

The Dada Reader A Critical Anthology

Common sense has always been a cornerstone of American politics. In 1776, Tom Paine's vital pamphlet with that title sparked the American Revolution. And today, common sense—the wisdom of ordinary people, knowledge so self-evident that it is beyond debate—remains a powerful political ideal, utilized alike by George W. Bush's aw-shucks articulations and Barack Obama's down-to-earth reasonableness. But far from self-evident is where our faith in common sense comes from and how its populist logic has shaped modern democracy. *Common Sense: A Political History* is the first book to explore this essential political phenomenon. The story begins in the aftermath of England's Glorious Revolution, when common sense first became a political ideal worth struggling over. Sophia Rosenfeld's accessible and insightful account then wends its way across two continents and multiple centuries, revealing the remarkable individuals who appropriated the old, seemingly universal idea of common sense and the new strategic uses they made of it. Paine may have boasted that common sense is always on the side of the people and opposed to the rule of kings, but Rosenfeld demonstrates that common sense has been used to foster demagoguery and exclusivity as well as popular sovereignty. She provides a new account of the transatlantic Enlightenment and the Age of Revolutions, and offers a fresh reading on what the eighteenth century bequeathed to the political ferment of our own time. Far from commonsensical, the history of common sense turns out to be rife with paradox and surprise.

Notions of crisis have long charged the study of the European avant-garde and modernism, reflecting the often turbulent nature of their development. Throughout their history, the avant-garde and modernists have both confronted and instigated crises, be they economic or political, aesthetic or philosophical, collective or individual, local or global, short or perennial. The seventh volume in the series *European Avant-Garde and Modernism Studies* addresses the myriad ways in which the avant-garde and modernism have responded and related to crisis from the late nineteenth to the twenty-first century. How have Europe's avant-garde and modernist movements given aesthetic shape to their crisis-laden trajectory? Given the many different watershed moments the avant-garde and modernism have faced over the centuries, what common threads link the critical points of their development? Alternatively, what kinds of crises have their experimental practices and critical modes yielded? The volume assembles case studies reflecting upon these questions and more from across all areas of avant-garde and modernist activity, including visual art, literature, music, architecture, photography, theatre, performance, curatorial practice, fashion and design.

In *Degeneration and Revolution* Robert Heynen offers a reconceptualization of the impacts of ideas of degeneration in Weimar Germany (1914–33), in particular on the complex and often contradictory political and cultural responses of the radical left.

If the aim of graphic design is to communicate meaning clearly, there's an irony that the field itself has struggled between two contradictory opposites: rote design resulting from a rigorous, fixed set of rules, and eccentric design that expresses the hand of the artist but fails to communicate with its audience. But what if designers focused on process and critical analysis over visual outcome? Through a carefully selected collection of more than seventy-five seminal texts spanning centuries and bridging the disciplines of art, architecture, design history, philosophy, and cultural theory, *Graphic Design Discourse: Evolving Theories, Ideologies, and Processes of Visual Communication* establishes a new paradigm for graphic design methodologies for the twenty-first century. This illuminating anthology is essential reading for practicing designers, educators, and students trying to understand how to design in a singular, expressive way without forgoing clear and concise visual communication.

The *Literature of Exclusion* considers what effects the shift from a culture of language to a culture of digital code has on lived experience. While data offers a closed system, Dadaist literature of exclusion, he suggests, promises a future of open alternatives for self-narration.

Dada 1916 in Theory

Remaking the Readymade

Reading Signs and Symbols in the Visual Landscape

Crisis

Body Sweats

The Dada Cyborg

Literature, Culture, Politics

V. 1. Cognitions -- v. 2. Critical theories

By reinterpreting 20th-century poetry as a listening to and writing through noise, *The Poetics of Noise from Dada to Punk* constructs a literary history of noise through poetic sound and performance. This book traces how poets figure noise in the disfiguration of poetic voice. Materializing in the threshold between the heard and the unheard, noise emerges in the differentiation and otherness of sound. It arises in the folding of an outside into the inside of poetic performance both on and off the page. Through a series of case studies ranging from verse by ear-witnesses to the First World War, Dadaist provocations, jazz modernist song and poetry, early New York City punk rock, contemporary sound poetry, and noise music, *The Poetics of Noise from Dada to Punk* describes productive failures of communication that theorize listening against the grain of sound's sense. Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

