

Read Online Dada Monograph
Of A Movement

Dada Monograph Of A Movement

First published in 2002.

*Routledge is an imprint of
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Augenblick, meaning literally 'In the blink of an eye', describes a 'decisive moment' in time that is both fleeting yet momentarily eventful, even epoch-makingly

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significant. In this book Koral Ward investigates the development of the concept into one of the core ideas in Western existential philosophy alongside such concepts as

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*anxiety and individual
freedom. Ward examines the
whole extent of the idea
of the 'decisive moment',
in which an individual's
entire life-project is
open to a radical*

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reorientation. From its inception in Kierkegaard's works to the writings of Jaspers and Heidegger, she draws on a vast array of sources beyond just the standard figures of 19th

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and 20th century

*Continental philosophy,
finding ideas and examples
in photography, cinema,
music, art, and the modern
novel.*

Dada formed in 1916,

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*embedded in a world of
rational appearances that
belied a raging confusion
- in the middle of the
First World War, in the
neutral centre of a
warring continent,*

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*fundamentally at the heart
of Western art. This book
sets out new coordinates
in revision of a formation
that Western art history
routinely exhausts through
its characterisation as a*

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*'revolutionary movement'
of anarchic cultural
dissent, and does so in
order to contest the
perpetuated assumptions
about Dada that underlie
the popular myth. Dada is*

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*difficult and the response
to it is not easy, and
what emerge from the
theoretical readings
developed here are
profoundly rational bases
to the Dada non-sense that*

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*pitted itself against its
civilised age, critically
and implicitly to propose
that Dada courses as
vital today as it did in
1916. The Zurich Dada
formation initiated*

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*deliberate and strategic
cultural engagements that
struggled then, as they do
now, to cohere in any
sense as a 'movement',
extreme in their ranges as
diametrically hostile*

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*oppositionalities. Dada
may be given art
historically as
identifiable along a
trajectory of sustained
ruptures and seizures, but
it confounds all attempts*

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at defined or definitive readings. This book duly offers not a history of Dada in Zurich but theoretical engagements of the emergencies and now the residue of the years

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*1916-19 - from
'lautgedichte' to
laughter, masks to
manifestos, chance to
chiasmata - rounding to
the 'permanent' Dada by
which the formation*

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*ultimately breaks the
containment and deep peace
of art historical
chronology.*

*Pierre Albert-Birot
Film and Avant-garde Art
Movements in the Early*

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Twentieth Century

"Art and Criticism,

1914?924 "

Dada and Surrealist Film

Dada and After

Dada between Modern and

Postmodern

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When Dada burst onto the European stage in 1916, it shocked and scandalized the public of its day with art forms, ideas, and attitudes which were so revolutionary that it is

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**only in recent decades
that they have begun to
find recognition within
the broad cultural
movement known as
postmodernism. In fact,
many postmodern artistic**

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**and intellectual
tendencies can be seen to
have descended via an
underground tradition from
the experiments of the
Dadaists earlier this
century. Yet, the**

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existence of this close link has been largely neglected by scholars. This book, for the first time, examines in depth the link between modernism and postmodernism and

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demonstrates the extensive similarities, as well as the few crucial differences between the ideas and art of the Dadaists on the one hand, and those of contemporary

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postmodern thinkers and artists on the other. Although they did not have access to postmodern terminology, it is clear that many Dadaists were essentially attempting to

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**escape constrictive
Enlightenment and
modern(ist)structures in
order to create a proto-
postmodern space of
différence, otherness, and
flux. Their successes,**

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**failures, and compromises
in this respect are very
illustrative for anyone
interested in the progress
of our own intellectual
and artistic culture in
its wavering between**

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**modern and postmodern.
This book offers a much-
needed historical
perspective and solid
basis for the on-going
debate on postmodernism.
This excellent overview of**

