
Acces PDF Five Faces Of Modernity Matei Calinescu

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KEY=MATEI - SUMMERS HARDY

FIVE FACES OF MODERNITY

MODERNISM, AVANT-GARDE, DECADENCE, KITSCH, POSTMODERNISM

Duke University Press Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity—the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

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THE LIFE AND OPINIONS OF ZACHARIAS LICHTER

New York Review of Books A new translation of the only novel by lauded Romanian literary critic Matei Călinescu An NYRB Classics Original Ugly, unkempt, a haunter of low dives who begs for a living and lives on the street, Zacharias Lichter exists for all that in a state of unlikely rapture. After being engulfed by a divine flame as a teenager, Zacharias has devoted his days to doing nothing at all—apart, that is, from composing the odd poem he immediately throws away and consorting with a handful of stray friends: Poldy, for example, the catatonic alcoholic whom Zacharias considers a brilliant philosopher, or another more vigorous barfly whose prolific output of pornographic verses has won him the nickname of the Poet. Zacharias is a kind of holy fool, but one whose foolery calls in question both social convention and conventional wisdom. He is as much skeptic as ecstatic, affirming above all the truth of perplexity. This of course is what makes him a permanent outrage to the powers that be, be they reactionary or revolutionary, and to all other self-appointed champions of morality who are blind to their own absurdity. The only thing that scares Zacharias is that all-purpose servant of conformity, the psychiatrist. This Romanian classic, originally published under the brutally dictatorial Ceaușescu regime, whose censors initially let it pass because they couldn't make head or tail of it, is as delicious and telling an assault on the modern world order as ever.

CLASSIC, ROMANTIC, AND MODERN

University of Chicago Press Drawing from the works of influential figures in art and literature, the author traces the development of romanticism from classicism and the emergence of the modern ego.

THE THEORY OF THE AVANT-GARDE

Harvard University Press Convinced that all aspects of modern culture have been affected by avant-garde art, Poggioli explores the relationship between the avant-garde and civilization. Historical parallels and modern examples from all the arts are used to show how the avant-garde is both symptom and cause of many major extra-aesthetic trends of our time, and that the contemporary avant-garde is the sole and authentic one.

TRANSLATION AND MODERNIZATION IN EAST ASIA IN THE NINETEENTH AND EARLY TWENTIETH CENTURIES

The Chinese University of Hong Kong Press This book discusses how Western ideas, knowledge, concepts and practices were imported, adapted and even transformed into varied contexts in East Asia. In particular, authors in this rich volume focus on the role translation played in the processes of modernization in China, Japan, and Korea in the 19th and early 20th centuries.

THE SENSES OF MODERNISM

TECHNOLOGY, PERCEPTION, AND AESTHETICS

Cornell University Press In The Senses of Modernism, Sara Danius develops a radically new theoretical and historical understanding of high modernism. The author closely analyzes Thomas Mann's The Magic Mountain, Marcel Proust's Remembrance of Things Past, and James Joyce's Ulysses as narratives of the sweeping changes that affected high and low culture in the age of technological reproduction. In her discussion of the years from 1880 to 1930, Danius proposes that the high-modernist aesthetic is inseparable from a technologically mediated crisis of the senses. She reveals the ways in which categories of perceiving and knowing are realigned when technological devices are capable of reproducing sense data. Sparked by innovations such as chronophotography, phonography, radiography, cinematography, and technologies of speed, this sudden shift in perceptual abilities had an effect on all arts of the time. Danius explores how perception, notably sight and hearing, is staged in the three most significant modern novels in German, French, and British literature. The Senses of Modernism connects technological change and formal innovation to transform the study of modernist aesthetics. Danius questions the longstanding acceptance of a binary relationship between high and low culture and describes the complicated relationship between modernism and technology, challenging the conceptual divide between a technological culture and a more properly aesthetic one.