1922: Literature, Culture, Politics examines key aspects of culture and history in 1922, a year made famous by the publication of several modernist masterpieces, such as T. S. Eliot's *The Waste Land* and James Joyce's *Ulysses*. Individual chapters written by leading scholars offer new contexts for the year's significant works of art, philosophy, politics, and literature. *1922* also analyzes both the political and intellectual forces that shaped the cultural interactions of that privileged moment. Although this volume takes post-World War I Europe as its chief focus, American artists and authors also receive thoughtful consideration. In its multiplicity of views, *1922* challenges misconceptions about the 'Lost Generation' of cultural pilgrims who flocked to Paris and Berlin in the 1920s, thus stressing the wider influence of that momentous year.

The first major collection of poetry written in English by the flabbergasting and flamboyant Baroness Elsa, “the first American Dada.” As a neurasthenic, kleptomaniac, man-chasing proto-punk poet and artist, the Baroness Elsa von Freytag-Loringhoven left in her wake a ripple that is becoming a rip—one hundred years after she exploded onto the New York art scene. As an agent provocateur within New York's modernist revolution, “the first American Dada” not only dressed and behaved with purposeful outrageousness, but she set an example that went well beyond the eccentric divas of the twenty-first century, including her conceptual descendant, Lady Gaga. Her delirious verse flabbergasted New Yorkers as much as her flamboyant persona. As a

poet, she was profane and playfully obscene, imagining a farting God, and transforming her contemporary Marcel Duchamp into M'ars (my arse). With its ragged edges and atonal rhythms, her poetry echoes the noise of the metropolis itself. Her love poetry muses graphically on ejaculation, orgasm, and oral sex. When she tired of existing words, she created new ones: “phalluspistol,” “spinstperlollipop,” “kissambushed.” The Baroness's rebellious, highly sexed howls prefigured the Beats; her intensity and psychological complexity anticipates the poetic utterances of Anne Sexton and Sylvia Plath. Published more than a century after her arrival in New York, *Body Sweats* is the first major collection of Elsa von Freytag-Loringhoven's poems in English. The Baroness's biographer Irene Gammel and coeditor Suzanne Zelazo have assembled 150 poems, most of them never before published. Many of the poems are themselves art objects, decorated in red and green ink, adorned with sketches and diagrams, presented with the same visceral immediacy they had when they were composed.

The fictions of Arthur Cravan

Writings, Interviews, and Critical Responses

Visions of the New Human in Weimar Berlin

The Oxford Critical and Cultural History of Modernist Magazines

Dada as Text, Thought and Theory

Scansion in Psychoanalysis and Art

A Companion to Dada and Surrealism

Considers the avant-garde rethinking of poetic language in terms of physical speech production. Avant-garde writers and artists of the twentieth century radically reconceived poetic language, appropriating scientific theories and techniques as they turned their attention to the physical process of spoken language. This modernist “sound writing” focused on the bodily production of speech, which it rendered in poetic, legible, graphic form. Modernist sound writing aims to capture the acoustic phenomenon of vocal articulation by graphic means. Tobias Wilke considers sound writing from its inception in nineteenth-century disciplines like physiology and experimental phonetics, following its role in the aesthetic practices of the interwar avant-garde and through to its reemergence in the postwar period. These projects work with the possibility of crossing over from the audible to the visible, from speech to notation, from body to trace. Employing various techniques and concepts, this search for new possibilities played a central role in the transformation of poetry into a site of radical linguistic experimentation. Considering the works of writers and artists—including Raoul Hausmann, Kurt Schwitters, Viktor Shklovsky, Hugo Ball, Charles Olson, and Marshall McLuhan—Wilke offers a fresh look at the history of the twentieth-century avant-garde.

Scansion in Psychoanalysis and Art examines a strain of artists spanning more than a century, beginning at the dawn of photography and culminating in the discussion of contemporary artists, to illustrate various psychoanalytic concepts by examining artists working in a multitude of media. Drawing on the theories of Sigmund Freud, who applied psychoanalytic methods to art and literature to

decipher the meaning and intention of the creator, as well as Jacques Lacan's dissemination of scansion as a powerful disruption of narrative, the book explores examples of the long and rich relationship between psychoanalysis and the fine arts. Whilst guiding readers through the different artists and their artforms – from painting and music to poetry, collage, photography, film, performance art, technology and body modification – Sinclair interrogates scansion as a generative process often inherent of the act of creation itself. This is an intriguing book for psychoanalysts, psychologists and creative arts therapists who wish to explore the generative potential of scansion and the relationship between psychoanalysis and the arts, as well as for artists and art historians interested in a psychoanalytic view of these processes.

