EUROPE

Donald Drew Egbert

Social Radicalism And The Arts Western Europe

Patricia Leighton



Social Radicalism And The Arts Western Europe:

Social Radicalism and the Arts Donald Drew Egbert, 1968 Social Radicalism and the Arts, Western Europe Donald Drew Egbert, 1970 Social Radicalism and the Arts... Donald Drew Egbert, Clinton Rossiter, 1970 The Total Work of Art in European Modernism David Roberts, 2011-12-15 In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European modernism since the French Revolution The total work of art is usually understood as the intention to reunite the arts into the one integrated whole but it is also tied from the beginning to the desire to recover and renew the public function of art The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century The total work of art indicates the need to revisit key assumptions of modernism such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts and cuts across the neat equation of avant-gardism with progress and deconstructs the familiar left-right divide between revolution and reaction the modern and the antimodern Situated at the interface between art, religion and politics the total work of art invites us to rethink the relationship between art and religion and art and politics in European modernism In a major departure from the existing literature David Roberts argues for twin lineages of the total work: a French revolutionary and a German aesthetic which interrelate across the whole epoch of European modernism culminating in the aesthetic and political radicalism of the avant-garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward *Modern Perspectives in Western Art History* W. Eugene Kleinbauer, Medieval Academy of America, 1989-01-01 A collection of essays that reflect the breadth of twentieth-century scholarship in art history Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world Originally published by Holt Rinehart and Winston 1971 The Radical and Socialist Tradition in British Planning Duncan Bowie, 2018-03-12 Focusing on the key period between the late 18th century and 1914 this book provides the first comprehensive narrative account of radical and socialist texts and organised movements for reform to land planning and housing policies in Britain Beginning with the early colonial settlements in the puritan and enlightenment eras it also covers Benthamite utilitarian planning Owenite and utopian communitarianism the Chartists late Chartists and the First International Christian socialists and positivists working-class and radical land reform campaigns in the late 19th century Garden City pioneers and the institutionalisation of the planning profession The book in effect presents a prehistory of land planning and housing reform in the UK in contrast with most historiography which focuses on the immediate pre-World War I period Providing an analysis of different intellectual traditions and contrasting

middle class led reform initiatives with those based on working class organisations the book seeks to relate historical debates to contemporary themes including utopianism and pragmatism the role of the state the balance between local initiatives and centrally driven reforms and the interdependence of land housing and planning

Action Art John Gray,1993-05-30 This comprehensive international bibliography is the first to attempt documentation of this diverse field covering the history of Artist s Performance It focuses on its early twentieth century antecedents in such movements as Futurism Dada Russian Constructivism and the Bauhaus as well as its peak period in the 1950s 1960s and 1970s with such developments as Gutai Fluxus Viennese Actionism Situationism and Guerrilla Art Action Major emphasis is also given to sources on 115 individual performance artists and groups More than 3700 entries document print and media materials dating from 1914 to 1992 Organized for maximum accessibility the sources are also extensively cross referenced and are indexed by artist subject title and author Three appendices identify reference works libraries and archives and addenda material not found in the book text and two others list artists by country and by group or collective

The Liberation of Painting Patricia Leighton,2013-11-08 The years before World War I were a time of social and political ferment in Europe which profoundly affected the art world A major center of this creative tumult was Paris where many avant garde artists sought to transform modern art through their engagement with radical politics In this provocative study of art and anarchism in prewar France Patricia Leighton argues that anarchist aesthetics and a related politics of form played crucial roles in the development of modern art only to be suppressed by war fever and then forgotten Leighton examines the circle of artists Pablo Picasso Juan Gris Franti ek Kupka Maurice de Vlaminck Kees Van Dongen and others for whom anarchist politics drove the idea of avant garde art exploring how their aesthetic choices negotiated the myriad artistic languages operating in the decade before World War I Whether they worked on large scale salon paintings political cartoons or avant garde abstractions these artists she shows were preoccupied with social criticism Each sought an appropriate subject medium style and audience based on different conceptions of how art influences society and their choices constantly shifted as they responded to the dilemmas posed by contradictory anarchist ideas According to anarchist theorists art should expose the follies and iniquities of the present to the masses but it should also be the untrammelled expression of the emancipated individual and open a path to a new social order Revealing how these ideas generated some of modernism s most telling contradictions among the prewar Parisian avant garde *The Liberation of Painting* restores revolutionary activism to the broader history of modern art

