

Modernism Race And Manifestos

A History of the Modernist Novel reassesses the modernist canon and produces a wealth of new comparative analyses that radically revise the novel's history. It also considers the novel's global reach while suggesting that the epoch of modernism is not yet finished.

From the Harlem and Southern Renaissances to postcolonial writing in the Caribbean, Race and New Modernisms introduces and critically explores key issues and debates on race and ethnicity in the study of transnational modernism today. Topics covered include: · Key terms and concepts in scholarly discussions of race and ethnicity · European modernism and cultural appropriation · Modernism, colonialism, and empire · Southern and Harlem Renaissances · Social movements and popular cultures in the modernist period Covering writers and artists such as Josephine Baker, W.E.B. Du Bois, T.S. Eliot, William Faulkner, Marcus Garvey, Édouard Glissant, Ernest Hemingway, Zora Neale Hurston, Claude McKay, and Paul Robeson, the book considers the legacy of modernist discussions of race in twenty-first century movements such as Black Lives Matter.

During the second half of the nineteenth century and the first half of the twentieth, insurgencies erupted in imperial states and colonies around the world, including Britain's. As Nicole Rizzuto shows, the writings of Ukrainian-born Joseph Conrad, Anglo-Irish Rebecca West, Jamaicans H. G. de Lisser and V. S. Reid, and Kenyan Ngugi wa Thiong'o testify to contested events in colonial modernity in ways that question premises underlying approaches in trauma and memory studies and invite us to reassess divisions and classifications in literary studies that generate such categories as modernist, colonial, postcolonial, national, and world literatures. Departing from tenets of modernist studies and from methods in the field of trauma and memory studies, Rizzuto contends that acute as well as chronic disruptions to imperial and national power and the legal and extra-legal responses they inspired shape the formal practices of literatures from the modernist, colonial, and postcolonial periods.

This multi-authored volume focuses on Leonard and Virginia Woolf's Hogarth Press (1917-1941).

Scholars from the UK and the US use previously unpublished archival materials and new methodological frameworks to explore the relationships forged by the Woolfs

Global Modernists on Modernism

Victorian and Twentieth-Century Literature, 1837 - 2000

50 Feminist Art Manifestos

Pushkin and the Invention of Originality in Russian Modernism

A Handbook of Modernism Studies

An Anthology

Creativity loosely refers to activities in the visual arts, music, design, film and performance that are primarily intended to produce forms of affect and social meaning. Yet, over the last few decades, creativity has also been explicitly mobilized by governments around the world as a 'resource' for achieving economic growth. The creative economy discourse emphasizes individuality, innovation, self-fulfillment, career advancement and the idea of leading exciting lives as remedies to social alienation. This book critically assesses that discourse, and explores how political shifts and new theoretical frameworks are affecting the creative economy in various parts of the world at a time when creative industries are becoming increasingly 'industrialized.' Further, it highlights how work inequalities, oligopolistic strategies, competitive logics and unsustainable models are inherent weaknesses of the industrial model of creativity. The interdisciplinary contributions presented here address the operationalization of creative practices in a variety of geographical contexts, ranging from the UK, France and Russia, to Greece, Argentina and Italy, and examine issues concerning art biennials, museums, DIY cultures, technologies, creative writing, copyright laws, ideological formations, craft production and creative co-ops.

What exactly is "modernism"? And how and why has its definition changed over time? *Modernism: Evolution of an Idea* is the first book to trace the development of the term "modernism" from cultural debates in the early twentieth century to the dynamic contemporary field of modernist studies. Rather than assuming and recounting the contributions of modernism's chief literary and artistic figures, this book focuses on critical formulations and reception through topics such as: - The evolution of "modernism" from a pejorative term in intellectual arguments, through its condemnation by Pope Pius X in 1907, and on to its subsequent centrality to definitions of new art by T. S. Eliot, Laura Riding and Robert Graves, F. R. Leavis, Edmund Wilson, and Clement Greenberg - New Criticism and its legacies in the formation of the modernist canon in anthologies, classrooms, and literary histories - The shifting conceptions of modernism during the rise of gender and race studies, French theory, Marxist criticism, postmodernism, and more - The New Modernist Studies and its contemporary engagements with the politics, institutions, and many cultures of modernism internationally With a glossary of key terms and movements and a capacious critical bibliography, this is an essential survey for students and scholars working in modernist studies at all levels.

