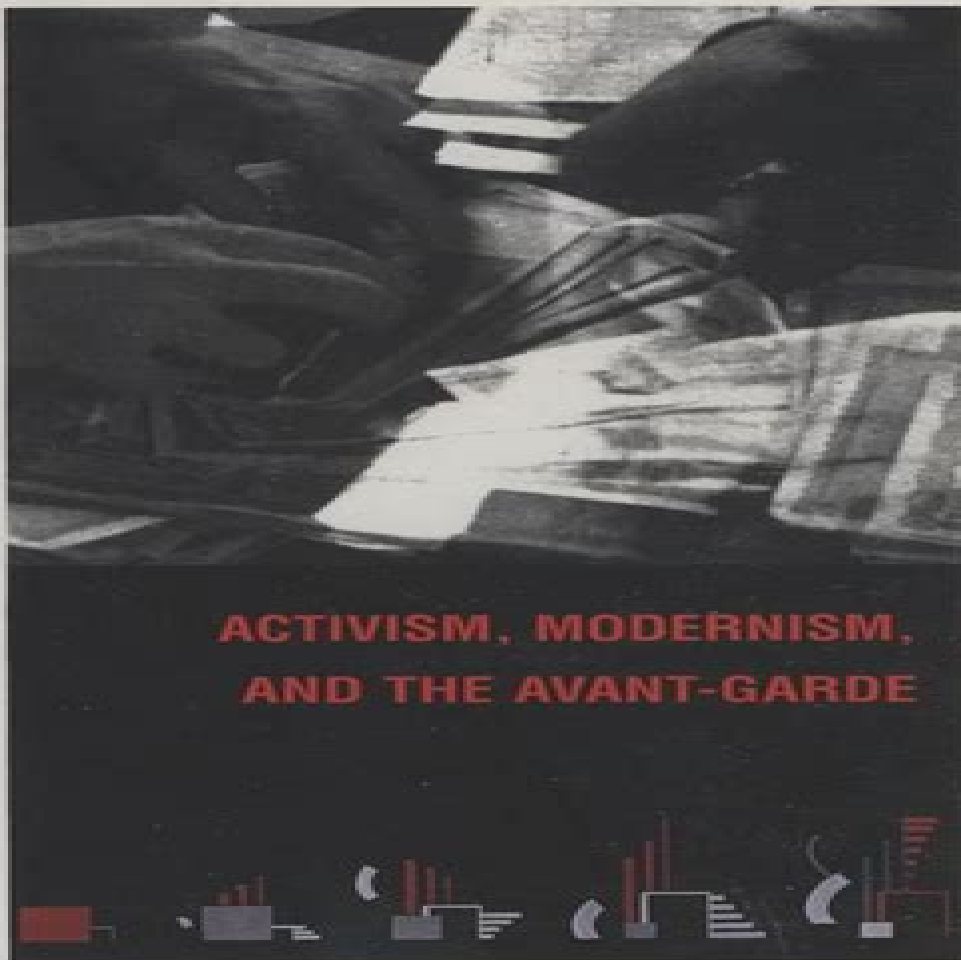




HANS RICHTER

edited by
Stephen C. Foster

Hans Richter Activism Modernism And The Avant Garde

Andres Janser, Arthur Rüegg



Hans Richter Activism Modernism And The Avant Garde:

