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**NANETTE NORRIS**

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# GREAT WAR MODERNISM



ARTISTIC RESPONSE IN THE  
CONTEXT OF WAR, 1914-1918

# Great War Modernism Artistic 1914 1918

**Thomas Bromwell**



## **Great War Modernism Artistic 1914 1918:**

**Great War Modernism** Nanette Norris, 2015-12-16 New Modernist Studies while reviving and revitalizing modernist studies through lively scholarly debate about historicity aesthetics politics and genres is struggling with important questions concerning the delineation that makes discussion fruitful and possible This volume aims to explore and clarify the position of the so called core of literary modernism in its seminal engagement with the Great War In studying the years of the Great War we find ourselves once more studying the giants about whom there is so much more to say as well as adding hitherto marginalized writers and a few visual artists to the canon The contention here is that these war years were seminal to the development of a distinguishable literary practice which is called modernism but perhaps could be further delineated as Great War modernism a practice whose aesthetic merits can be addressed through formal analysis This collection of essays offers new insight into canonical British American European modernism of the Great War period using the critical tools of contemporary expansionist modernist studies By focusing on war and on the experience of the soldier and of those dealing with issues of war and survival these studies link the unique forms of expression found in modernism with the fragmented violent and traumatic experience of the time

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Jenkins, 2024-07-11 Taking 44 Mecklenburgh Square as the focal point and springboard for a critical group study of D H Lawrence H D and Richard Aldington this book offers a fresh perspective on the relationship of modernist biofiction and poetry to the literature of the First World War A group that Perdita Schaffner described as another Bloomsbury set the Mecklenburgh Square writers like the Bloomsbury Group proper lived in squares and loved in triangles in Dorothy Parker's famous formulation Geographically adjacent these sets intersected socially and at points in their aesthetics both practiced innovative forms of what may broadly be defined as life writing But demarcating the Mecklenburgh Square writers from the

Bloomsbury Set the former had its origins in the transatlantic avant garde Lawrence H D Aldington and John Cournos were all associated with Imagism the poetic movement which instantiated Anglo American modernism Considered as a pro tem collective these four poets all of whom were also novelists and translators contest the binaries that still obtain between modernist and First World War writing This group study of Lawrence H D Aldington and Cournos tracks the transition of Imagism from a pre war mode to a war poetics which includes but is not confined to the trench lyric and it traces in the transtextual relations between the Mecklenburgh Square novels the traumatic imprint of the war on modernist life writing

*The Great War and the Anthropocene* ,2024-11-04 This volume places the Eastern especially the Austro Russian fronts of the Great War centre stage examining the little known environmental and spatial dimensions in the history of the war The focus is particularly on the Austrian crown land of Galicia which was transformed from a neglected periphery into a battleground of three imperial armies and where for the first time nature was a key protagonist The book balances contributions by emerging and established scholars and benefits from a multi language approach expertise in the field and extensive archival research in national archives Contributors are Hanna Bazhenova Gustavo Corni Iaroslav Golubinov Kerstin Susanne Jobst Tomasz Kargol Alexandra Likhacheva Oksana Nagornaia David Novotny Christoph N bel Gwendal Pi gais Andrea Rendl Kamil Rusza a Nicolas Saunders Kerstin von Lingen Yulia Zherdeva and Liubov Zhvanko **Portraits of**

**Remembrance** Margaret Hutchison,Steven Trout,2020-04-28 Interdisciplinary collection of essays on fine art painting as it relates to the First World War and commemoration of the conflict Although photography and moving pictures achieved ubiquity during the First World War as technological means of recording history the far more traditional medium of painting played a vital role in the visual culture of combatant nations The public s appetite for the kind of up close frontline action that snapshots and film footage could not yet provide resulted in a robust market for drawn or painted battle scenes Painting also figured significantly in the formation of collective war memory after the armistice Paintings became sites of memory in two ways first many governments and communities invested in freestanding panoramas or cycloramas that depicted the war or featured murals as components of even larger commemorative projects and second certain paintings whether created by official artists or simply by those moved to do so emerged over time as visual touchstones in the public s understanding of the war *Portraits of Remembrance Painting Memory and the First World War* examines the relationship between war painting and collective memory in Australia Austria Belgium Canada Croatia France Germany Great Britain New Zealand Russia Serbia Turkey and the United States The paintings discussed vary tremendously ranging from public murals and panoramas to works on a far more intimate scale including modernist masterpieces and crowd pleasing expressions of sentimentality or spiritualism Contributors raise a host of topics in connection with the volume s overarching focus on memory including national identity constructions of gender historical accuracy issues of aesthetic taste and connections between painting and literature as well as other cultural forms *European Culture in the Great War* Aviel Roshwald,Richard Stites,2002-02-14 It