DECADENCE AND THE MAKING OF MODERNISM

The cultural phenomenon known as "decadence" has often been viewed as an ephemeral artistic vogue that flourished briefly in late nineteenth- and early twentieth-century Europe. This study makes the case for decadence as a literary movement in its own right, based on a set of aesthetic principles that formed a transitional link between romanticism and modernism. Understood in this developmental context, decadence represents the aesthetic substratum of a wide range of fin-de-siecle literary schools, including naturalism, realism, Parnassianism, aestheticism, and symbolism. As an impulse toward modernism, it prefigures the thematic, structural, and stylistic concerns of later literature. David Weir demonstrates his thesis by analyzing a number of French, English, Italian, and American novels, each associated with some specific decadent literary tendency. The book concludes by arguing

that the decadent sensibility persists in popular culture and contemporary theory, with multiculturalism and postmodernism representing its most current manifestations.

MODERNISM

Yale University Press In this wide-ranging and original account of Modernism, Michael Levenson draws on more than twenty years of research and a career-long fascination with the movement, its participants, and the period during which it thrived. Seeking a more subtle understanding of the relations between the period's texts and contexts, he provides not only an excellent survey but also a significant reassessment of Modernism itself. Spanning many decades, illuminating individual achievements and locating them within the intersecting histories of experiment (Symbolism to Surrealism, Naturalism to Expressionism, Futurism to Dadaism), the book places the transformations of culture alongside the agitations of modernity (war, revolution, feminism, psychoanalysis). In this perspective, Modernism must be understood more broadly than simply in terms of its provocative works, experimental forms, and singular careers. Rather, as Levenson demonstrates, Modernism should be viewed as the emergence of an adversary culture of the New that depended on audiences as well as artists, enemies as well as supporters. -- Book Description.

AFTERWORDS

HELLENISM, MODERNISM, AND THE MYTH OF DECADENCE

SUNY Press Reading both philosophical and theological texts, this book presents an argument against nostalgia: against the myth of a Golden Age, against the posture that sees "modernity" as a problem to be solved.

PHILOSOPHY OF MODERN MUSIC

A&C Black A landmark work from the founder of the Frankfurt School. A key work in the study of Adorno, of interest to students and general readers alike.

BORN TRANSLATED

THE CONTEMPORARY NOVEL IN AN AGE OF WORLD LITERATURE

Columbia University Press As a growing number of contemporary novelists write for publication in multiple languages, the genre's form and aims are shifting. Born-translated novels include passages that appear to be written in different tongues, narrators who speak to foreign audiences, and other visual and formal techniques that treat translation as a medium rather than as an afterthought. These strategies challenge the global dominance of English, complicate "native" readership, and protect creative works against misinterpretation as they circulate. They have also given rise to a new form of writing that confounds traditional models of literary history and political community. Born Translated builds a much-needed framework for understanding translation's effect on fictional works, as well as digital art, avant-garde magazines, literary anthologies, and visual media. Artists and novelists discussed include J. M. Coetzee, Junot Díaz, Jonathan Safran Foer, Mohsin Hamid, Kazuo Ishiguro, Jamaica Kincaid, Ben Lerner, China Miéville, David Mitchell, Walter Mosley, Caryl Phillips, Adam Thirlwell, Amy Waldman, and Young-hae Chang Heavy Industries. The book understands that contemporary literature begins at once in many places, engaging in a new type of social embeddedness and political solidarity. It recasts literary history as a series of convergences and departures and, by elevating the status of "born-translated" works, redefines common conceptions of author, reader, and nation.

WILLIAM FAULKNER AND THE FACES OF MODERNITY

Oxford University Press, USA William Faulkner has enjoyed a secure reputation as American modernism's foremost fiction writer, and as a landmark figure in international literary modernism, for well over half a century. Less secure, however, has been any scholarly consensus about what those modernist credentials actually entail. Over recent decades, there have been lively debates in modernist studies over the who, what, where, when, and how of the surprisingly elusive phenomena of modernism and modernity. This book broadens and deepens an understanding of Faulkner's oeuvre by following some of the guiding questions and insights of new modernism studies scholarship into understudied aspects of Faulkner's literary modernism and his cultural modernity. William Faulkner and the Faces of Modernity explores Faulkner's rural Mississippians as modernizing subjects in their own right rather than mere objects of modernization; traces the new speed gradients, media formations, and intensifications of sensory and affective experience that the twentieth century brought to the cities and countryside of the US South; maps the fault lines in whiteness as a racial modernity under construction and contestation during the Jim Crow period; resituates Faulkner's fictional Yoknapatawpha County within the transnational counter-modernities of the Black Atlantic; and follows the author's imaginative engagement with modern biopolitics through his late work A Fable, a novel Faulkner hoped to make his 'magnum o.' By returning to the utterly uncontroversial fact of Faulkner's modernism with a critical sensibility sharpened by new modernism studies, William Faulkner and the Faces of Modernity aims to spark further reappraisal of a distinguished and quite dazzling body of fiction. Perhaps even make it new.