Hans Richter Hans Richter,1998 New critical perspectives are offered on Hans Richter the artist and political activist who played a major role in the shaping of the 20th century avant garde Richter was a significant force in the developments of expressionism Dada de Stijl constructivism and surrealism and the creator with Viking Eggeling of the abstract cinema 68 illustrations 10 in color **Hans Richter. Activism, Modernism, and Avant-garde** Stephen C. Foster,1998 *Avant Garde Film* Alexander Graf,Dietrich Scheunemann,2007 This volume on avant garde film has emerged as part of a wider reassessment of 20th century avant garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines **Avant-Garde and Criticism** ,2015-06-29 Avant Garde and Criticism sheds new light on the complex aims functions practices and contexts of art criticism in relation to the European avant garde Although many avant garde works and the avant gardes of various countries have been analyzed considerably less attention has been given to the reviews in newspapers and journals on avant garde literature art architecture and film This volume of Avant Garde Critical Studies will look at how art critics operated in a strategic way The strategies of avant garde criticism are diverse Art critics especially when they are artists themselves attempt to manipulate the cultural climate in their favour They use their position to legitimize avant garde concepts and to conquer a place in the cultural field But they are also markedly influenced by the context in which they operate The position of fellow critics and the ideological bias of the papers in which they publish can be as important as the political climate in which their criticism flourishes The analysis of avant garde art criticism can also make clear how strategies sometimes fail and involuntarily display non avant garde characteristics On the other hand traditionalist criticism on the avant garde offers new insights into its status and reception in a given time and place This volume is of interest for scholars teachers and students who are interested in the avant garde of the interbellum period and work in the field of literature art film and architecture **The History of Motion Graphics** Michael Betancourt,2020-04-20 Expand your knowledge of the aesthetics forms and meaning of motion graphics as well as the long running connections between the American avant garde film video art and TV commercials In 1960 avant garde

animator and inventor John Whitney started a company called Motion Graphics Inc to make animated titles and logos His new company crystalized a relationship between avant garde film and commercial broadcast design film titles Careful discussion of historical works puts them in context allowing their reappearance in contemporary motion graphics clear This book includes a thorough examination of the history of title design from the earliest films through the present including Walter Anthony Saul Bass Maurice Binder Pablo Ferro Wayne Fitzgerald Nina Saxon and Kyle Cooper This book also covers early abstract film the Futurists Bruno Corra and Arnaldo Ginna Leopold Survage Walther Ruttmann Viking Eggeling Hans Richter Oskar Fischinger Mary Ellen Bute Len Lye and Norman McLaren and puts the work of visual music pioneers Mary Hallock Greenewalt and Thomas Wilfred in context The History of Motion Graphics is the essential textbook and general reference for understanding how and where the field of motion graphic design came from and where it s going

Avant-Garde Film ,2015-07-14 This volume on avant garde film has emerged as part of a wider reassessment of 20th century avant garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines

Hans Richter Andres Janser,Arthur Rüegg,2001 A translation into book form of Die neue wohnung New living a film about the modern dwelling at WOBA the first Swiss housing exhibition in Basel directed by avant garde filmmaker Hans Richter *Acrobatic Modernism from the Avant-Garde to Prehistory* Jed Rasula,2020-02-27 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

Phenomenology, Modernism and Beyond
Carole Bourne-Taylor, Ariane Mildenberg, 2010 From the first stirrings of modernism to contemporary poetics the modernist aesthetic project could be described as a form of phenomenological reduction that attempts to return to the invisible and unsayable foundations of human perception and expression prior to objective points of view and scientific notions It is this aspect of modernism that this book brings to the fore The essays presented here bring into focus the contemporary face of ongoing debates about phenomenology and modernism The contributors forcefully underline the intertwining of modernism and phenomenology and the extent to which the latter offers a clue to the former The book presents the viewpoints of a range of internationally distinguished critics and scholars with diverse but closely related essays covering a wide range of fields including literature architecture philosophy and musicology The collection addresses critical questions regarding the relationship between phenomenology and modernism with reference to thinkers such as Edmund Husserl Maurice Merleau Ponty Martin Heidegger Michel Henry and Paul Ricoeur By examining the contemporary philosophical debates this cross disciplinary body of research reveals the pervasive and far reaching influence of phenomenology which emerges as a heuristic method to articulate modernist aesthetic concerns

The European Avant-Garde - A Hundred Years Later
, 2024-01-08 The title of this book The European Avant Garde A Hundred Years Later implies the European avant garde took place a century ago that it is a thing of the past However it does not aim to consolidate this position but to question it It addresses temporality as the central dimension related to the notion of the avant garde The book brings forth original revisions of the theories of the avant garde the works of the avant garde the idea of the avant garde as being the vanguard the leading force of change It addresses the returning of the avant garde during the twentieth century and today