Sound—one of the central elements of poetry—finds itself all but ignored in the current discourse on lyric forms. The essays collected here by Marjorie Perloff and Craig Dworkin break that critical silence to readdress some of the fundamental connections between poetry and sound—connections that go far beyond traditional metrical studies. Ranging from medieval Latin lyrics to a cyborg opera, sixteenth-century France to twentieth-century Brazil, romantic ballads to the contemporary avant-garde, the contributors to *The Sound of Poetry/The Poetry of Sound* explore such subjects as the translatability of lyric sound, the historical and cultural roles of rhyme, the role of sound repetition in novelistic prose, the connections between “sound poetry” and music, between the visual and the auditory, the role of the body in performance, and the impact of recording technologies on the lyric voice. Along the way, the essays take on the “ensemble discords” of Maurice Scève's *Délie*, Ezra Pound's use of “Chinese whispers,” the alchemical theology of Hugo Ball's Dada performances, Jean Cocteau's modernist radiophonics, and an intercultural account of the poetry reading as a kind of dubbing. A genuinely comparatist study, *The Sound of Poetry/The Poetry of Sound* is designed to challenge current preconceptions about what Susan Howe has called “articulations of sound forms in time” as they have transformed the expanded poetic field of the twenty-first century.

Replication and originality are central concepts in the artistic oeuvres of Marcel Duchamp and Man Ray. *Remaking the Readymade* reveals the underlying and previously unexplored processes and rationales for the collaboration between Duchamp, Man Ray, and Arturo Schwarz on the replication of readymades and objects. The 1964 editioned replicas of the readymades sent shock waves through the art world. Even though the replicas undermined ideas of authorship and problematized the notion of identity and the artist, they paradoxically shared in the aura of the originals, becoming stand-ins for the readymades. Scholar-poet-dealer Arturo Schwarz played a crucial role, opening the door to joint or alternate authorship—an outstanding relationship between artist and dealer. By unearthing previously unpublished correspondence and documentary materials and combining this material with newly conducted exclusive interviews with key participants, *Remaking the Readymade* details heretofore unrevealed aspects of the technical processes involved in the (re)creation of iconic, long-lost Dada objects. Launched on the heels of the centenary of Duchamp's *Fountain*, this new analysis intensifies and complicates our understanding of Duchamp and Man Ray's initial conceptions, and raises questions

about replication and authorship that will stimulate significant debate about the legacy of the artists, the continuing significance of their works, and the meaning of terms such as creativity, originality, and value in the formation of art.

The first comprehensive English-language account and critical reading of the legendary poet and boxer Arthur Cravan, a fleeting figure on the periphery of early twentieth-century European avant-gardism.

Technology and spiritualism in nineteenth- to twenty-first-century art and culture

Experimental Modernism and the Poetics of Articulation

Dada Magazines

Key Concepts in Modernist Literature

A Critical Anthology

The Grove Encyclopedia of American Art

Duchamp, Man Ray, and the Conundrum of the Replica

Dada formed in 1916, 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, 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 ‘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 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 pitted itself against its civilised age, critically and implicitly to propose that Dada courses as vitally today as it did in 1916. The Zurich Dada formation initiated 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 oppositionalities. Dada may be given art historically as identifiable along a trajectory of sustained ruptures and seizures, but it confounds all attempts 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 1916–19 – from ‘lautgedichte’ to laughter, masks to manifestos, chance to chiasmata – rounding to the ‘permanent’ Dada by which the formation ultimately breaks the containment and deep peace of art historical chronology.

The Dada movement, revered as perhaps the purest form of cultural subversion and provocation in 20th-century Europe, has been a victim of the readiness with which cultural historians have swallowed its own propaganda. Based on extensive close analysis of French-language Dada work in its original form, and offering English translations throughout, this major reappraisal looks at a broad range of media and topics – including poetry, film, philosophy, and quantum physics – in order to get beyond Dada's typecasting as avant-garde anti-hero. Work by women writers and other marginalized figures combines with that of canonical Dadaists to present Dada in a radically new set of guises: poetic and textually subtle; intellectually and

philosophically meaningful; peaceable and quasi-Buddhist; and, perhaps most uncomfortably of all, conformist and reactionary. In an era when technology, biology & culture are becoming ever more closely connected, 'The Dada Cyborg' explains how the cyborg as we know it today developed between 1918 & 1933 as German artists gave visual form to their utopian hopes & fantasies in a fearful response to World War I.