THE STUFFED OWL

AN ANTHOLOGY OF BAD VERSE

New York Review of Books The editors of this legendary and hilarious anthology write: "It would seem at a hasty glance that to make an anthology of Bad Verse is on the whole a simple matter . . . On the contrary . . . Bad Verse has its canons, like Good Verse. There is bad Bad Verse and good Bad Verse. It has been the constant preoccupation of the compilers to include in this book chiefly good Bad Verse." Here indeed one finds the best of the worst of the greatest poets of the English language, masterpieces of the maladroitness by Dryden, Wordsworth, and Keats, among many others, together with an index ("Maiden, feathered, uncontrolled appetites of. 59;. . . Manure, adjudged a fit subject for the Muse, 91") that is itself an inspired work of folly.

MATTHEW'S ENIGMA

A FATHER'S PORTRAIT OF HIS AUTISTIC SON

A father's quest to understand his autistic son

MODERNISM AND THE MACHINERY OF MADNESS

PSYCHOSIS, TECHNOLOGY, AND NARRATIVE WORLDS

Cambridge University Press Modernism and the Machinery of Madness demonstrates the emergence of a technological form of paranoia within modernist culture which transformed much of the period's experimental fiction. Gaedtke argues that the works of writers such as Samuel Beckett, Anna Kavan, Wyndham Lewis, Mina Loy, Evelyn Waugh, and others respond to the collapse of categorical distinctions between human and machine. Modern British and Irish novels represent a convergence between technological models of the mind and new media that were often regarded as 'thought-influencing machines'. Gaedtke shows that this literary paranoia comes into new focus when read in light of twentieth-century memoirs of mental illness. By thinking across the discourses of experimental fiction, mental illness, psychiatry, cognitive science, and philosophy of mind, this book shows the historical and conceptual sources of this confusion as well as the narrative responses. This book contributes to the fields of modernist studies, disability studies, and medical humanities.

LANGUAGE AND NEGATIVITY IN EUROPEAN MODERNISM

Cambridge University Press This book proposes that a distinct strain of literary modernism emerged in Europe in response to historical catastrophe.

REREADING

New Haven : Yale University Press What motivates us to reread literary works? How is our pleasure, interpretation, involvement, and evaluation different when we read a literary work and when we reread it? This fascinating book by Matei Calinescu is the first to focus on the implications of rereading for critical understanding. Drawing on literary theory, cultural anthropology, psychology, philosophy, and previous theories of reading, Calinescu describes the dynamics of rereading and explores the sometimes complementary, sometimes sharply conflicting relationships between reading and rereading. Calinescu analyzes fictional works by Borges, Nabokov, Proust, Robbe-Grillet, and Henry James, among others, explaining how reading texts is related both to symbolic play or make-believe and to games with rules. He reviews the history of reading in modern times, discussing, for example, how the Reformation led to rereadings of Scripture and how the proliferation of books during the Enlightenment led to a shift from "intensive reading" to "extensive reading." Calinescu looks at the distinctions between reading and rereading from the perspectives of the age, situation, and gender of the individual reader. He discusses the problems raised by secret or oblique languages and codes - devised to evade censors, communicate with a select audience of "secret sharers," or play games of hide-and-seek with the reader - and shows that they naturally lead to rereading a text. Calinescu argues persuasively that an understanding of rereading is useful in formulating both analytic strategies of practical criticism and a poetics of reading.