Drawing on interdisciplinary postcolonial efforts, especially in the social sciences, to deterritorialize categories of identity, culture, and community, *Modernism after Postcolonialism* dispenses with outdated modernist and postcolonial paradigms to reveal how the anxious, inconclusive comparisons of transnational modernist poetics can call us to imagine new solidarities across bounded territories.

American Literature in Transition, 1910–1920 offers provocative new readings of authors whose innovations are recognized as inaugurating Modernism in US letters, including Robert Frost, Willa Cather, T. S. Eliot, Ezra Pound,

Gertrude Stein, H. D., and Marianne Moore. Gathering the voices of both new and established scholars, the volume also reflects the diversity and contradictions of US literature of the 1910s. 'Literature' itself is construed variously, leading to explorations of jazz, the movies, and political writing as well as little magazines, lantern slides, and sports reportage. One section of thematic essays cuts across genre boundaries. Another section oriented to formats drills deeply into the workings of specific media, genres, or forms. Essays on institutions conclude the collection, although a critical mass of contributors throughout explore long-term literary and cultural trends - where political repression, race prejudice, war, and counterrevolution are no less prominent than experimentation, progress, and egalitarianism.

The Industrialization of Creativity and Its Limits

Locating Gender in Modernism

Katherine Mansfield and Literary Influence

Modernist Commitments

Ethics, Politics, and Transnational Modernism

American Literature in Transition, 1910–1920

*How decolonization and the cold war influenced literature from Africa, Asia, and the Caribbean How did superpower competition and the cold war affect writers in the decolonizing world? In *The Aesthetic Cold War*, Peter Kalliney explores the various ways that rival states used cultural diplomacy and the political police to influence writers. In response, many writers from Africa, Asia, and the Caribbean—such as Chinua Achebe, Mulk Raj Anand, Eileen Chang, C.L.R. James, Alex La Guma, Doris Lessing, Ng?g? wa Thiong'o, and Wole Soyinka—carved out a vibrant conceptual space of aesthetic nonalignment, imagining a different and freer future for their work. Kalliney looks at how the United States and the Soviet Union, in an effort to court writers, funded international conferences, arts centers, book and magazine publishing, literary prizes, and radio programming. International spy networks, however, subjected these same writers to surveillance and intimidation by tracking their movements, tapping their phones, reading their mail, and censoring or banning their work. Writers from the global south also suffered travel restrictions, deportations, imprisonment, and even death at the hands of government agents. Although conventional wisdom suggests that cold war pressures stunted the development of postcolonial literature, Kalliney's extensive archival research shows that evenly balanced superpower competition allowed savvy writers to accept patronage without pledging loyalty to specific political blocs. Likewise, writers exploited rivalries and the emerging discourse of human rights to contest the attentions of the political police. A revisionist account of superpower involvement in literature, *The Aesthetic Cold War* considers how politics shaped literary production in the twentieth century.*

Modernism, Race and Manifestos Cambridge University Press

Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals.

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

Woolf: A Guide for the Perplexed

Feminist Periodicals and Daily Life

The Literature of Connection

A History of the Modernist Novel

A Companion to British Literature, Volume 4

The Routledge Companion to Experimental Literature

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.

This book maps the ecologies of Mansfield's influences beyond her modernist and postcolonial contexts, observing that it roams wildly over six centuries, across three continents and beyond cultural and linguistic boundaries.