"Jean-Michel Basquiat was one of the most popular and critically important artists of the late twentieth century, and his impact on contemporary art continues to grow. Through a combination of interviews with the artist, criticism from the artist's lifetime and immediately after, previously unpublished research by the author, and a selection of the most important critical essays on the artist's work, The Basquiat Reader provides a full picture of the artist's views on art and culture, his working process, and the critical significance of his work both then and now"--

"Jed Rasula is a preeminent scholar of avant-garde poetics, noted for his erudition, intellectual range, and critical independence. He's also a gifted writer-his recent books have won praise for their entertaining, clear prose in addition to their scholarship. He is also an alumnus of UAP's distinguished Modern and Contemporary Poetics series, which published his *Syncopations* fifteen years ago. Rasula returns to the MCP series with *Wreading*, A collection of essays, interviews and occasional writings that reflects the breadth and diversity of his curiosity. One of the referees likened *Wreading* to a "victory lap, but one that sets its own further record in the taking." This is a collection of highlights from Rasula's shorter critical pieces, but also a carefully assembled and revised intellectual autobiography. *Wreading* consists of two parts: an assortment of Rasula's solo criticism, and selected interviews and conversations with other critics and scholars (Evelyn Reilly, Leonard Schwartz, Tony Tost, Mike Chasar, Joel Bettridge, and Ming-Qian Ma). The collection opens with a trio of essays that complicate the idea of a "poet." By interrogating the selection of poets for anthologies in the 20th century, Rasula identifies a host of "forgotten" poets, once prominent but now forgotten. Another essay on the state of the poetry anthology reveals how much influence literary gatekeepers have, and what a reimagination of the anthology form could make possible. In subsequent chapters, Rasula finds surprising overlap between Dada and Ralph Waldo Emerson, charts the deep links between image and poetic inspiration, and reckons with Ron Silliman's *The Alphabet*, a UAP classic. In the book's second half, Rasula engages in detailed conversations with a roster of fellow critics. Their exchanges confront ecopoetics, the corporate university, the sheer volume of contemporary poetry, and more. This substantial set of dialogues gives readers a glimpse inside a master critic's deeply informed critical practice, and lists his intellectual touchstones. The balance between essay and interview achieves a distillation of Rasula's long-established idea of "wreading." In his original use, the term denotes how any act of criticism inherently adds to the body of writing that it purports to read- how Rasula "couldn't help but participate" in his favorite poems. In this latest form, *Wreading* captures a critical perception that sparks insight and imagination, no matter what it sees"--

Europe 1880 - 1940

Surrealist sabotage and the war on work

Wreading

The Literature of Exclusion

The Jean-Michel Basquiat Reader

Deconstructing the Model in 20th and 21st-Century Italian Experimental Writings

Much of how World War I is understood today is rooted in the artistic depictions of the brutal violence and considerable destruction that marked the conflict. Nothing but the Clouds Unchanged examines how the physical and psychological devastation of the war altered the course of twentieth-century artistic Modernism. Following the lives and works of fourteen artists before, during, and after the war, this book demonstrates how the conflict and the resulting trauma actively shaped artistic production. Featured artists include Georges Braque, Carlo Carrà, Otto Dix, Max Ernst, George Grosz, Ernst Ludwig Kirchner, Oskar Kokoschka, Käthe Kollwitz, Fernand Léger, Wyndham Lewis, André Masson, László Moholy-Nagy, Paul Nash, and Oskar Schlemmer. Materials from the Getty Research Institute's special collections—including letters, popular journals, posters, sketches, propaganda, books, and photographs—situate the works of the artists within the historical context, both personal and cultural, in which they were created. The volume accompanies a related exhibition on view at the Getty Research Institute Gallery from November 25, 2014, to April 19, 2015.