is commonplace to refer to the First World War as an historical watershed but the nature of that great cataclysm's impact upon European society and culture remains a hotly debated topic. Many recent works have dealt with the Great War's role in shaping artistic and intellectual modernism and with the social history of the war. Yet the English language literature remains dominated by a disproportionate emphasis on the western European experience. This book redresses the balance by giving equal attention to the countries of eastern and central Europe and distinguishes itself by focusing specifically on cultural change during the course of the war as distinct from the after effects and memories of the conflict. J. Bourne, 2000-11

**Mapping the Modern Mind: Virginia Woolf's Parodic Approach to the Art of Fiction in "Jacob's Room"** Lindy van Rooyen, 2012-05 In this study the author conducts a close reading of Virginia Woolf's first experimental novel *Jacob's Room* 1922. Her reading is based on the fundamental premise that the novel is an exploration of fictional form rather than an exposition of any preconceived idea. *Jacob's Room* is an essentially modernist text and is characterised by extensive genre mixing typical of the art of fiction in the early 20th century. Throughout her study the author analyses the extent to which the novel transgresses the boundaries of the novelistic genre. She explores the generic interface between the novel and those genres which are deemed to be innate to Virginia Woolf's sensibility i.e. the journalistic essay, biography and impressionist painting. The premise of this study leads the author to read the novel on two levels of significance. On the narrative surface level of the novel Woolf constructs the tragic life of a promising young Englishman Jacob Flanders who dies in the First World War. Simultaneously on the metafictional level of significance Woolf through her garrulous narrator mocks and evaluates the actions of her characters experimenting with various points of view in an attempt to define the character of her protagonist. *Jacob's Room* is thus conceived as a mental space in which a modern writer's mind is mapped. The central aesthetic question which is debated in this room or forum relates to the essential art of modern fiction in general and the efficiency of characterisation in fiction in particular. It is argued that Virginia Woolf probes into the epistemic question of the essence of modern man and in an attempt to capture the essence of her protagonist speculates on the corresponding literary question: how and to what extent the soul of man can be represented in fiction. The author uses this generic approach to the novel as a broad structuring principle for her study of *Jacob's Room*. After discussing the socio-political context of modernism in the early 20th century including the impact of the First World War on modernist writing, she focuses her study on those aspects of Woolf's fiction which are deemed fundamental to the narrative strategy in *Jacob's Room* i.e. the role and nature of Woolf's humour within the context of modernism, the nodes or clusters of metaphors and symbols recurring in the text, the role of the narrator as toastmaster of the debate on character and fiction in *Jacob's Room*, the extent to which the novel parodies the new biography of the early twentieth century and the extent to which Woolf transvaluates the tools of impressionist painting into modernist fiction. **Commemorative Modernisms** Alice Kelly, 2020-07-06 One of the key questions of modern literature was the problem of what to do with the war dead. Through a series of case studies focusing on

nurse narratives Edith Wharton Katherine Mansfield H D and Virginia Woolf as well as visual and material culture this book provides the first sustained study of women s literary representations of death and the culture of war commemoration that underlie British and American literary modernism

Modernism's History Bernard Smith,1998-01-01 The history of twentieth century visual arts can no longer be written as a succession of avant garde movements contends eminent art historian Bernard Smith in this stimulating book He argues that a return to the concept of period style is inevitable and that modernism the dominant style of art that emerged at the end of the nineteenth century and continued through the 1960s deserves recognition as a period style Smith renames this period Formalesque since it is no longer modern and since it emphasizes the formal values of art more than any previous period does In a wide ranging reformulation of art history in the twentieth century the author defines the nature and development of Formalesque an avant garde style that arose between 1890 and the First World War was institutionalized between the world wars and flourished anew between 1945 and 1960 Identifying the Formalesque period says Smith makes it possible also to identify dialectical adversaries such true oppositional avant garde styles of the twentieth century as Dada Surrealism and the Neue Sachlichkeit These constitute the formative elements of the modernism now called postmodernism that became increasingly dominant after 1960 The author locates twentieth century artistic movements and developments in a broad cultural context and concludes with a thought provoking examination of the relation between the Formalesque and European and American cultural imperialism