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**new research on Dada and
Surrealism blends expert
synthesis of the latest
scholarship with
completely new research,
offering historical
coverage as well as in-**

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**depth discussion of
thematic areas ranging
from criminality to
gender. This book provides
an excellent overview of
new research on Dada and
Surrealism from some of**

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**the finest established and
up-and-coming scholars in
the field Offers
historical coverage as
well as in-depth
discussion of thematic
areas ranging from**

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**criminality to gender One
of the first studies to
produce global coverage of
the two movements, it also
includes a section dealing
with the critical and
cultural aftermath of Dada**

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**and Surrealism in the
later twentieth century
Dada and Surrealism are
arguably the most popular
areas of modern art, both
in the academic and public
spheres**

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The American artist Man Ray was one of the most influential figures of the historical avant-garde, contributing significantly to the development of both Dadaism and Surrealism.

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Whilst his pioneering work in photography assured him international acclaim, his activity in other areas, notably film, is to this day both unknown and undervalued. During the

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1920s Man Ray made four short experimental films and collaborated on a host of other projects with people such as Marcel Duchamp, Fernand Léger, René Clair and Hans

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**Richter. These works,
along with a series of
cinematic essays and home
movies made during the
1920s and 1930s, represent
the most important
contribution to the**

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**development of an
alternative mode of
filmmaking in the early
twentieth century. This
book explores Man Ray's
cinematic interactions
from the perspective of**

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**his interdisciplinary
artistic sensibility,
creating links between
film, photography,
painting, poetry, music,
architecture, dance and
sculpture. By exposing his**

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**preoccupation with form,
and his ambiguous
relationship with the
politics and aesthetics of
the Dada and Surrealist
movements, the author
paints an intimate and**

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**complex portrait of Man
Ray the filmmaker.
Anarchism and the Advent
of Paris Dada
Poisoned Abstraction
A Companion to Dada and
Surrealism**

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**The Films of Man Ray
Practices of Critical
Resistance
Dada; Monograph of a
Movement. Co-Editors:
Marcel Janco and Hans
Bollinger**

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Anarchism and the Advent of Paris
Dada sheds new light on Paris Dada's
role in developing the anarchist and
individualist philosophies that helped
shape the cultural dialogue in France
following the First World War.
Drawing on such surviving

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documentation as correspondence, criticism, periodicals, pamphlets, and manifestoes, this book argues that, contrary to received wisdom, Dada was driven by a vision of social change through radical cultural upheaval. The first book-length study to interrogate

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the Paris Dadaists' complex and often contested position in the postwar groundswell of anarcho-individualism, Anarchism and the Advent of Paris Dada offers an unprecedented analysis of Paris Dada literature and art in relation to anarchism, and also revives

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a variety of little known anarcho-individualist texts and periodicals. In doing so, it reveals the general ideological diversity of the postwar French avant-garde and identifies its anarchist concerns; in addition, it challenges the accepted paradigm that

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postwar cultural politics were monolithically nationalist. By positioning Paris Dada in its anarchist context, this volume addresses a long-ignored lacuna in Dada scholarship and, more broadly, takes its place alongside the numerous studies that

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over the past two decades have problematized the politics of modern art, literature, and culture.

The numerous selections in this volume give, for the first time, a true idea of the range of Swift's writing over half a century. Besides many familiar works,

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the editors have included
correspondence, political pamphlets,
poetry, a sermon, and pieces for the
popular press.