A classic and indispensable account of graphic design history from the Industrial Revolution to the present. Now in its third edition, this acclaimed survey explores the evolution of graphic design from the 19th century to the present day. Following an exploration of design's prehistory in ancient civilizations through the Industrial Revolution, author Stephen J. Eskilson argues that modern design as we know it grew out of the influence of Victorian-age reformers. He traces the emergence of modernist design styles in the early 20th century, examining the wartime politicization of regional styles. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style in the 1950s and '60s, and the postmodern movement of the 1970s and '80s. Contemporary considerations bring the third edition up to date, with discussions of app design, social media, emojis, big data visualization, and the use of animated graphics in film and television. The contemporary phenomenon of the citizen designer, professionals who address societal issues either through or in addition to their commercial work, is also addressed, highlighting protagonists like Bruce Mau and the Center for Urban Pedagogy. This edition also features 45 additional images, an expanded introduction and epilogue, and revised text throughout. A newly redesigned interior reinforces the fresh contents of this now-classic volume.

In Surrealist sabotage and the war on work, art historian Abigail Susik uncovers the expansive parameters of the international surrealist movement's ongoing engagement with an aesthetics of sabotage between the 1920s and the 1970s, demonstrating how surrealists unceasingly sought to transform the work of art into a form of unmanageable anti-work. In four case studies devoted to surrealism's transatlantic war on work, Susik analyses how artworks and texts by Man Ray, André Breton, Simone Breton, André Thirion, Óscar Domínguez, Konrad Klapheck, and the Chicago surrealists, among others, were pivotally impacted by the intransigent surrealist concepts of principled work refusal, permanent strike, and autonomous pleasure. Underscoring surrealism's profound relevance for readers engaged in ongoing debates about gendered labour and the wage gap, endemic over-work and exploitation, and the vicissitudes of knowledge work and the gig economy, Surrealist sabotage and the war on work reveals that surrealism's creative

work refusal retains immense relevance in our wired world.

The transnational modernist Mina Loy (1882-1966) embodied the avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist. Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artisthood, and exploring her poetic legacies today, Curious Disciplines reveals Loy's importance in an entirely novel way. Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden uses close readings of Loy's poetry, prose, polemics, and unpublished writings to trace her response to how these movements wrote themselves, collectively, into being.

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 Uncensored Writings of Elsa von Freytag-Loringhoven

The Dada Painters and Poets

The Poetics of Noise from Dada to Punk

Writings on Art and Criticism

Acrobatic Modernism from the Avant-Garde to Prehistory

Nothing but the Clouds Unchanged

The Making of a Movement

The Black Dada Reader is a collection of texts and documents that elucidates Black Dada, a term the artist Adam Pendleton uses to define his artistic output. The Reader brings a diverse range of cultural figures into a shared cultural space, including Hugo Ball, W.E.B. Du Bois, Stokely Carmichael, and Gertrude Stein, as well as artists from different generations, such as Joan Jonas and William Pope.L. Originally intended to be an in-studio publication, the Reader has expanded to include essays on the concept of Black Dada and its historical implications.

Kurt Schwitters was a major protagonist in the histories of modern art and literature, whose response to

the contradictions of modern life rivals that of Marcel Duchamp in its importance for artists working today. His celebrated Merz pictures—collaged and assembled from the scrap materials of popular culture and the debris of the studio, such as newspaper clippings, wood, cardboard, fabric, and paint—reflect a lifelong interest in collection, fragmentation, and abstraction, techniques he also applied to language and graphic design. As the first anthology in English of the critical and theoretical writings of this influential artist, *Myself and My Aims* makes the case for Schwitters as one of the most creative thinkers of his generation. Including material that has never before been published, this volume presents the full range of his prolific writing on the art and attitudes of his time, joining existing translations of his children's stories, poetry, and fiction to give new readers unprecedented access to his literary imagination. With an accessible introduction by Megan R. Luke and elegant English translations by Timothy Grundy, this book will prove an exceptional resource for artists, scholars, and enthusiasts of his art.

Taking as its point of departure Roland Barthes' classic series of essays, *Mythologies*, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters Houze considers a range of contemporary phenomena, from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, *New Mythologies* is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American popular culture and the history of American industry, with reference to such foundational figures as Thomas Jefferson and Walt Disney. The collection provides a point of entry into today's complex postmodern or post-postmodern world, and suggests some ways of thinking about its meanings, and the lessons we might learn from it.

The revolutionary artistic and political movement, Dada, emerged amid the unprecedented carnage of the First World War. This work provides a selection from key Dada texts, ideal for anyone interested in one of the most influential movement's of the 20th century.