LITERATURE, MODERNISM, AND DANCE

OUP Oxford This book explores the complex relationship between literature and dance in the era of modernism. During this period an unprecedented dialogue between the two art forms took place, based on a common aesthetics initiated by contemporary discussions of the body and gender, language, formal experimentation, primitivism, anthropology, and modern technologies such as photography, film, and mechanisation. The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms. The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle, of the Ballets Russes, and of European and American experimentalists in non-balletic forms of modern dance. A reciprocal relationship occurs with choreographic use of literary text. Dance and literature meet at this time at the site of formal experiments in narrative, drama, and poetics, and their relationship contributes to common aesthetic modes such as symbolism, primitivism, expressionism, and constructivism. Focussing on the first half of the twentieth century, the book locates these transactions in a transatlantic field, giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange. Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé, Nietzsche, Yeats, Conrad, Woolf, Lawrence, Pound, Eliot, and Beckett, Fuller, Duncan, Fokine, Nijinsky, Massine, Nijinska, Balanchine, Tudor, Laban, Wigman, Graham, and Humphrey, and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andrée Howard and Oskar Schlemmer.

YOU NEVER CALL! YOU NEVER WRITE!

A HISTORY OF THE JEWISH MOTHER

Oxford University Press An illuminating, often humorous history of the Jewish Mother traces the evolution of this popular icon through decades of American culture, detailing both positive and negative aspects through the years while examining such images as the "Yiddishe Mama," "Molly Goldberg," the smothering and shrewish scourge of Portnoy's Complaint, and beyond.

KITSCH AND ART

Penn State Press What is kitsch? What is behind its appeal? More important, what is wrong with kitsch? Though central to our modern and postmodern culture, kitsch has not been seriously and comprehensively analyzed; its aesthetic worthlessness has been generally assumed but seldom explained. *Kitsch and Art* seeks to give this phenomenon its due by exploring the basis of artistic evaluation and aesthetic value judgments. Tomas Kulka examines kitsch in the visual arts, literature, music, and architecture. To distinguish kitsch from art, Kulka proposes that kitsch depicts instantly identifiable, emotionally charged objects or themes, but that it does not substantially enrich our associations relating to the depicted objects or themes. He then addresses the deceptive nature of kitsch by examining the makeup of its artistic and aesthetic worthlessness. Ultimately Kulka argues that the mass appeal of kitsch cannot be regarded as aesthetic appeal, but that its analysis can illuminate the nature of art appreciation.

MODERNISM AND THE THEATRE OF THE BAROQUE

Edinburgh University Press Redrawing the conventional map of Victorian Poetics

SEARCHING FOR CIORAN

Indiana University Press Ilinca Zarifopol-Johnston's critical biography of the Romanian-born French philosopher E. M. Cioran focuses on his crucial formative years as a mystical revolutionary attracted to right-wing nationalist politics in interwar Romania, his writings of this period, and his self-imposed exile to France in 1937. This move led to his transformation into one of the most famous French moralists of the 20th century. As an enthusiast of the anti-rationalist philosophies widely popular in Europe during the first decades of the 20th century, Cioran became an advocate of the fascistic Iron Guard. In her quest to understand how Cioran and other brilliant young intellectuals could have been attracted to such passionate national revival movements, Zarifopol-Johnston, herself a Romanian emigr e, sought out the aging philosopher in Paris in the early 1990s and retraced his steps from his home village of Rasinari and youthful years in Sibiu, through his student years in Bucharest and Berlin, to his early residence in France. Her portrait of Cioran is complemented by an engaging autobiographical account of her rediscovery of her own Romanian past.

VIOLENT MINDS

MODERNISM AND THE CRIMINAL

Cambridge University Press Levay analyzes representations of the criminal in British and American modernism from the late nineteenth century to the 1950s.

AN ETHICAL MODERNITY?

HEGEL'S CONCEPT OF ETHICAL LIFE TODAY

BRILL An Ethical Modernity? offers a new view of Hegel's doctrine of ethical life (Sittlichkeit) in relation to modernity. In this collection of essays, the authors investigate various aspects of this relation and its importance for today's world.

A SINGULAR MODERNITY

ESSAY ON THE ONTOLOGY OF THE PRESENT

Verso Books A major interpretation of the concepts of modernism and modernity. The concepts of modernity and modernism are amongst the most controversial and vigorously debated in contemporary philosophy and cultural theory. In this intervention, Fredric Jameson—perhaps the most influential and persuasive theorist of postmodernity—excavates and explores these notions in a fresh and illuminating manner. The extraordinary revival of discussions of modernity, as well as of new theories of artistic modernism, demands attention in its own right. It seems clear that the (provisional) disappearance of alternatives to capitalism plays its part in the universal attempt to revive 'modernity' as a social ideal. Yet the paradoxes of the concept illustrate its legitimate history and suggest some rules for avoiding its misuse as well. In this major interpretation of the problematic, Jameson concludes that both concepts are tainted, but nonetheless yield clues as to the nature of the phenomena they purported to theorize. His judicious and vigilant probing of both terms—which can probably not be banished at this late date—helps us clarify our present political and artistic situations.

