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The Latest Avant Garde

Zhe Xu



The Latest Avant Garde:

The Last Avant-Garde David Lehman, 1999-11-09 A landmark work of cultural history that tells the story of how four young poets John Ashbery Frank O Hara James Schuyler and Kenneth Koch reinvented literature and turned New York into the art capital of the world Greenwich Village New York circa 1951 Every night at a rundown tavern with a magnificent bar called the Cedar Tavern an extraordinary group of painters writers poets and hangers on arrive to drink argue tell jokes fight start affairs and bang out a powerful new aesthetic Their style is playful irreverent tradition shattering and brilliant Out of these friendships and these conversations will come the works of art and poetry that will define New York City as the capital of world culture abstract expressionism and the New York School of Poetry A richly detailed portrait of one of the great movements in American arts and letters The Last Avant Garde covers the years 1948 1966 and focuses on four fast friends the poets Frank O Hara James Schuyler John Ashbery and Kenneth Koch Lehman brings to vivid life the extraordinary creative ferment of the time and place the relationship of great friendship to art and the powerful influence that a group of visual artists especially Jane Freilicher Larry Rivers and Fairfield Porter had on the literary efforts of the New York School The Last Avant Garde is both a definitive and lively view of a quintessentially American aesthetic and an exploration of the dynamics of creativity

The Last Soviet Avant-Garde Graham Roberts, 1997-06-05 A comprehensive study of the OBERIU group of avant garde Soviet writers

The New Avant-garde in Italy John Picchione, 2004-01-01 The debate on literature and the arts provoked by the Italian neoavant garde neoavanguardia is undoubtedly one of the most animated and controversial the country has witnessed from World War II to the present Comprising the period between the late 1950s and the late 1960s the phenomenon of the neoavanguardia involved key writers critics and artists both as insiders Sanguineti Balestrini Guglielmi Eco and others and adversaries such as Pasolini Calvino and Moravia In The New Avant Garde in Italy the first book in English to document the movement John Picchione's objective is twofold to provide a comprehensive analysis of the theoretical tenets that inform the works of the neoavanguardia and to show how they are applied to the poetic practices of its authors The neoavanguardia cannot Picchione argues be defined as a movement with a unified program expressed in the form of manifestos or shared theoretical principles It experiences irreconcilable internal conflicts that are explored as a split between two main blocs one that is tied to the project of modernity the other to post modern aesthetic postures This study suggests that some of the contentious views proposed by the neoavanguardia anticipated a wide range of issues that continue to be significant and pressing to this day

The Age of the Avant-Garde Hilton Kramer, 2011-12-31 Hilton Kramer well known as perhaps the most perceptive courageous and influential art critic in America is also the founder and co editor with Roger Kimball of The New Criterion This comprehensive book collects a sizable selection of his early essays and reviews published in Artforum Commentary Arts Magazine The New York Review of Books and The Times and thus constituted his first complete statement about art and the art world The principal focus is on the artists and movements

of the last hundred years the Age of the Avant Garde that begins in the nineteenth century with Realism and Impressionism. Most of the major artists of this rich period from Monet and Degas to Jackson Pollock and Claes Oldenburg are discussed and often drastically reevaluated. A brilliant introductory essay traces the rise and fall of the avant garde as a historical phenomenon and examines some of the cultural problems which the collapse of the avant garde poses for the future of art. In addition there are chapters on art critics, museums, the relation of avant garde art to radical politics and on the growth of photography as a fine art. This collection is not intended to be the last word on one of the greatest as well as one of the most complex periods in the history of the artistic imagination. The essays and reviews gathered here were written in response to particular occasions and for specific deadlines in the conviction that a start in the arduous task of critical reevaluation needed to be made not because a critical theory prescribed it but because our experience compelled it.

After the Avant-garde Randall Halle, Reinhild Steingröver, 2008. Filmmaking in Germany and Austria has changed dramatically with digitalization and the use of video and the Internet. Introducing the work of filmmakers, this volume offers an assessment of the intent and effect of their productions and describes overall trends.

European Avant-garde Dietrich (editor) Scheunemann, 2000. This collection of critical essays is designed to lay the foundations for a new theory of the European avant garde. It starts from the assumption that not one all embracing intention of all avant garde movements, i.e. the intention of reintegrating art into the practice of life, but the challenge of new cultural technologies in particular photography and cinema constitutes the main driving force of the formation and further development of the avant garde. This approach permits to establish a theoretical framework that takes into account the diversity of artistic aims and directions of the various art movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant gardist innovations. Following the theoretical foundation of the new approach, individual contributions concentrate on a diverse range of avant gardist concepts, trends and manifestations from cubist painting and the literary work of Apollinaire and Gertrude Stein to the screeching voices of futurism, dadaist photomontage and film, surrealist photographs and sculptures and neo avant gardist theories as developed by the French group OuLiPo. The volume closes with new insights gained from placing the avant garde in the contexts of literary institutions and psychoanalytical and sociological concepts. The main body of the volume is based on presentations and discussions of a three day research seminar held at Yale University, New Haven in February 2000. The research group formed on this occasion will continue with its efforts to elaborate a new theory of the avant garde in the coming years.