The Darkness of the Present includes essays that collectively investigate the roles of anomaly and anachronism as they work to unsettle commonplace notions of the "contemporary" in the field of poetics. In the eleven essays of *The Darkness of the Present*, poet and critic Steve McCaffery argues that by approaching the past and the present as unified entities, the contemporary is made historical at the same time as the historical is made contemporary. McCaffery's writings work against the urge to classify

works by placing them in standard literary periods or disciplinary partitions. Instead, McCaffery offers a variety of insights into unusual and ingenious affiliations between poetic works that may have previously seemed distinctive. He questions the usual associations of originality and precedence. In the process, he repositions many texts within genealogies separate from the ones to which they are traditionally assigned. The chapters in *The Darkness of the Present* might seem to present an eclectic façade and can certainly be read independently. They are linked, however, by a common preoccupation reflected in the title of the book: the anomaly and the anachronism and the way their empirical emergence works to unsettle a steady notion of the “contemporary” or “new.”

The machine and the ghost

Evolving Theories, Ideologies, and Processes of Visual Communication

A Poetics of Awareness, Or How Do We Know What We Know?

A New History, Third Edition

New Mythologies in Design and Culture

Sound Writing

Dada Presentism

The third of three volumes devoted to the cultural history of the modernist magazine in Britain, North America, and Europe, this collection contains fifty-six original essays on the role of 'little magazines' and independent periodicals in Europe in the period 1880-1940. It demonstrates how these publications were instrumental in founding and advancing developments in European modernism and the avant-garde. Expert discussion of approaching 300 magazines, accompanied by an illuminating variety of cover images, from France, Italy, Germany, Spain and Portugal, Scandinavia, Central and Eastern Europe will significantly extend and strengthen the understanding of modernism and modernity. The chapters are organised into six main sections with contextual introductions specific to national, regional histories, and magazine cultures. Introductions and chapters combine to elucidate the part played by magazines in the broader formations associated with Symbolism, Expressionism, Futurism, Dada, Surrealism, and Constructivism in a period of fundamental social and geo-political change. Individual essays, situated in relation to metropolitan centres bring focussed attention to a range of celebrated and less well-known magazines, including *Le Chat Noir*, *La Revue blanche*, *Le Festin d'Esopo*, *La Nouvelle Revue Francaise*, *La Revolution Surrealiste*, *Documents*, *De Stijl*, *Ultra*, *Lacerba*, *Energie Nouve*, *Klingen*, *Exlex*, *flamman*, *Der Blaue Reiter*, *Der Sturm*, *Der Dada*, *Ver Sacrum*, *Cabaret Voltaire*, *391*, *ReD*, *Zenit*, *Ma*, *Contemporanul*, *Formisci*, *Zdroj*, *Lef*, and *Novy Lef*. The magazines disclose a world where the material constraints of costs, internal rivalries, and anxieties over censorship ran alongside the excitement of new work, collaboration on a new manifesto and the birth of a new movement. This collection therefore confirms the value of magazine culture to the

expanding field of modernist studies, providing a rich and hitherto under-examined resource which helps bring to life the dynamics out of which the modernist avant-garde evolved.

During the 1980s, the urban youth movement known as la movida transformed the Spanish cultural landscape, particularly in the country's capital, Madrid. After a four-decade long dictatorship, artists and thinkers sought to make the most of their newly found freedoms. The vibrancy, optimism and aesthetic heterogeneity of the period are best captured in contemporary ephemera - in the fanzines and magazines that provided movida participants with an immediate and largely unmediated outlet for their creative experiments. Among them, monthly arts magazine La Luna de Madrid is arguably the most iconic, and its preoccupation with urban space, identity, and postmodernity suggests that la movida was indeed more than 'just a teardrop in the rain', as some of its critics have suggested.

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

Through a series of original analyses of experimental works that exist well outside of the established territory inhabited by the Italian literary canon, or which purposely position themselves at its margins, this volume proposes a new way to understand the goals of literary experimentation as a means to break the canon and give literature the same freedom that is easily granted to other arts. This serves to allow literature itself to intersect with those other art forms, while enhancing the powerful and positive outcomes of literary experimentation. Specifically, the volume explores a series of 20th- and 21st-century Italian works that are characterized by a non-normative approach to language or the act of writing itself. The contributors, while addressing diverse writers, and often even adopting different theoretical interpretations of experimentalism itself, all analyze the intersection between experimental literatures and other art forms, as well as cross-disciplinary and non-traditional approaches to the theme of experimentation.