Dispersion of Meaning Matko Meštrović,2009-03-26 This book present interdisciplinary research in the social sciences and humanities by connecting seemingly disparate sources through a sensitivity to endangered human values It links reflections on the contemporary relationship between art and technology in a post modern context seeing art in terms of crossing boundaries and exploring virtuality It deals with the consequences of economics colonising other disciplines in terms of the processes by which the social becomes the economic Using Jantsch s evolutionary paradigm the concept of self transcendence is seen as

crucial for the understanding of human beings and their social systems Incorporating recent thinking from the natural sciences the learning process can be conceived as the life and activity of all complex systems including those once conceived as organisms machines cultures or economies Without the societal embrace of scientific and technological development no collective or individual meaning can be assigned to the production of new knowledge The book seeks to recognise the point where a collective learning process becomes the heart of productivity and where the shift from the hegemony of material labour to immaterial labour becomes fundamental The author brings new understandings of art the social and technology together based on the idea that history is not a story told in separate physical social and spiritual spaces and that the most fundamental problem of today is how to find some shared meaning in a fractured world The author analyses at a global level the process of the co production of scientific and social order of culture and technology of life sciences and economic and political regimes It rightly identifies the rise of the role of knowledge and the move of capital into life sciences as a new stage in the history of capitalism what we can qualify as cognitive capitalism or biocapitalism In this new era of capitalism what is being manufactured and sold are not just tangible and non tangible goods whose increasing importance as the author shows poses unsurmountable theoretical problems to the theoretical apparatus of economic science The increasing mercantilisation of the world appears at the same time as a bio power i e a set of instruments creating and controlling different forms of life forms of communication standards of socialisation education the individual and collective imaginary etc More fundamentally the encounter of life sciences and the information technology integrates and subjects the most essential mechanisms of biological and social reproduction to the logic of capital valorization To understand the complexity of these changes and the ethical and philosophical questions that the development of technology and sciences poses to the future of mankind one must break through the disciplinary barriers delineating different disciplines in social sciences and those separating social sciences from natural sciences Professor Matko Mestrovic manages to tackle this challenge not only because of his impressive and masterful knowledge of different disciplines in the social and natural sciences but he does it also owing to his capacity for theoretical elaboration that allows him to lay the foundations of a new transdisciplinary paradigm This is why his work can raise the awareness of the general public on two issues on a global and profound vision of the challenges posed by the new millennium and on the need for a radical theoretical innovation bringing into question the disciplinary certitudes in develop a social science able to better understand the movement and the ambiguity of history Carlo Vercellone Universit de Paris 1 Panth on Sorbonne Me trovi provides a unique insight into the often forgotten relation between economics on the one hand and arts and culture on the other demonstrating that these domains function as a total social facticity and not as separate entirely independent elements thereof In doing so he is dispelling the illusions about the disciplinary self containdness of individual forms of knowledge and is relying on those paradigms of contemporary scientific thought whose epistemological programs are based on close cooperation and opening up and not on the persuasion about one s own

positions and dispositions Prof dr Rade Kalanj Redovni profesor na Odjelu za sociologiju *A Passion to Liberate* Fritz Pointer, 2001 A literary biography of one of South Africa's most extraordinary and eminent men of letters Justine Alexander La Guma better known as Alex La Guma Concerned with the writing life of one of South Africa's most prolific eloquent and courageous authors it covers his contribution in the fight to overturn apartheid as well as his literary work and journalism

Avant-Garde, Internationalism, and Politics Andrea Giunta, 2007-07-16 DIVAn exploration of the impact of the 1960s and the U S post cold war moment on the reception of Latin American art and artists div **Princeton Alumni Weekly**, 1970 *Public Art in Canada* Annie G rin, James S. McLean, 2011-03-18 Arguably public art is experienced daily by more people than most offerings in galleries yet our notion of what constitutes public art is surprisingly limited Public Art in Canada broadens the critical discussion by exploring public art's varied means of engaging with public space and the public sphere Annie G rin and James S McLean have assembled contributions from new and established Canadian scholars curators and artists Each contributor enlivens our understanding of public art as a practice and its place in the social and aesthetic formation of which it is a part As a result the book provides an overview of the current debates in the field of public art that are informed by the theories and critical literature of art history communication studies cultural studies sociology and urban studies The rigorous essays and original works of art collected in this volume present a compelling demonstration of the strategies aesthetic and otherwise used by artists to elicit intellectual sensual or emotional responses that can only be obtained through artistic practices in public places Public Art in Canada is a major contribution to the study of Canadian art and culture *Picasso* Gertje Utley, 2000-01-01 The fact that Picasso joined the French Communist Party in 1944 and remained a loyal member to the end of his long life presents puzzling contradictions How can the image of him as a protean genius be reconciled with his membership in a repressive political organization that maintained an authoritarian hold on its artistic community and all but obliterated the freedom of the creative mind How could the creator of Guernica lauded at that time as the champion of civilian victims of totalitarian aggression support the policies of the Soviet Union This stimulating book is the first comprehensive examination of Picasso's political commitment his motivations to join the French Communist Party and his contributions as an active member Gertje R Utley assesses the impact communism had on the artist's life and explores how Picasso's political beliefs and the doctrines of the Communist Party affected his artistic production Utley provides the first account in English of the intricate relations between the French Communist Party and its artists in the years immediately following the Liberation She then examines in detail the role Picasso played within the Communist agenda his financial and moral support his active participation at Party events and his artistic endorsement of the Party's most important ideological positions during the Cold War years Addressing Picasso's unfailing loyalty in the face of both the Party's untenable political positions and the opposition within the Party to his art this book offers new insight into aspects of the artist's thought and art that have been little considered before *The Destruction of Art* Dario Gamboni, 2013-06-01 Last