*Exploring the Frontiers of Fiction: Humour, Modernism and Narrative Form in Virginia Woolf's "Jacob's Room" (1922)* Lindy van Rooyen,2012-02-15 Inhaltsangabe Introduction Virginia Woolf is not a popular writer Despite a fierce pride in her work it was never her ambition to be one Most people have heard of her work vaguely associating it with the second wave of the women s liberation movement in the 1970s and the type of fiction that is commonly called difficult and few people unfamiliar with her work would associate her reputation with humour These are some of the first impressions of a writer who is now hailed by scholars of English literature as one of the icons of modernism To speak of first impressions of Virginia Woolf s work is not as fatuous as it may seem After all Woolf s fiction was initially founded on impressions and I hope to show that one of the distinctive characteristics of her oeuvre compared to other modernists like T S Eliot W B Yeats or James Joyce is the intensely visual nature of her art Furthermore she is often associated with a movement of modern painting in the early twentieth century known as Post Impressionism including painters like C zanne Picasso and Georges Braque Finally laughter in all its registers whether merry cruel or parodic runs like a golden thread throughout the texture of her essays short stories and novels as satire does more generally throughout modernism I have chosen Virginia Woolf s third novel Jacob s Room 1922 as the focus of my study of Woolf s modernism It is not her best known novel as most critical acclaim is reserved for Mrs Dalloway 1925 or To the Lighthouse 1927 She started writing fiction in 1915 just as the First World War started and for four reasons I believe that Jacob s Room is the perfect starting point from which to survey Woolf s particular contribution to the

Modernist Movement Firstly the social catastrophe associated with the First World War is widely considered to be the decisive historic event in the collective consciousness of early twentieth century Europe its effects reverberating throughout the literary and visual arts in the 1920s Secondly Jacob s Room was published in a year which falls nicely within the boundaries of the period of High Modernism which culminated in the decades between 1910 and 1930 Indeed the year of 1922 marks the publication of two other seminal modernist works T S Eliot s Wasteland and James Joyce s Ulysses Thirdly Jacob s Room is commonly regarded as Virginia Woolf s first experimental novel in which she in her own phrase World War I and American Art Robert Cozzolino, Anne Classen Knutson, David M. Lubin, 2016-11 World War I and American Art provides an unprecedented look at the ways in which American artists reacted to the war Artists took a leading role in chronicling the war crafting images that influenced public opinion supported mobilization efforts and helped to shape how the war s appalling human toll was memorialized The book brings together paintings drawings prints photographs posters and ephemera spanning the diverse visual culture of the period to tell the story of a crucial turning point in the history of American art *The Literature of Absolute War* Nil Santiáñez, Nil Santiáñez-Tió, 2020-05-28 This is the first comparative transnational approach to the language of absolute war and the literature on World War II **Apocalypse in British Art and Visual Culture in the Early Twentieth Century** Thomas Bromwell, 2024-11-29 This book is the first substantial study of the presence and relationship with the concepts of apocalypse eschatology and millennium in modern British art from 1914 to 1945 addressing how and why practitioners in both religious and secular spheres turned to the subjects The volume examines British art and visual culture s relationship with the then contemporary anxieties and hopes regarding the orientation of society and culture arguing that there is an acute relationship to the particular forms of cultural discourse of eschatology apocalypse and millennium Chapters identify the continued relevance of religion and religious themes in British art during the period and demonstrate that eschatology apocalypse and millennium were thriving and surprisingly mainstream concepts in the period that remained vital in early to mid twentieth century society and culture This book is a research monograph aimed at an audience of scholars and graduate students already familiar with the core focus of modern British art and cultural histories especially those working on the late nineteenth and early twentieth centuries or the concepts of apocalypse eschatology and millennium in Theology Sociology or other disciplinary settings It will also be of interest to scholars and students working on war and visual culture or histories of imperialism It will benefit scholars of early twentieth century British art demonstrating the intersection of art and religion in the modern era and critically qualifies the standard secular canon and narrative of modern British art and the general neglect of religion in existing art historical literature **Postcards from the Trenches** Irene Guenther, 2018-11-01 German art student Otto Schubert was 22 years old when he was drafted into the Great War As the conflict unfolded he painted a series of postcards that he sent to his sweetheart Irma During the battles of Ypres and Verdun Schubert filled dozens of military issued 4 x 6 cards with vivid

images depicting the daily realities and tragedies of war Beautifully illustrated with full color reproductions of his exquisite postcards as well as his wartime sketches woodcuts and two lithograph portfolios Postcards from the Trenches is Schubert's war diary love journal and life story His powerful artworks illuminate and document in a visual language the truths of war Postcards from the Trenches offers the first full account of Otto Schubert soldier artist of the Great War rising art star in the 1920s prolific graphic artist and book illustrator one of the degenerate artists defamed by the Nazis and a man shattered by the Second World War and the Cold War Created in the midst of enormous devastation Schubert's haunting visual missives are as powerful and relevant today as they were a century ago His postcards are both a young man's token of love and longing and a soldier's testimony of the Great War

