



Olle Granath

August Strindberg

PAINTER PHOTOGRAPHER WRITER

Strindberg Painter And Photographer

Tom Persinger



Strindberg Painter And Photographer:

Strindberg Per Hedstrom, Per Hedström, August Strindberg, Douglas Feuk, Erik Höök, Agneta Lalander, 2001-01-01 Om den svenske forfatter August Strindberg 1849 1912 som maler og fotograf August Strindberg Oll? Granath, August Strindberg, David Company, Helen Sainsbury, Göran Söderström, 2005-04-05 While August Strindberg 1849 1912 is well known to an international audience as a prolific writer of plays novels poetry scientific essays and letters his work in the visual arts has remained largely unseen This illustrated book examines the paintings drawings and photographs that display Strindberg s independent and radical approach to art and his experimental innovations in photography Critics have compared Strindberg s paintings with Turner s but also with those of much later movements such as Informalism and Expressionism In his youth working as an art critic for a Swedish magazine in the 1870s he was one of the first in Sweden to show understanding for the Impressionist movement in Paris In writings in the 1890s he anticipated ideas favoured by Dada and Surrealism BOOK JACKET **August Strindberg** August Strindberg, 2005 *August Strindberg, painter, photographer, writer* August Strindberg, Tate Modern, 2005 **Strindberg, painter and photographer** August Strindberg, 2000 **The Cambridge Companion to August Strindberg** Michael Robinson, 2009-09-24 A collection of essays on the highly colourful life and work of August Strindberg dramatist novelist autobiographer and painter **August Strindberg and Visual Culture** Jonathan Schroeder, Anna Westerstahl Stenport, Eszter Szalczer, 2018-09-20 August Strindberg and Visual Culture addresses the multiplicity of Strindberg s artistic and literary output The book charts the vital intersections between theatre aesthetic theory and visual elements in his work that have been left largely unexplored Rather than following traditional genre bound critical approaches this book focuses on the intermediality of individual works the corpus as a whole and their connections to a wide array of historical and contemporary artists writers photographers film theatre and museum practitioners The book is beautifully illustrated with many never before seen images from Strindberg s work and includes contributions from actress Liv Ullmann director Robert Wilson and curator and museum director Daniel Birnbaum An International Annotated Bibliography of Strindberg Studies 1870-2005: Autobiographies, novels, poetry, letters, historical works, natural history and science, linguistics, painting and the other arts, politics, psychopathology, biography, miscellaneous, dissertations Michael Robinson, 2008 This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg s works and activity in many fields besides the plays for which he is internationally best known These include his prose fiction and poetry his work as an historian and natural historian and his relationship to the other arts most notably his painting It is concerned with both lasting works of literary and dramatic criticism as well as reviews of his books and plays in the theatre and some more ephemeral material all of this in several languages Organised generically and by subject and individual work the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods It is thus very much a study in

reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts. Volume 1 General Studies 978 0 947623 81 4 and Volume 2 The Plays 978 0 947623 82 1 are also now available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.

A Theory of the Tache in Nineteenth-Century Painting Stein Sj?ad, 2017-07-05. Without question the tache blot patch stain is a central and recurring motif in nineteenth century modernist painting. Manet's and the Impressionists' rejection of academic finish produced a surface where the strokes of paint were presented directly as patches or blots then indirectly as legible signs. C?nne Seurat and Signac painted exclusively with patches or dots. Through a series of close readings this book looks at the tache as one of the most important features in nineteenth century modernism. The tache is a potential meeting point between text and image and a pure trace of the artist's body. Even though each manifestation of tacheism generates its own specific cultural effects, this book represents the first time a scholar has looked at tacheism as a hidden continuum within modern art. With a methodological framework drawn from the semiotics of text and image, the author introduces a much needed fine tuning to the classic terms index symbol and icon. The concept of the tache as a crossing of sign types enables finer distinctions and observations than have been available thus far within the Peircean tradition. The sign crossing theory opens onto the whole terrain of interaction between visual art, art criticism, literature, philosophy and psychology.