Dada magazines made Dada what it
was: diverse, non-hierarchical,
transnational, and defiant of the most

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fundamental artistic conventions. This first volume entirely devoted to Dada periodicals retells the story of Dada by demonstrating the centrality of these graphically inventive, provocative periodicals: Dada, New York Dada, Dada Jok, and dozens more that began

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crossing enemy lines during World War I. The book includes magazines from well-known Dada cities like New York and Paris as well as Zagreb and Bucharest, and reveals that Dada continued to inspire art journals into the 1920s. Anchored in close material

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analysis within a historical and theoretical framework, Dada Magazines models a novel, multifaceted methodology for assessing many kinds of periodicals. The book traces how the Dadaists-Marcel Duchamp, Tristan Tzara, Dragan

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Aleksic, Hannah Höch, and many others-compiled, printed, distributed, and exchanged these publications. At the same time, it recognizes the journals as active agents that engendered the Dada network, and its thematic, chronological structure

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captures the constant exchanges that took place in this network. With in-depth scrutiny of these magazines-and 1970s “Dadazines” inspired by them-Dada Magazines is a vital source in the histories of art and design, periodical studies, and modernist studies.

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Memoirs of a Dada Drummer

An Anthology

Impossible Histories

Dada. Monograph of a Movement ...

Edited by W. Verkauf. [With
Illustrations.] Eng., Fr. & Ger

Dada 1916 in Theory

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Extremist Modernism and English
Literature

Impossible Histories is the
first critical survey of the
extraordinary experiments in
the arts that took place in the
former Yugoslavia from the

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country's founding in 1918 to its breakup in 1991. The combination of Austro-Hungarian, French, German, Italian, and Turkish influences gave Yugoslavia's avant-gardes a distinct character

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unlike those of other Eastern and Central European avant-gardes. Censorship and suppression kept much of the work far from the eyes and ears of the Yugoslav people, while language barriers and

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the inaccessibility of archives caused it to remain largely unknown to Western scholars. Even at this late stage in the scholarly investigation of the avant-garde, few Westerners have heard of the movements

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Belgrade surrealism,
signalism, Yugo-Dada, and
zenitism; the groups Alfa, Exat
51, Gorgona, OHO, and
Scipion Nasice Sisters
Theater; or the magazines
Danas, Red Pilot, Tank,

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Vecnost, and Zvrk. The pieces in this collection offer comparative and interpretive accounts of the avant-gardes in the former Yugoslavian countries of Croatia, Serbia, and Slovenia. The book is

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divided into four sections: Art and Politics; Literature; Visual Art and Architecture; and Art in Motion (covering theater, dance, music, film, and video). All of the contributors live in the region and many of them

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participated in the movements discussed. The book also reprints a selection of the most important manifestos generated by all phases of Yugoslav avant-garde activity. This new collection updates,

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integrates, and contextualizes Richard Sheppard's essays on the historical avant-garde. Sheppard examines responses of modernist writers, artists, and philosophers to a changed sense of reality and

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human nature. With its combination of previously published and new essays and its perspective on the theoretical avant-garde-modernism debate in the U.S., the volume provides the

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specialist and the general reader insight into European scholarly discourse on this hotly debated subject.

A definitive resource, full of fresh insights and new revelations, on one of the

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most influential interwar artists This richly illustrated book offers a definitive new assessment of the oeuvre of Kurt Schwitters (1887-1948), a central figure of the interwar European avant-garde. Active

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as an artist, designer,
publisher, performer, critic,
poet, and playwright,
Schwitters is best known for
intimately scaled, materially
rich collages and assemblages
made from found

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objects--often refuse--that the artist described as having lost all contact with their role and history in the world at large. Considering works reaching from Schwitters's earliest collage-based pieces of

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1918-19, through his 1920s advertising designs, to his seminal environmental installation the Merzbau, Graham Bader carefully unpacks the meaning behind such projects and sheds new

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light on the tumultuous historical conditions in which they were made. In the process, he reveals a new Schwitters--aesthetically committed and politically astute--for our time. This

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authoritative account reframes
our understanding of
Schwitters's multifaceted
artistic practice and explores
the complex entwinement of
art, politics, and history in the
modern period.

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Harmony and Dissent

Dada

Challenging Modernity

monograph of a movement :

Monographie einer Bewegung

: monographie d'un

mouvement

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Monograph of a Movement ;
Co-editors: Marcel Janco and
Hans Bolliger

A Dada Diary

*A groundbreaking analysis of
two movements of the
historical avant-garde*

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First Published in 2000.