*Reading the Modern British and Irish Novel 1890 - 1930* Daniel R. Schwarz, 2008-04-15 Daniel R Schwarz has studied and taught the modern British novel for decades and now brings his impressive erudition and critical acuity to this insightful study of the major authors and novels of the first half of the twentieth century An insightful study of British fiction in the first half of the twentieth century Draws on the author's decades of experience researching and teaching the modern British novel Sets the modern British novel in its intellectual cultural and literary contexts Features close readings of Hardy's *Jude the Obscure* Conrad's *Heart of Darkness* and Lord Jim Lawrence's *Sons and Lovers* and The Rainbow Joyce's *Dubliners* and *Ulysses* Woolf's *Mrs Dalloway* and *To the Lighthouse* and Forster's *A Passage to India* Shows how these novels are essential components in a modernist cultural tradition which includes the visual arts Takes account of recent developments in theory and cultural studies Written in an engaging style avoiding jargon

**Twentieth Century Music and the Question of Modernity** Eduardo de la Fuente, 2010-09-13 This book analyzes the history of contemporary or new music in the twentieth century through the lens of the sociology of modern culture linking the paradoxical aspects of twentieth century music to the central processes in modern culture that are analyzed by sociology and social theory

**Scottish Art and Artists in Historical and Contemporary Context** Bill Hare, 2024-03-31 In comparison with many who write about contemporary art Hare is never self indulgent or wilfully obscure there is no bogus theorising to be found here From the Foreword by ALEXANDER MOFFAT Alan Davie Eduardo Paolozzi William Turnbull Janet Boulton Ian Hamilton Finlay Joan Eardley Anthony Hatwell Colquhoun and MacBryde Boyle Family Jack Knox Barbara Rae Lys Hansen Joyce Cairns Doug Cocker John Kirkwood Steven Campbell Ken Currie Peter Howson Henry Kondracki Paul Reid Iain Robertson Douglas Gordon This book is a wide ranging exploration of Scottish art and artists by one of Scotland's leading art historians Navigating the intricacies of aesthetic debate with attitude and aplomb Bill Hare examines the historical forces that have shaped Scottish art His elegant approachable writings are a treasure house of informed discourse Illuminating and perennially relevant these essays offer stimulating perspectives and nuanced insights into the confluence of passion mystery and myth that lies at the heart of the best of Scottish art

**Edinburgh Companion to the First World War and the Arts** Ann-Marie Einhaus, 2017-05-24 A new exploration of literary and artistic responses to WW1 from 1914 to



the present This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres from poetry to pamphlets sculpture to television documentary and requiems to war reporting Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter war period the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and where appropriate pursue their inquiry into the present day In 6 sections covering Literature the Visual Arts Music Periodicals and Journalism Film and Broadcasting and Publishing and Material Culture a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time and how far later works of art are responses not only to the war itself but to earlier cultural production Key Features Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present     *The Cambridge History of Modernism* Vincent Sherry, 2017-01-11 This Cambridge History of Modernism is the first comprehensive history of modernism in the distinguished Cambridge Histories series It identifies a distinctive temperament of modernism within the modern period establishing the circumstances of modernized life as the ground and warrant for an art that becomes modernist by virtue of its demonstrably self conscious involvement in this modern condition Following this sensibility from the end of the nineteenth century to the middle of the twentieth tracking its manifestations across pan European and transatlantic locations the forty three chapters offer a remarkable combination of breadth and focus Prominent scholars of modernism provide analytical narratives of its literature music visual arts architecture philosophy and science offering circumstantial accounts of its diverse personnel in their many settings These historically informed readings offer definitive accounts of the major work of twentieth century cultural history and provide a new cornerstone for the study of modernism in the current century

## The Enigmatic Realm of **Great War Modernism Artistic 1914 1918**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Great War Modernism Artistic 1914 1918** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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