A Cultural History of the Avant-Garde in the Nordic Countries 1950-1975, 2016-03-17. A Cultural History of the Avant Garde in the Nordic Countries 1950-1975 is the first publication to deal with the postwar avant garde in the Nordic countries. The essays cover a wide range of avant garde manifestations in arts and culture, literature, the visual arts, architecture and design, film, radio, television and the performative arts. It is the first major historical work to consider the Nordic avant garde in a transnational perspective that includes all the

arts and to discuss the role of the avant garde not only within the aesthetic field but in a broader cultural and political context The cultural politics institutions and new cultural geographies after World War II new technologies and media performative strategies interventions into everyday life and tensions between market and counterculture Globalizing the Avant-Garde David Ayers,Joana Cunha Leal,Benedikt Hjartarson,Margarida Brito Alves,2024-12-16 How has the process of globalization shaped artistic practices on the one hand and art history and theory on the other The contributions in this volume approach this question from a range of perspectives taking into account the role of travel for example or practitioners increasing knowledge of other cultures art s increasing awareness of itself as existing on a global level literary translation the advance of technology and the ever changing grand narratives of art history As well as reflections on European avant gardes and neo avant gardes the collection features discussions of Japan Latin America Africa Asia and the Pacific As a whole the volume engages with broader current discourses about cultural globalization and features input from leading scholars around the world as well as some important novel interventions by early career researchers The authors not only make a major contribution to the evolution of avant garde studies but also offer valuable original points of view to art history and to the cultural theory of globalization more broadly *Acrobatic Modernism from the Avant-Garde to Prehistory* Jed Rasula,2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound s slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both **The European Avant-Garde - A Hundred Years Later** ,2024-01-08 The title of this book The European Avant Garde A Hundred Years Later implies the European avant garde took place a century ago that it is a thing of the past However it does not aim to consolidate this position but to question it It addresses temporality as the central dimension related to the notion of the avant

garde The book brings forth original revisions of the theories of the avant garde the works of the avant garde the idea of the avant garde as being the vanguard the leading force of change It addresses the returning of the avant garde during the twentieth century and today

The Ghosts of the Avant-Garde(s) James M. Harding, 2015-10-22 Pronouncements such as the avant garde is dead argues James M Harding have suggested a unified history or theory of the avant garde His book examines the diversity and plurality of avant garde gestures and expressions to suggest avant garde pluralities and how an appreciation of these pluralities enables a more dynamic and increasingly global understanding of vanguardism in the performing arts In pursuing this goal the book not only surveys a wide variety of canonical and noncanonical examples of avant garde performance but also develops a range of theoretical paradigms that defend the haunting cultural and political significance of avant garde expressions beyond what critics have presumed to be the death of the avant garde The Ghosts of the Avant Garde s offers a strikingly new perspective not only on key controversies and debates within avant garde studies but also on contemporary forms of avant garde expression within a global political economy

Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements Aleš Erjavec, 2015-05-08 This collection examines key aesthetic avant garde art movements of the twentieth century and their relationships with revolutionary politics The contributors distinguish aesthetic avant gardes whose artists aim to transform society and the ways of sensing the world through political means from the artistic avant gardes which focus on transforming representation Following the work of philosophers such as Friedrich Schiller and Jacques Rancière the contributors argue that the aesthetic is inherently political and that aesthetic avant garde art is essential for political revolution In addition to analyzing Russian constructivism surrealism and Situationist International the contributors examine Italian futurism s model of integrating art with politics and life the murals of revolutionary Mexico and Nicaragua 1960s American art and the Slovenian art collective NSK s construction of a fictional political state in the 1990s Aesthetic Revolutions and Twentieth Century Avant Garde Movements traces the common foundations and goals shared by these disparate arts communities and shows how their art worked towards effecting political and social change Contributors John E Bowlt Sascha Bru David Craven Ale Erjavec Tyrus Miller Raymond Spiteri Miško uvakovic

The Organic School of the Russian Avant-Garde Professor Isabel Wünsche, 2015-10-28 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel Wünsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde and the emergence of the concept of Organic Culture