*Routledge is an imprint of
Taylor & Francis, an informa
company.*

*First published in 1972, the
work provides an
introduction to Dada and
Surrealism. It explores the*

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two movements and their cultural significance. It also looks at those who called themselves Dadaists and Surrealists, including their aims and achievements. In doing so, the book identifies the meaning that

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the two terms have acquired, which is often remote from the claims advanced by the chief adherents of each movement. This book will be a valuable resource to those studying Dada and Surrealism and its relationship to

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modern literature.

*Shock and the Senseless in
Dada and Fluxus*

Figuring Jasper Johns

*Modernism - Dada -
Postmodernism*

Dadas on Art

Theories of Modern Art

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The Dada Painters and Poets
This groundbreaking
collection of thirteen
original essays analyzes
connections between film and
two highly influential
twentieth-century movements.
Presents a collection of

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essays, manifestos, and illustrations that provide an overview of the Dada movement in art, describing its convictions, antics, and spirit, through the words and art of its principal practitioners.

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Offering new critical approaches to Dada as quintessential part of the Avant-Garde, Dada and Existentialism: the Authenticity of Ambiguity reassesses the movement as a form of (proto-)

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Existentialist philosophy. Dada is often dismissed as an anti-art movement with a merely destructive theoretical impetus. French Existentialism is often condemned for its perceived quietist implications.

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However, closer analysis reveals a preoccupation with philosophy in the former and with art in the latter. Moreover, neither was nonsensical or meaningless; both reveal a rich individualist ethics aimed

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at the amelioration of the individual and society. The first major comparative study of Dada and Existentialism, this text contributes new perspectives on Dada as movement, historical legacy, and field

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of study. Analysing Dada works through Existentialist literature across the themes of choice, alienation, responsibility, freedom and truth, the text posits that Dada and Existentialism both advocate the creation of a

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*self that aims for
authenticity through
ambiguity.*

Monograph of a movement.

Monographie einer Bewegung.

Monographie d'un mouvement

Censorship

Dada & Surrealism

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*The Authenticity of
Ambiguity*

*Historical Avant-gardes, Neo-
avant-gardes, and Post-avant-
gardes in Yugoslavia,
1918-1991*

Monograph of a Movement

The author begins this

Page 85/120

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challenging monograph by
probing Modernism's
surfaces and subjects,
its public and private
meanings, in order to
establish Johns's
importance as the modern

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allegorical artist in
the years after Abstract
Expressionism. Yet,
Figuring Jasper Johns is
not an essay that
presumes to offer an
instant interpretation.

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Rather, Fred Orton self-consciously constructs a "Jasper Johns" whose work is introduced and explained in three chapters, each of which addresses a specific

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picture or sculpture
like Flag, Painted
Bronze (Savarin) and
Untitled 1992. These in-
depth studies situate
individual works in
their social context as

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well as in Johns's
oeuvre. Fred Orton's
purpose is to get to
terms with and find
terms for a difficult
and elusive body of work
by one of the most

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important artists of the
20th century."

A select anthology of
the Dada movement
focusing mainly on
visual artists features
prose, poetry, and

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polemics from such
notables as Marcel
Duchamp, Max Ernst,
Tristan Tzara, Hanna
Hèoch, George Grosz, and
Jean Cocteau.