Harmony and Dissent R. Bruce Elder, 2010-04-22 R Bruce Elder argues that the authors of many of the manifestoes that announced in such lively ways the appearance of yet another artistic movement shared a common aspiration they proposed to reformulate the visual literary and performing arts so that they might take on attributes of the cinema The cinema Elder argues became in the early decades of the twentieth century a pivotal artistic force around which a remarkable variety and number of aesthetic forms took shape To demonstrate this Elder begins with a wide ranging discussion that opens up some broad topics concerning modernity's cognitive and perceptual regime with a view to establishing that a crisis within that regime engendered some peculiar and highly questionable epistemological beliefs and enthusiasms Through this discussion

Elder advances the startling claim that a crisis of cognition precipitated by modernity engendered by way of response a peculiar sort of pneumatic spiritual epistemology Elder then shows that early ideas of the cinema were strongly influenced by this pneumatic epistemology and uses this conception of the cinema to explain its pivotal role in shaping two key moments in early twentieth century art the quest to bring forth a pure objectless non representational art and Russian Suprematism Constructivism and Productivism

Art of the Avant-gardes Professor and Head of Art History Steve Edwards, Steve Edwards, Paul Wood, 2004-01-01 02 This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre Raphaelite brotherhood This gorgeous book presents and discusses the oils works on paper and other artistic creations of William Holman Hunt one of the three major artistic talents of the Pre Raphaelite brotherhood

Malevich and Interwar Modernism Éva Forgács, 2022-01-13 This book examines the legacy of international interwar modernism as a case of cultural transfer through the travels of a central motif the square The square was the most emblematic and widely known form motif of the international avant garde in the interwar years It originated from the Russian artist Kazimir Malevich who painted The Black Square on White Ground in 1915 and was then picked up by another Russian artist El Lissitzky and the Dutch artist Theo van Doesburg It came to be understood as a symbol of a new internationalism and modernity and while Forgács uses it as part of her overall narrative she focuses on it and its journey across borders to follow its significance how it was used by the above key artists and how its meaning became modified in Western Europe It is unusual to discuss interwar modernism and its postwar survival but this book's chapters work together to argue that the interwar developments signified a turning point in twentieth century art that led to much creativity and innovation Forgács supports her theory with newly found and newly interpreted documents that prove how this exciting legacy was shaped by three major agents Malevich Lissitzsky and van Doesburg She offers a wider interpretation of modernism that examines its postwar significance reception and history up until the emergence of the New Left in 1956 and the seismic events of 1968

A Dictionary of the Avant-Gardes, 2013-05-13 A Dictionary of the Avant Gardes recognizes that change is a driving force in all the arts It covers major trends in music dance theater film visual art sculpture and performance art as well as architecture science and culture

Music and Modernism, c. 1849-1950 Charlotte de Mille, 2011-01-18 Music and Modernism is a collection of essays which re evaluates the significant connections between the disciplines of music fine art and architecture in the period covering the emergence and flowering of modernism c 1849 1950 Combining established scholars in the field with those at the start of their careers this book presents an exceptional cross section of European and American modernism through a series of detailed case studies Avoiding a simplistic engagement with cross or inter disciplinarity the focus of attention centres on themes that became key to modernist artists and critics association perception representation subjectivity writing and language Accordingly this book re thinks modernism itself in the light of both the fine arts and music to advocate a multiplicity of modernisms from which it is

necessary for scholars to construct their own narratives **The Occult in Modernist Art, Literature, and Cinema** Tessel M. Bauduin, Henrik Johnsson, 2018-05-15 Many modernist and avant garde artists and authors were fascinated by the occult movements of their day This volume explores how Occultism came to shape modernist art literature and film Individual chapters examine the presence and role of Occultism in the work of such modernist luminaries as Rainer Maria Rilke August Strindberg W B Yeats Jos phin P ladan and the artist Jan vankmaier as well as in avant garde film post war Greek Surrealism and Scandinavian Retrogardism Combining the theoretical and methodological foundations of the field of Esotericism Studies with those of Literary Studies Art History and Cinema Studies this volume provides in depth and nuanced perspectives upon the relationship between Occultism and Modernism in the Western arts from the nineteenth century to the present day