Radical Art and the Formation of the Avant-Garde David Cottington, 2022-03-08 An authoritative re definition of the social cultural and visual history of the emergence of the avant garde in Paris and London Over the past fifty years the term avant garde has come to shape discussions of European culture and modernity ubiquitously taken for granted but rarely defined This ground breaking book

develops an original and searching methodology that fundamentally reconfigures the social cultural and visual context of the emergence of the artistic avant garde in Paris and London before 1915 bringing the material history of its formation into clearer and more detailed focus than ever before Drawing on a wealth of disciplinary evidence from socio economics to histories of sexuality bohemia consumerism politics and popular culture David Cottington explores the different models of cultural collectivity in and presumed hierarchies between these two focal cities while identifying points of ideological influence and difference between them He reveals the avant garde to be at once complicit with resistant to and a product of the modernizing forces of professionalization challenging the conventional wisdom on this moment of cultural formation and offering the means to reset the terms of avant garde studies

The Most Typical Avant-Garde David James, 2005-05-30 Los Angeles has nourished a dazzling array of independent cinemas avant garde and art cinema ethnic and industrial films pornography documentaries and many other far flung corners of film culture This glorious panoramic history of film production outside the commercial studio system reconfigures Los Angeles rather than New York as the true center of avant garde cinema in the United States As he brilliantly delineates the cultural perimeter of the film business from the earliest days of cinema to the contemporary scene David James argues that avant garde and minority filmmaking in Los Angeles has in fact been the prototypical attempt to create emancipatory and progressive culture Drawing from urban history and geography local news reporting and a wide range of film criticism James gives astute analyzes of scores of films many of which are to found only in archives He also looks at some of the most innovative moments in Hollywood revealing the full extent of the cross fertilization the occurred between the studio system and films created outside it Throughout he demonstrates that Los Angeles has been in the aesthetic and social vanguard in all cinematic periods from the Socialist cinemas of the early teens and 1930s to the personal cinemas of psychic self investigation in the 1940s to attempts in the 1960s to revitalize the industry with the counterculture s utopian visions and to the 1970s when African Americans Asian Americans Latinos women gays and lesbians worked to create cinemas of their own James takes us up to the 1990s and beyond to explore new forms of art cinema that are now transforming the representation of Southern California s geography

The Invention of Politics in the European Avant-Garde (1906-1940), 2016-08-01 In 1906 for the first time in his life F T Marinetti connected the term avant garde with the idea of the future thus paving the way for what is now commonly called the modernist or historical avant garde Since 1906 the ties between the early twentieth century European aesthetic vanguard and politics have been a matter of debate With a century gone by *The Invention of Politics in the European Avant Garde* takes stock of this debate Opening with a critical introduction to the vast research archive on the subject this book proposes to view the avant garde as a political force in its own right that may have produced solutions to problems irresolvable within its democratic political constellation In a series of essays that combine close readings of texts and plastic works with a thorough knowledge of their political context the book looks at avant garde works as media producing political thought and experience

Covering the canonised avant garde movements of Futurism Expressionism Dadaism and Surrealism but also focussing on the avant garde in Europe's geographical outskirts this book will appeal to all those interested in the modernist avant garde

"Nouveau R?isme, 1960s France, and the Neo-avant-garde " Jill Carrick, 2017-07-05 Jill Carrick's *Nouveau R?isme 1960s France and the Neo-avant-garde* provides the first in depth historical analysis of the New Realism movement and the critical and theoretical debates it engaged. This text makes available a new corpus of material: the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works from one of the most significant French art movements of the post World War II period whose literature has up to now been dominated by the terms of its founder Pierre Restany. The illustrations and surprising contextual material many of which have been unearthed by the author's archival research document artwork artists collaborations and ephemeral events.

The Transformation of the Avant-Garde Diana Crane, 1987 Discusses the social aspects of art popular culture as art galleries museums and the meaning of art.

The Idea of the Avant Garde Marc James Léger, 2019-10-15 The concept of the avant garde is highly contested whether one consigns it to history or claims it for present day or future uses. The first volume of *The Idea of the Avant Garde And What It Means Today* provided a lively forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of another 50 artists and writers exploring the diverse ways that avant gardism develops reflexive and experimental combinations of aesthetic and political praxis. The manifest strategies temporalities and genealogies of avant garde art and politics are expressed through an international intergenerational and interdisciplinary convocation of ideas that covers the fields of film video architecture visual art art activism literature poetry theatre performance intermedia and music.

Neo-Avant-Garde, 2016-08-01 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment. This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint. A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music. Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art's entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere. Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period.

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The Latest Avant Garde Introduction

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