THE POLITICS OF TIME

MODERNITY AND AVANT-GARDE

Verso Books If Aristotle sought to understand time through change, might we not reverse the procedure and seek to understand change through time? Once we do this, argues Peter Osborne, it soon becomes clear that ideas such as avant-garde, modern, postmodern and tradition—which are usually only treated as markets for empirically discrete periods, movements or styles—are best understood as categories of historical totalization. More specifically, Osborne claims, such ideas involve distinct "temporalizations" of history, giving rise to conflicting politics of time. His book begins with a consideration of the main aspects of modernity and develops through a series of critical engagements with the major twentieth-century positions in the philosophy of history. He concludes with a fascinating history of the avant-garde intervention into the temporality of everyday life in surrealism, the situationists and the work of Henri Lefebvre.

MODERNISM AND NIHILISM

Springer Focusing on a wide range of philosophers and writers, from Nietzsche to Derrida and Flaubert to Borges, this book charts the history of the deployment of the concept of nihilism within the discourses of philosophical and aesthetic modernism and considers the similarities and differences between modernist and postmodernist approaches to nihilism.

ALL THAT IS SOLID SELTS INTO AIR

THE EXPERIENCE OF MODERNITY

Verso The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account.

SATANIC FEMINISM

LUCIFER AS THE LIBERATOR OF WOMAN IN NINETEENTH-CENTURY CULTURE

Oxford University Press According to the Bible, Eve was the first to heed Satan's advice to eat the forbidden fruit and thus responsible for all of humanity's subsequent miseries. The notion of woman as the Devil's accomplice is prominent throughout Christian history and has been used to legitimize the subordination of wives and daughters. In the nineteenth century, rebellious females performed counter-readings of this misogynist tradition. Lucifer was reconceptualized as a feminist liberator of womankind, and Eve became a heroine. In these reimaginings, Satan is an ally in the struggle against a tyrannical patriarchy supported by God the Father and his male priests. Per Faxneld shows how this Satanic feminism was expressed in a wide variety of nineteenth-century literary texts, autobiographies, pamphlets, newspaper articles, paintings, sculptures, and even artifacts of consumer culture like jewelry. He details how colorful figures like the suffragette Elizabeth Cady Stanton, gender-bending Theosophist H. P. Blavatsky, author Aino Kallas, actress Sarah Bernhardt, anti-clerical witch enthusiast Matilda Joslyn Gage, decadent marchioness Luisa Casati, and the Luciferian lesbian poetess Renée Vivien embraced these reimaginings. By exploring the connections between esotericism, literature, art and the political realm, Satanic Feminism sheds new light on neglected aspects of the intellectual history of feminism, Satanism, and revisionary mythmaking.

IDEA OF THE AVANT GARDE

AND WHAT IT MEANS TODAY

The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day and future uses. The first volume of *The Idea of the Avant Garde - And What It Means Today* provided an unprecedented forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of 50 artists and writers who explore the diverse ways that today's avant-gardism renews the project of aesthetic and political praxis. The manifest strategies, temporalities and genealogies of avant-gardism are expressed through an international, intergenerational and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theatre, performance, music and intermedia. "More than one hundred years after the eruption of Dada and fifty years after its loudly proclaimed death, the spectre of the avant garde returns in renewed and vibrant forms. This excellent collection gives an overview of just how and why a renewed experimental artistic politics is important." - Stephen Shukaitis, author of *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde*. "One hundred years after the October Revolution, why does art continue to be meaningful in terms of ideological disruption, that is, in avant-garde terms? If you are looking to understand this question, *The Idea of the Avant Garde* is the place to start. Navigating the decade marked by the financial apocalypse of 2008, this volume introduces the twenty-first century anti-capitalist zeitgeist in no uncertain terms: art reserves the right to not let us lose sight of what is wrong, who is responsible and what it means to take sides." - Angela Dimitrakaki, author of *Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique*. 80 illustrations

THE RUSSIAN AVANT-GARDE AND RADICAL MODERNISM

AN INTRODUCTORY READER

Includes text of some original essays by Russian artists in English translation.