"Modernism as a global phenomenon is the focus of the essays gathered in this book. The term "geomodernisms" indicates their subjects' continuity with and divergence from commonly understood notions of modernism. The contributors consider modernism as it was expressed in the non-Western world; the contradictions at the heart of modernization (in revolutionary and nationalist settings, and with respect to race and nativism); and modernism's imagined geographies, "psychogeographies" of distance and desire as viewed by the subaltern, the caste-bound, the racially mixed, the gender-determined." -- Publisher's description

Leading international scholars illuminate the party's significance in Modernism In 12 chapters internationally distinguished scholars explore the party both as a literary device and as a forum for developing modernist creative values, opening up new perspectives on materiality, the everyday and concepts of space, place and time. There are chapters on Conrad and domestic parties, T S Eliot's 'Prufrock', the party vector in Joyce's 'The Dead' and Finnegans Wake, Katherine Mansfield's party stories, Virginia Woolf's idea of a party, the textual parties of Proust, Ford Madox Ford and Aldous Huxley and the real-life parties of Sylvia Beach, Adrienne Monnier, Natalie Barney and Gertrude Stein, the black 'after-party' of the Harlem Renaissance and the parties in extremis in D H Lawrence's Women in Love. Like guests at a party, the chapters talk to and argue with each other. They contribute different approaches: formal, historical, thematic, biographical and theoretical. They address gender and sexuality, race, genre, class, sociality and privacy. And they establish critical viewpoints. The party is shown to be the site both of introspection and self-display. It provokes competition, collaboration and violence. It is an occasion of nihilism as well as a model for creative production. Key Features: Develops the concept of space, currently of central concern to Modernist scholars Explores the tensions between Modernism as an aesthetics of intensity and Modernism as a movement of the everyday Adds a new and vital area of research to investigations of Modernism as the product of intellectual and social networks

Backgazing: Reverse Time in Modernist Culture

An Introduction

Values, Politics and Lifestyles of Contemporary Cultural Economies

Modernism and Race

Americanizing Britain

On Pain of Speech

Decentring the Avant-Garde presents a collection of articles dealing with the topography of the avant-garde. The focus is on different responses to avant-garde aesthetics in regions traditionally depicted as cultural, geographical and linguistic peripheries. Avant-garde activities in the periphery have to date mostly been described in terms of a passive reception of new artistic trends and currents originating in cultural centres such as Paris or Berlin. Contesting this traditional view, Decentring the Avant-Garde highlights the importance of analysing the avant-garde in the periphery in terms of an active appropriation of avant-garde aesthetics within different cultural, ideological and historical settings. A broad collection of case studies discusses the activities of movements and artists in various regions in Europe and beyond. The result is a new topographical model of the international avant-garde and its cultural practices.

Modernism has long been understood as a radical repudiation of the past. Reading against the narrative of modernism-as-break, Pragmatic Modernism traces an alternative strain of modernist thought that grows out of pragmatist philosophy and is characterized by its commitment to gradualism, continuity, and recontextualization. It rediscovers a distinctive response to the social, intellectual, and artistic transformations of modernity in the work of Henry James, Marcel Proust, Gertrude Stein, Oliver Wendell Holmes, John Dewey, and William James. These thinkers share an institutionally-grounded approach to change which emphasizes habits, continuities, and daily life over spectacular events, heroic opposition, and radical rupture. They developed an active, dialectical attitude that was critical of complacency while refusing to romanticize moments of shock or conflict. Through its analysis of pragmatist keywords, including "habit," "institution," "prediction," and "bigness," Pragmatic Modernism offers new readings of works by James, Proust, Stein, and Andre Breton, among others. It shows, for instance, how Stein's characteristic literary innovation--her repetitions--aesthetically materialize the problem of habit; and how institutions--businesses, museums, newspapers, the law, and even the state itself--help to construct the subtlest of personal observations and private gestures in James's novels. This study reconstructs an overlooked strain of modernism. In so doing, it helps to re-imagine the stark choice between political quietism and total revolution that has been handed down as modernism's legacy.