Presents a collection of 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.

Curious Disciplines

Urban Space, Identity and Postmodernity in 1980s Spain

Graphic Design

A Political History

On Becoming a (Radical) Psychoanalyst

Poetry, boxing and revolution

Mina Loy and Avant-Garde Artisthood

Focusing on our complex relationship with technology, The machine and the ghost explores our culture's continued fascination with the spectral, the ghostly and the paranormal. Through a series of critical case studies and artists' discussions, this lively new collection examines topics ranging from contemporary art to cultural theory. Produced with renowned specialists within the field, including the artist Susan Hiller and the writer Marina Warner, the book combines the historical with the contemporary in exploring how the visual culture of paranormal phenomena continues to haunt our imaginations. Informed by history and the visual tradition of spiritualism and psychical research, the collection is very much concerned to situate that tradition within our contemporary concerns, such as landscape and environment, and recent technological developments. Aimed at a broad academic and cultural audience, the collection will appeal to all academic levels in addition to those interested in art and culture more widely.

Dada is often celebrated for its strategies of shock and opposition, but in Dada Presentism, Maria Stavrinaki provides a new picture of Dada art and writings as a lucid reflection on history and the role of art within it. The original (Berlin-based) Dadaists' acute historical consciousness and their modern experience of time, she contends, anticipated the formulations of major historians such as Reinhart Koselleck and, more recently, François Hartog. The book explores Dada temporalities and concepts of history in works of art, artistic discourse, and in the photographs of the Berlin Dada movement. These photographs—including the famous one of the First International Dada Fair—are presented not as simple, transparent documents, but as formal deployments conforming to a very concrete theory of history. This approach allows Stavrinaki to link Dada to more contemporary artistic movements and practices interested in history and the archive. At the same time, she investigates what seems to be a real oxymoron of the movement: its simultaneous claim to the ephemeral and its compulsive writing of its own history. In this way, Dada Presentism also interrogates the limits between history and fiction.

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

In *Beyond Psychotherapy: On Becoming a (Radical) Psychoanalyst*, Barnaby B. Barratt illuminates a new perspective on what it means to open our awareness to the depths of psychic life and restores the radicality of genuinely psychoanalytic discourse as the unique science of healing. Starting with an incisive critique of the ideological conformism of psychotherapy, Barratt defines the method of psychoanalysis against the conventional definition, which emphasizes the practice of arriving at useful interpretations about our personal existence. Instead, he shows how a negatively dialectical and deconstructive praxis successfully ‘attacks’ the self-enclosures of interpretation, allowing the speaking-listening subject to become existentially and spiritually open to hidden dimensions of our lived-experience. He also demonstrates how the erotic deathfulness of our being-in-the-world is the ultimate source of all the many resistances to genuinely psychoanalytic praxis, and the reason Freud’s discipline has so frequently been reduced to various models of psychotherapeutic treatment. Focusing on the free-associative dimension of psychoanalysis, Barratt both explores what psychoanalytic processes can achieve that psychotherapeutic ones cannot, and considers the sociopolitical implications of the radical psychoanalytic ‘take’ on the human condition. The book also offers a detailed and compassionate pointer for those wanting to train as psychoanalysts, guiding them away from what Barratt calls the ‘trade-school mentality’ pervading most training institutes today. Groundbreaking and inspiring, *Beyond Psychotherapy* will be essential reading for psychoanalysts, psychoanalytic psychotherapists and all other therapists seeking a radically innovative approach. It will also be a valuable text for scholars and students of psychoanalytic studies, social sciences, philosophy and the history of ideas.

The Dada Reader A Critical Anthology Tate Publishing (CA)

The Avant-Garde and Modernism in Critical Modes

An Anthology

The Sound of Poetry / The Poetry of Sound

Degeneration and Revolution

Radical Cultural Politics and the Body in Weimar Germany

Adam Pendleton: Black Dada Reader

Beyond Psychotherapy

Introducing the dynamic study of a literary period stretching from 1900 to the Second World War, the book reflects the exciting mix of European avant-garde, writers of the Harlem Renaissance and regional voices within Britain. Three distinct sections explore the major concepts, themes and issues that characterise the literature.

The Cut in Creation

The Darkness of the Present

Artists in World War I

An Essay on Art and History

Rethinking the Movidia

The Oxford Handbook of Critical Improvisation Studies

1922