DECADENT SUBJECTS

THE IDEA OF DECADENCE IN ART, LITERATURE, PHILOSOPHY, AND CULTURE OF THE FIN DE SIÈCLE IN EUROPE

JHU Press Honorable Mention for the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association Charles Bernheimer described decadence as a "stimulant that bends thought out of shape, deforming traditional conceptual molds." In this posthumously published work, Bernheimer succeeds in making a critical concept out of this perennially fashionable, rarely understood term. *Decadent Subjects* is a coherent and moving picture of fin de siècle decadence. Mature, ironic, iconoclastic, and thoughtful, this remarkable collection of essays shows the contradictions of the phenomenon, which is both a condition and a state of mind. In seeking to show why people have failed to give a satisfactory account of the term decadence, Bernheimer argues that we often mistakenly take decadence to represent something concrete, that we see as some sort of agent. His salutary response is to return to those authors and artists whose work constitutes the topos of decadence, rereading key late nineteenth-century authors such as Nietzsche, Zola, Hardy, Wilde, Moreau, and Freud to rediscover the very dynamics of the decadent. Through careful analysis of the literature, art, and music of the fin de siècle including a riveting discussion of the many faces of Salome, Bernheimer leaves us with a fascinating and multidimensional look at decadence, all the more important as we emerge from our own fin de siècle.

ANTINOMIES OF ART AND CULTURE

MODERNITY, POSTMODERNITY, CONTEMPORANEITY

Duke University Press In this landmark collection, world-renowned theorists, artists, critics, and curators explore new ways of conceiving the present and understanding art and culture in relation to it. They revisit from fresh perspectives key issues regarding modernity and postmodernity, including the relationship between art and broader social and political currents, as well as important questions about temporality and change. They also reflect on whether or not broad categories and terms such as modernity, postmodernity, globalization, and decolonization are still relevant or useful. Including twenty essays and seventy-seven images, *Antinomies of Art and Culture* is a wide-ranging yet incisive inquiry into how to understand, describe, and represent what it is to live in the contemporary moment. In the volume's introduction the theorist Terry Smith argues that predictions that postmodernity would emerge as a global successor to modernity have not materialized as anticipated. Smith suggests that the various situations of decolonized Africa, post-Soviet Europe, contemporary China, the conflicted Middle East, and an uncertain United States might be better characterized in terms of their

“contemporaneity,” a concept which captures the frictions of the present while denying the inevitability of all currently competing universalisms. Essays range from Antonio Negri’s analysis of contemporaneity in light of the concept of multitude to Okwui Enwezor’s argument that the entire world is now in a postcolonial constellation, and from Rosalind Krauss’s defense of artistic modernism to Jonathan Hay’s characterization of contemporary developments in terms of doubled and even para-modernities. The volume’s centerpiece is a sequence of photographs from Zoe Leonard’s Analogue project. Depicting used clothing, both as it is bundled for shipment in Brooklyn and as it is displayed for sale on the streets of Uganda, the sequence is part of a striking visual record of new cultural forms and economies emerging as others are left behind. Contributors: Monica Amor, Nancy Condee, Okwui Enwezor, Boris Groys, Jonathan Hay, Wu Hung, Geeta Kapur, Rosalind Krauss, Bruno Latour, Zoe Leonard, Lev Manovich, James Meyer, Gao Minglu, Helen Molesworth, Antonio Negri, Sylvester Okwunodu Ogbechie, Nikos Papastergiadis, Colin Richards, Sueley Rolnik, Terry Smith, McKenzie Wark