winter a man tried to break Marcel Duchamp's Fountain sculpture The sculpted foot of Michelangelo's David was damaged in 1991 by a purportedly mentally ill artist With each incident intellectuals must confront the unsettling dynamic between destruction and art Renowned art historian Dario Gamboni is the first to tackle this weighty issue in depth exploring specters of censorship iconoclasm and vandalism that surround such acts Gamboni uncovers here a disquieting phenomenon that still thrives today worldwide As he demonstrates through analyses of incidents occurring in nineteenth and twentieth century America and Europe a complex relationship exists among the evolution of modern art destruction of artworks and the long history of iconoclasm From the controversial removal of Richard Serra's Tilted Arc from New York City's Federal Plaza to suffragette protests at London's National Gallery Gamboni probes the concept of artist's rights the power of political protest and how iconoclasm sheds light on society's relationship to art and material culture Compelling and thought provoking The Destruction of Art forces us to rethink the ways that we interact with art and react to its power to shock or subdue **A**

Sourcebook of Gauguin's Symbolist Followers Russell T. Clement, Annick Houzé, Christiane Erbolato-Ramsey, 2004-06-30 Paul Gauguin 1848 1903 played a seminal role in Post Impressionist France In his writings and work he favored emotional responses to nature over intellectual uses of lines color and composition In 1888 he and Emile Bernard developed a new style called Synthetism Three groups of Gauguin's symbolist followers Pont Aven Les Nabis and Rose Croix pursued and extended the Synthetist vision This sourcebook focuses on the most prominent adherents of the three schools directly affected by Gauguin's symbolism This is the first comprehensive single volume guide and bibliography of artists in these three important French avant garde movements This work covers the entire careers of 16 artists by providing biographical sketches chronologies citations to primary and secondary literature and exhibitions Luminaries Patricia H. Marks, 2014-07-14

Princeton University enjoys a global reputation as a productive scholarly community that emphasizes excellence in teaching where senior faculty teach freshmen while making seminal contributions to the advancement of learning Less well known are the enduring friendships that flourish as a result of the union of research and teaching This volume of memoirs provides a unique glimpse into the minds classrooms and private studies of some of the most distinguished professors of the twentieth century as seen by their former graduate students and junior colleagues Ranging across the humanities the hard sciences the social sciences and the applied sciences something of the intellectual history of this century has been made accessible enjoyable and emphatically human by way of these portraits of Princeton faculty The fifty faculty members who are the subjects of the essays made significant contributions to their fields of study Each essay delivers a brief guided tour of the state of the art back when discusses the contributions made by these Princetonians and offers personal vignettes and anecdotes at unexpected turns The contributors were chosen based on their ability to inform their essays with a personal perspective Each knew his or her subject as a teacher or mentor and makes this person come alive for the reader The result is an informative and emotional journey throughout the intellectual life of this century Originally published in 1997 The

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Modern Architecture Alan Colquhoun, 2002-04-25 This new account of international modernism explores the complex motivations behind this revolutionary movement and assesses its triumphs and failures. The work of the main architects of the movement such as Frank Lloyd Wright, Adolf Loos, Le Corbusier and Mies van der Rohe is re-examined, shedding new light on their roles as acknowledged masters. Alan Colquhoun explores the evolution of the movement from Art Nouveau in the 1890s to the megastructures of the 1960s, revealing the often contradictory demands of form, function, social engagement, modernity and tradition.

The End of the American Avant Garde Stuart D. Hobbs, 2000 By 1966 the composer Virgil Thomson would write "Truth is there is no avant garde today. How did the avant garde dissolve and why?" In this thought-provoking work, Stuart D. Hobbs traces the avant garde from its origins to its eventual appropriation by a conservative political agenda, consumer culture and the institutional world of art.

A German Revolution Stephen C. MacDonald, 2019-06-28 Originally published in 1991, although written in the 1970s when the New Orthodoxy was exerting its most powerful influence upon students of the period, this book examines what changed and what did not change in Germany as a result of the Revolution of 1918. It discusses in particular aspects of German life which the Social Democrats had singled out for change and specifically political, land and educational reform and the liberalization of the cultural and artistic climate.

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