Creative strategies have

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been central to global social movements. From the theatrics of the 1999 Seattle protests, to the rebel clowns at the 2005 G8 summit in Gleneagles and the

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antics of the Yes Men,
the crossovers between
art and politics have
increasingly become more
visible and prolific.
This book explores an
innovative form of

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creative and
communicative politics:
the 'performative
encounter', as a
strategy for
facilitating new ways of
being, relating and

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making worlds. Unlike existing scholarship that frames such encounters in artistic or cultural terms, this book analyzes performative encounters

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through an
organizational lens to
accentuate their social-
political potential,
engaging a wealth of
material from autonomist
philosophy, political

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science, performance
studies, geography and
social movement texts.
Intertwining conceptual
and ethnographic
research, it uniquely
maps out one narrative

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of the encounter,
tracing a line through
the twentieth century
from the Berlin
Dadaists, to the
Situationist
International, to

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several contemporary
German collectives and
campaigns, showing how
performative encounters
intervene in global and
local issues such as the
privatization of public

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space and resources,
human mobility and the
corporatization of
education.

Dada. Monograph of a
Movement. Willy Verkauf,
D. [Co-ed. Marcel Janco,

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Hans Bolliger].

The Concept of the

'Decisive Moment' in

19th- and 20th-Century

Western Philosophy

Tzara, Arp, Duchamp and

Others

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The Making of a Movement
Dada. Monograph of a
Movement ... Edited by
W. Verkauf. (2nd
Edition, Unchanged
Reprint.) [With
Illustrations.] Eng.,

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Fr. & Ger

**A Poetics in Movement, a
Poetics of Movement**

***"A key document. . . .
Indispensable for an
understanding of the
beginnings of the Dada***

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*movement and Dada in
Zurich."*—Rudolf Kuenzli,
Director, International Dada
Archive "In Flight Out of
Time one can follow Dada's
unfolding and expansion
almost day-by-day."—Charles
Haxthausen, coeditor,

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***Berlin: Culture and
Metropolis***

***Huelssenbeck's memoirs bring
to life the
concerns—intellectual,
artistic, and political—of
the individuals involved in
the Dada movement and***

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*document the controversies
within the movement and in
response to it.*

*R. Bruce Elder argues that
the authors of many of the
manifestoes that announced
in such lively ways the
appearance of yet another*

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artistic movement shared a common aspiration: they proposed to reformulate the visual, literary, and performing arts so that they might take on attributes of the cinema. The cinema, Elder argues, became, in the

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early decades of the twentieth century, a pivotal artistic force around which a remarkable variety and number of aesthetic forms took shape. To demonstrate this, Elder begins with a wide-ranging discussion that

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opens up some broad topics concerning modernity's cognitive (and perceptual) regime, with a view to establishing that a crisis within that regime engendered some peculiar, and highly questionable,

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epistemological beliefs and enthusiasms. Through this discussion, Elder advances the startling claim that a crisis of cognition precipitated by modernity engendered, by way of response, a peculiar sort of

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“pneumatic (spiritual) epistemology.” Elder then shows that early ideas of the cinema were strongly influenced by this pneumatic epistemology and uses this conception of the cinema to explain its pivotal role in

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*shaping two key moments in
early-twentieth-century art:
the quest to bring forth a
pure, "objectless" (non-
representational) art and
Russian Suprematism,
Constructivism, and
Productivism.*

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Flight Out of Time

A Cinematic Artist

Augenblick

André Breton, Arbiter of

Surrealism

A Critical Bibliography of

French Literature

Experimental Politics and

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the Making of Worlds

This book tries to encompass the life's achievement of Pierre Albert-Birot in art, poetry, and prose. This book is a rich and

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exhaustively researched study of a fascinating figure and a most original mind. The volume also attempts to encompass a life's achievement and to view globally Albert-

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Birot's artistic, poetic, and prose productions. As such, this is an important contribution to the study and knowledge of French literature of the first half of the twentieth

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century and to interdisciplinary studies. It is of interest not only to specialists in French literature, but also to art historians, literary historians, and those

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interested in comparative
aesthetics.

Encyclopedia of German
Literature

Dada Magazines

Dada and Existentialism

A World Encyclopedia

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Monograph of a movement.
Monographie e. Bewegung.
Monographie d'un mouvement
Kurt Schwitters Between
Revolution and Exile