COSMOPOLITAN STYLE

MODERNISM BEYOND THE NATION

Columbia University Press In this broad-ranging and ambitious intervention in the debates over the politics, ethics, and aesthetics of cosmopolitanism, Rebecca L. Walkowitz argues that modernist literary style has been crucial to new ways of thinking and acting beyond the nation. While she focuses on modernist narrative, Walkowitz suggests that style conceived expansively as attitude, stance, posture, and consciousness helps to explain many other, nonliterary formations of cosmopolitanism in history, anthropology, sociology, transcultural studies, and media studies. Walkowitz shows that James Joyce, Joseph Conrad, Virginia Woolf, Salman Rushdie, Kazuo Ishiguro, and W. G. Sebald use the salient features of literary modernism in their novels to explore different versions of transnational thought, question moral and political norms, and renovate the meanings of national culture and international attachment. By deploying literary tactics of naturalness, triviality, evasion, mix-up, treason, and vertigo, these six authors promote ideas of democratic individualism on the one hand and collective projects of antifascism or anti-imperialism on the other. Joyce, Conrad, and Woolf made their most significant contribution to this "critical cosmopolitanism" in their reflection on the relationships between narrative and political ideas of progress, aesthetic and social demands for literalism, and sexual and conceptual decorousness. Specifically, Walkowitz considers Joyce's critique of British imperialism and Irish nativism; Conrad's understanding of the classification of foreigners; and Woolf's exploration of how colonizing policies rely on ideas of honor and masculinity. Rushdie, Ishiguro, and Sebald have revived efforts to question the definitions and uses of naturalness, argument, utility, attentiveness, reasonableness, and explicitness, but their novels also address a range of "new ethnicities" in late-twentieth-century Britain and the different internationalisms of contemporary life. They use modernist strategies to articulate dynamic conceptions of local and global affiliation, with Rushdie in particular adding playfulness and confusion to the politics of antiracism. In this unique and engaging study, Walkowitz shows how Joyce, Conrad, and Woolf developed a repertoire of narrative strategies at the beginning of the twentieth century that were transformed by Rushdie, Ishiguro, and Sebald at the end. Her book brings to the forefront the artful idiosyncrasies and political ambiguities of twentieth-century modernist fiction.

RETHINKING G.K. CHESTERTON AND LITERARY MODERNISM

PARODY, PERFORMANCE, AND POPULAR CULTURE

Routledge This book comprehensively rethinks the relationship between G.K. Chesterton and a range of key literary modernists. When Chesterton and modernism have previously been considered in relation to one another, the dynamic has typically been conceived as one of mutual hostility, grounded in Chesterton's advocacy of popular culture and modernist literature's appeal to an aesthetic elite. In setting out to challenge this binary narrative, Shallcross establishes for the first time the depth and ambivalence of Chesterton's engagement with modernism, as well as the reciprocal fascination of leading modernist writers with Chesterton's fiction and thought. Shallcross argues that this dynamic was defined by various forms of parody and performance, and that these histrionic expressions of cultural play not only suffused the era, but found particular embodiment in Chesterton's public persona. This reading not only enables a far-reaching reassessment of Chesterton's corpus, but also produces a framework through which to re-evaluate the creative and critical projects of a host of modernist writers—most sustainedly, T.S. Eliot, Wyndham Lewis, and Ezra Pound—through the prism of Chesterton's disruptive presence. The result is an innovative study of the literary performance of popular and 'high' culture in early twentieth-century Britain, which adds a valuable new perspective to continuing critical debates on the parameters of modernism.

EUROPA! EUROPA?

Walter de Gruyter Biographical note: Sascha Bru, Genth University, Belgium; Peter Nicholls, University of Sussex, UK.

YOUTH WITHOUT YOUTH AND OTHER NOVELLAS

Three novellas set in Romania. In "The Cape," a saboteur prints phony copies of the Romanian party organ, Scinteia, antedating them by three years. The secret police, highly agitated, deduce that a worldwide peace organization is sending coded messages through the paper, derived from the beatitudes. In "Youth Without Youth," an old man is struck by a bolt of lightning and becomes young again. Now endowed with a fantastic memory and comprehension, he receives "thought" messages from the supernatural. "Nineteen Roses" concerns the secretary of a famous writer who finds himself reliving an experience that happened to his employer 30 years ago. The writer disappears and is presumed dead, but is he?

MODERNISM AND EXILE

LIMINALITY AND THE UTOPIAN IMAGINATION

Springer Studying exile and utopia as correlated cultural phenomena, and offering a wealth of historical examples with emphasis on the modern period, Spariosu argues that modernism itself can be seen as a product of an acute exilic consciousness that often seeks to generate utopian social schemes to compensate for its exacerbated sense of existential loss.