The Theory and Practice of Motion Design R. Brian Stone, Leah Wahlin, 2018-06-19 This collection offers an expansive multiplatform exploration of the rapidly expanding area of motion design and motion graphics taking into account both theoretical questions and creative professional practice Spanning interaction design product interfaces kinetic data visualizations typography TV and film title design brand building narrative storytelling history exhibits and environments editors R Brian Stone and Leah Wahlin offer an interdisciplinary range of academic essays and professional interviews that together form a dialogue between motion design theory and professional practice Written for both those critically engaged with motion design as well as those working or aspiring to work professionally in the field the book features a range of international contributors and interviews with some of the best known designers in the field including Kyle Cooper Karin Fong and Daniel Alenquer The Theory and Practice of Motion Design seeks to illuminate the diverse interdisciplinary field of motion design by offering a structured examination of how motion design has evolved what forces define our current understanding and implementation of motion design and how we can plan for and imagine the future of motion design as it unfolds An accompanying online resource site [www motionresource com](http://www.motionresource.com) contains visual representations of the examples described in the text **Experimental Filmmaking and the Motion Picture Camera** Joel Schlemowitz, 2019-05-10

Experimental Filmmaking and the Motion Picture Camera is an introductory guide to experimental filmmaking surveying the practical methods of experimental film production as well as the history theory and aesthetics of experimental approaches Author Joel Schlemowitz explains the basic mechanism of the camera before going on to discuss slow and fast motion filming single frame time lapse the long take camera movement workings of the lens and the use of in camera effects such as double exposure A comprehensive guide to using the 16mm Bolex camera is provided Strategies for making films edited in camera are covered A range of equipment beyond the basic non sync camera is surveyed The movie diary and film portrait are examined along with the work of a range of experimental filmmakers including Stan Brakhage Rudy Burckhardt Paul Clipson Christopher Harris Peter Hutton Takahiko Iimura Marie Losier Rose Lowder Jonas Mekas Marie Menken Margaret Rorison Guy Sherwin and Tomonari Nishikawa This is the ideal book for students interested in experimental and alternative modes of

filmmaking It provides invaluable insight into the history methods and concepts inherent to experimental uses of the camera while providing students with a solid foundation of techniques and practices to foster their development as filmmakers Supplemental material including links to films cited in the book can be found at www.experimentalfilmmaking.com

Mapping the Moving Image Pasi Väliaho, 2010 In Mapping the Moving Image Pasi Väliaho offers a compelling study of how the medium of film came to shape our experience and thinking of the world and ourselves By locating the moving image in new ways of seeing and saying as manifest in the arts science and philosophy at the turn of the twentieth century the book redefines the cinema as one of the most important anthropological processes of modernity Moving beyond the typical understanding of cinema based on optical and linguistic models Mapping the Moving Image takes the notion of rhythm as its cue in conceptualizing the medium's morphogenetic potentialities to generate affectivity behaviour and logics of sense It provides a clear picture of how the forms of early film while mobilizing bodily gestures and demanding intimate affective engagement from the viewer emerged in relation to bio political investments in the body The book also charts from a fresh perspective how the new gestural dynamics and visuality of the moving image fed into our thinking of time memory and the unconscious

Walter Ruttmann and the Cinema of Multiplicity Michael Cowan, 2015-10-01 A key figure in early avant garde cinema Walter Ruttmann was a pioneer of experimental animation and the creative force behind one of the silent era's most celebrated montage films *Berlin Symphony of a Great City* Yet even as he was making experimental films Ruttmann had a day job He worked regularly in advertising and he would go on to make industrial films medical films and even Nazi propaganda films Michael Cowan offers here the first study of Ruttmann in English not only shedding light on his commercial industrial and propaganda work but also rethinking his significance in light of recent transformations in film studies Cowan brilliantly teases out the linkages between the avant garde and industrial society in the early twentieth century showing how Ruttmann's films incorporated and enacted strategies for managing the multiplicities of mass society This book has won the Willy Haas Award 2014 for its outstanding contribution to the study of German cinema

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