



the innocent eye

ON MODERN LITERATURE AND THE ARTS

roger shattuck

The Innocent Eye On Modern Literature And The Arts

David Reid



The Innocent Eye On Modern Literature And The Arts:

The Innocent Eye Roger Shattuck, 2003 By Roger Shattuck **Sonic Modernity** Sam Halliday, 2013-03-14 Reveals the many roles and forms of sound in modernism Drawing on a wealth of texts and thinkers the book shows the distinctive nature of sonic cultures in modernity Arguing that these cultures are not reducible to sound alone the book further shows that these encompass representations of sound in other media especially literature but also cinema and painting Figures discussed include canonical writers such as Joyce Richardson and Woolf relatively neglected writers such as Henry Roth and Bryher and a whole host of musicians artists and other commentators including Wagner Schoenberg Kandinsky Adorno and Benjamin Conceptually as well as topically diverse the book engages issues such as city noise and foreign accents representations of sound in silent cinema the relationship of music to language and the effects of technology on sonic production and reception **The INNOCENT EYE.** ROGER. SHATTUCK, 1964 [The Revolution in the Visual Arts and the Poetry of William Carlos Williams](#) Peter Halter, 1994-07-29 This book is a major step toward a fuller exploration of the connection between the visual arts and Williams concept of the Modernist poem and of his achievement in transcending an art for art s sake formalism to create poems that both reflect their own nature as a work of art and vividly evoke the world of which they are a part [Crisis of Transcendence](#) J. Sage Elwell, 2010-12-23 From the Internet to the iPhone digital technology is no mere cultural artifact It affects how we experience and understand our world and ourselves at the deepest levels it is a fundamental condition of living The digitization of modern life constitutes an essential field of religious concern because it impacts our individual and cultural sensibilities so profoundly Despite this it has yet to be thematized as the subject of religious or theological reflection The Crisis of Transcendence remedies this by asking a single significant question How is digital technology impacting the moral and spiritual depth of culture How can something as ineffable and nebulous as the depth of culture be known and articulated let alone critiqued Author J Sage Elwell suggests that an answer lies in the arts The arts have historically acted as a barometer of the depth of culture reflecting the spiritual impulses and inclinations at the heart of society He argues that if the arts matter at all they will illuminate more than themselves Through an experimental interpretation of digital art Elwell offers a critical reflection on how digital technology is changing us and the world we live in at a level of religious significance Employing a theological aesthetic of digital art this book shows how the advent of digital technology as a revolutionary cultural medium is transforming the ways we think about God the soul and morality **The Art Gallery on Stage** Mariacristina Cavecchi, 2024-03-21 Winner of the AIA Associazione Italiana di Anglistica Book Prize 2024 The Art Gallery on Stage is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration location focus or theme in an ever more intense game of cross fertilization The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived establishing a

hitherto unexplored connection between modes of exhibiting and modes of representation. It traces a trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to plays that favour a radical reconfiguration of visual representation. Indeed, since the beginning of the new millennium, playwrights and theatre makers have increasingly experimented with new dramatic forms and site-specific venues while forging collaborations with art makers and curators. The book focuses on plays from the 1980s onwards such as Howard Barker's *Scenes from an Execution*, Nick Dear's *The Art of Success*, Alan Bennett's *A Question of Attribution*, Timberlake Wertenbaker's *Three Birds Alighting on a Field* and *The Line*, David Edgar's *Pentecost*, Martin Crimp's *Attempt on Her Life*, Rebecca Lenkiewicz's *Shoreditch*, *Madonna and The Painter*, David Leddy's *Long Live the Little Knife* and Tim Crouch's *My Arm*, *An Oak Tree* and *England*, and considers the vital contribution to the field made by set designers. Ultimately, through this study, we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and furthermore the potential of theatre and the gallery space to question our fundamental cultural assumptions and values.

Just Words Robert W. Greene, 2010-11. Are the words that a novelist uses adequate to his or her elusive subject, the human condition? Are they pertinent, accurate, invariably fair, unflinchingly honest? Or do the novelist's words execute essentially formal maneuvers, engaging our interest through their patterns rather than their reach? And what about a possible third, synthesizing option? Robert W. Greene discovers that the two apparently divergent intentions in question, metalinguistic vs. moralistic, often paradoxically coexist in French fiction. Also, no doubt, because it is more consistently self-conscious than that of any previous era, the fiction of twentieth-century France seems to illustrate this convergence with special brilliance. From *L'Immoraliste* (1902) to *L'Usage de la parole* (1980), Greene explores combinations and permutations of moralistic analysis and metalinguistic commentary in a particular sequence of prose narrative. Along the way, he observes Gide, Proust, Malraux, Camus, Duras, and Sarraute, each in his or her own fashion, moving ceaselessly back and forth between soundings of the heart and diagnoses of the tongue.

The Brazen Age David Reid, 2016. In the 1930s, the rise of Hitler and World War II would send some of Europe's most talented men and women to America's shores, vastly enriching the fields of science, architecture, film, and arts and letters. The list includes Albert Einstein, Erwin Panofsky, Walter Gropius, George Grosz, Andr  Kertsz, Robert Capa, Thomas Mann, Hannah Arendt, Vladimir Nabokov, and John Lukacs. Reid draws a portrait of the frenzied creative energy of a bohemian Greenwich Village, from the taverns to the salons. Revolutionaries, socialists, and intelligentsia in the 1910s were drawn to the highly provocative monthly magazine *The Masses*, which attracted the era's greatest talent, from John Reed to Sherwood Anderson, Djuna Barnes, John Sloan, and Stuart Davis. And summoned up is a chorus of witnesses to the ever-changing landscape of bohemia, from Malcolm Cowley to Ana  Nin.

Rethinking the Political Simonetta Falasca-Zamponi, 2011-12-19. *Rethinking the Political* demonstrates that the Coll ge de Sociologie's quest to create a new place for the sacred in modern collective life ostensibly entailed avoiding the theorization of both aesthetics

and politics While the Coll ge condemned manipulation by totalitarian regimes its understanding of community also led to a rejection of democratic and communist forms of political organization leaving the group open to accusations of flirting with fascism Acknowledging these political ambiguities the author goes beyond a narrow ideological reading to reveal the Coll ge s important contribution to our thinking about the relationships between community formation politics aesthetics and the sacred in the modern world She expands her historical account of the members thought including their relationship to Surrealism beyond the group s dissolution and shows how the work of Claude Lefort extends but also resolves many of the Coll ge s key theoretical insights A fascinating study of some of the twentieth century s most daring thinkers Rethinking the Political offers crucial insights into the contradictions at play in modern notions of community that still resonate today

The Word According to James Joyce Cordell D. K. Yee, 1997 In his denial that language refers to anything but itself and in his undoing representation Joyce anticipates contemporary developments in the history of critical theory Contrary to modern criticism Joyce does not abandon representation the idea that language affords access to reality

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