Art, Vision, and Nineteenth-Century Realist Drama Amy Holzapfel, 2014-01-03. Realism in theatre is traditionally defined as a mere seed of modernism, a crude attempt to reproduce an exact copy of reality on stage. *Art Vision Nineteenth Century Realist Drama* redefines realism as a complex and under examined form of visual modernism, one that positioned theatre at the crux of the encounter between consciousness and the visible world. Tracing a historical continuum of acts of seeing on the realist stage, Holzapfel demonstrates how theatre participated in modernity's aggressive interrogation of vision's residence in the human body. New findings by scientists and philosophers such as Diderot, Goethe, M?ller, Helmholtz and Galton exposed how the visible world is experienced and framed by the unstable relativism of the physiological body rather than the fixed idealism of the mind. Realist artists across media paradoxically embraced this paradigm shift by focusing on the embodied observer. Drawing from extensive archival research, Holzapfel conducts close readings of iconic dramas and their productions including Scribner's *The Glass of Water*, Zola's *Th?rse Raquin*, Ibsen's *A Doll House*, Strindberg's *The Father* and Hauptmann's *Before Sunrise* alongside analyses of artwork by major painters and photographers such as Chardin, Nadar, Millais, Rejlander and Liebermann. In a radical challenge to existing criticism, Holzapfel argues that realism in theatre was never the attempt to reproduce an exact copy of the seen world but rather the struggle to make visible the act of seeing.

A Study Guide for August Strindberg's "The Stronger" Gale, Cengage Learning, 2016

A Study Guide for August Strindberg's *The Stronger* excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary, character analysis, author biography, study questions, historical context, suggestions for further reading, and much more. For any literature project, trust *Drama For Students* for all of your research needs.

Nature's Experiments and the Search for Symbolist Form Allison Morehead, 2017-02-27 This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices. Looking at avant-garde figures such as Maurice Denis, Douard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art-making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of nature's experiments—the belief that the study of pathologies led to an understanding of scientific truths—above all about the human mind and body—extended from the scientific realm into the world of art, underpinning artists' solutions to the problem of symbolist form and providing a ready-made methodology for fin-de-siècle truth-seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange. Focusing on the scientific, psychological, and experimental tactics of symbolism, *Nature's Experiments and the Search for Symbolist Form* demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

Photography Beyond Technique: Essays from F295 on the Informed Use of Alternative and Historical Photographic Processes Tom Persinger, 2014-02-24 Photography is not dying and has not died. It has been an ever-changing medium since its earliest days, and while near-obsession with the technology of the day may have defined photography over the course of its existence, photography is so much more than hardware and software. Photography is communication, whether chemical or digital, tangible or ephemeral in form. *Photography Beyond Technique* is a compelling selection of essays and images that reveal the thoughts and methods of some of today's most exciting contemporary photographers. These artists employ alternative, historical, or handmade processes and techniques, and they share a comprehensive view of the medium that the choice of photographic process is just as important as the selection of subjects. While other books concentrate solely on process or theory or artistic intent, none focus on photography in which these decisions are considered inseparable. These 20 essays, originally presented at the annual F295 symposium and seminar series, provide a thought-provoking read for anyone interested in photography as an art form and as a medium through which to view the world. Includes: *Looking Backward: Seeing Forward*, *Reframing Visual History* by Robert Hirsch; *Mystery, Memory, and Narrative* by Martha Casanave; *Finding Confidence: Combining Process with Purpose* by Mark Osterman; *Photograph Material and Metaphor* by Jerry Spagnoli.

The Occult in Modernist Art, Literature, and Cinema Tessel M. Bauduin, Henrik Johnsson, 2018-05-15 Many

modernist and avant garde artists and authors were fascinated by the occult movements of their day This volume explores how Occultism came to shape modernist art literature and film Individual chapters examine the presence and role of Occultism in the work of such modernist luminaries as Rainer Maria Rilke August Strindberg W B Yeats Jos phin P ladan and the artist Jan vankmaier as well as in avant garde film post war Greek Surrealism and Scandinavian Retrogardism Combining the theoretical and methodological foundations of the field of Esotericism Studies with those of Literary Studies Art History and Cinema Studies this volume provides in depth and nuanced perspectives upon the relationship between Occultism and Modernism in the Western arts from the nineteenth century to the present day Erik Gunnar Asplund Malcolm

Woollen,2018-07-16 Taking an interdisciplinary approach weaving together art philosophy history and literature this book investigates the landscapes and buildings of Swedish architect Erik Gunnar Asplund Through critical essays and beautiful illustrations focusing on four projects the Woodland Cemetery the Stockholm Public Library the Stockholm Exhibition and Asplund s own house at Stenn s it addresses the topic of buildings accompanied by landscapes It proposes that themes related to landscape are central to Asplund s distinctive work with these particular sites forming a collection that documents an evolution in his design thinking from 1915 to 1940 The architect himself wrote comparatively little about his design intentions However through close reading and analysis of the selected projects as landscapes with architecture author Malcolm Woollen argues that reflections of the history of Swedish landscape architecture and the intellectual climate in the late nineteenth and early twentieth centuries are evident in his work and help to explain the architect s intentions This book is a must have for academics advanced students and researchers in landscape architecture and design who are interested in Nordic Classicism and the works of Erik Gunnar Asplund *The ^AOxford Handbook of Global Modernisms* Mark

Wollaeger,2010-12-02 The Oxford Handbook of Global Modernisms expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US Cuba Spain the Balkans China Japan India Vietnam and Nigeria **History of a Shiver** Jed Rasula,2016-02-26 A sweeping cultural

history that draws on music literature painting and film History of a Shiver uncovers how art pioneered in the nineteenth century provided the foundation for modernist aesthetics Potential Images Dario Gamboni,2002 In Potential Images Dario Gamboni explores ambiguity in modern art considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect Ambiguity became increasingly important in late 19th and early 20th century aesthetics as is evidenced in works by such artists as Redon Cezanne Gauguin Ensor and the Nabis Similarly the Cubists subverted traditional representational conventions requiring their viewers to decipher images to extract their full meanings The same device was taken up in the various experiments leading to abstraction For example it was Kandinsky s intention that his work could be interpreted in both figurative and non figurative ways and Duchamp s Readymades suggested the radical conclusion that it is the beholder who makes the picture These invitations to viewers to participate in the process of

artistic communication had social and political implications as they accorded artist and beholder symmetrical almost interchangeable roles

An International Annotated Bibliography of Strindberg Studies 1870-2005: General studies Michael Robinson, 2008 This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known. These include his prose fiction and poetry, his work as an historian and natural historian and his relationship to the other arts, most notably his painting. It is concerned with both lasting works of literary and dramatic criticism as well as reviews of his books and plays in the theatre and some more ephemeral material, all of this in several languages. Organised generically and by subject and individual work, the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods. It is thus very much a study in reception as well as a bibliographical record of published material. It traces the developing image of Strindberg and his writing both during his lifetime and in subsequent years and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity. The bibliography is published in three parts: Volume 2: The Plays 978 0 947623 82 1 and Volume 3: Prose Poetry Miscellaneous 978 0 947623 83 8 are also now available. Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia, Norwich.

Strindberg and His Media Kirsten Wechsel, 2003 Kirsten WECHSEL Preface 1 Strindberg and Media Studies Annegret HEITMANN August Strindberg's Fordringsgär and as Media Studies 2 Media and the Crisis of Identity Ulf OLSSON Telephone Notes on Communication Technology and Meaning in Strindberg's Works Anne Bitt GERECKE Inszenierte und unterlaufene Autorschaft im Medienwechsel Textualität Theatralität Photographie bei Strindberg Annie BOURGUIGNON Die Poetik der Reportage bei Strindberg Anna CAVALLIN Strindberg's New Women and Some Encounters with the Media Ulrike PETERS Conspired Writing in Strindberg's Drama The Father Elena BALZAMO Strindberg und seine Verleger 3 Strindberg on Stage Marianne STREISAND Strindbergs Entwurf einer Ästhetik der Intimität und ihre Realisierung bei Max Reinhardt Birgitta STEENE Ingmar Bergman Staging Strindberg Barbara LIDE En d ares f r s varstal Strindberg's Self Portrayal and Max Lundqvist's Adaptations Egil T R NQVIST Strindberg on Page and Stage Miss Julie as Paradigmatic Example Eivor MARTINUS Strindberg Indirect 4 Visuality G r a n S DERSTR M Strindberg och Adolf Paul i Berlin och n agra mystifierande nyuppt ckta strindbergsm alningar Grischka PETRI Kunst als Schl ssel zum Himmelreich Strindbergs Malerei als Medium der Erkenntnis Jan BALBIERZ Linsen sm ltdegeln och ett slags halv verklighet Om Strindbergs experiment med fotografien 1886-1911 Roger MARMUS fr an k p f nstret under full fart

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