What is experimental literature? How has experimentation affected the course of literary history, and how is it shaping literary expression today? Literary experiment has always been diverse and challenging, but never more so than in our age of digital media and social networking, when the very category of the literary is coming under intense pressure. How will literature reconfigure itself in the future? The Routledge Companion to Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century to the present the impact of new media on literature, including multimodal literature, digital fiction and code poetry the development of experimental genres from graphic narratives and found poetry through to gaming and interactive fiction experimental movements from Futurism and Surrealism to Postmodernism, Avant-Pop and Flarf. Shedding new light on often critically neglected terrain, the contributors introduce this vibrant area, define its current state, and offer exciting new perspectives on its future. This volume is the ideal introduction for those approaching the study of experimental literature for the first time or looking to further their knowledge.

This book is about some of the ways in which the world got ready to be connected, long before the advent of the technologies and the concentrations of capital necessary to implement a global 'network society'. It investigates the prehistory not of the communications 'revolution' brought about by advances in electronic digital computing from 1950 onwards, but of the principle of connectivity which was to provide that revolution with its justification and rallying-cry. Connectivity's core principle is that what matters most in any act of telecommunication, and sometimes all that matters, is the fact of its having happened. During the nineteenth century, the principle gained steadily increasing traction by means not only of formal systems such as the telegraph, but of an array of improvised methods and signalling devices. These methods and devices fulfilled not just an ever more urgent need, but a fundamental recurring desire, for near-instantaneous real-time communication at a distance. Connectivity became an end in itself: a complex, vivid, unpredictable romance woven through the enduring human desire and need for remote intimacy. Its magical enhancements are the stuff of tragedy, comedy, satire, elegy, lyric, melodrama, and plain description; of literature, in short. The book develops the concepts of signal, medium, and interface to offer, in its first part, an alternative view of writing in Britain from George Eliot and Thomas Hardy to D.H. Lawrence, Hope Mirrlees, and Katherine Mansfield; and, in its second, case-studies of European and African-American fiction, and of interwar British cinema, designed to open the topic up for further enquiry.

Modernism after Postcolonialism

Women and Modernity in British Culture

British Literary Culture and the Emergence of Postcolonial Aesthetics

Commonwealth of Letters

Fantasies of the First Order and the Literary Rant

Modernism: Evolution of an Idea

This volume traces ways in which time is represented in reverse forms throughout modernist culture, from the beginning of the twentieth century until the decade after World War II. Though modernism is often associated with revolutionary or futurist directions, this book argues instead that a retrograde dimension is embedded within it. By juxtaposing the literature of Europe and North America with that of Australia and New Zealand, it suggests how this antipodean context serves to defamiliarize and reconceptualize normative modernist understandings of temporal progression. Backgazing thus moves beyond the treatment of a specific geographical periphery as another margin on the expanding field of 'New Modernist Studies'. Instead, it offers a systematic investigation of the transformative effect of retrograde dimensions on our understanding of canonical modernist texts. The title, 'backgazing', is taken from Australian poet Robert G. Fitzgerald's 1938 poem 'Essay on Memory', and it epitomizes how the cultural history of modernism can be restructured according to a radically different discursive map. Backgazing intellectually reconfigures US and European modernism within a planetary orbit in which the literature of Australia and the Southern Hemisphere, far from being merely an annexed margin, can be seen substantively to change the directional compass of modernism more generally. By reading canonical modernists such as James Joyce and T. S. Eliot alongside marginalized writers such as Nancy Cunard and others and relatively neglected authors from Australia and New Zealand, this book offers a revisionist cultural history of modernist time, one framed by a recognition of how its measurement is modulated across geographical space.

In the early twentieth century, a group of writers banded together in Moscow to create purely original modes of expression. These avant-garde artists, known as the Futurists, distinguished themselves by mastering the art of the scandal and making shocking denunciations of beloved icons. With publications such as "A Slap in the Face of Public Taste," they suggested that Aleksandr Pushkin, the founder of Russian literature, be tossed off the side of their "steamship of modernity." Through systematic and detailed readings of Futurist texts, James Rann offers the first book-length study of the tensions between the outspoken literary group and the great national poet. He observes how those in the movement engaged with and invented a new Pushkin, who by turns became a founding father to rebel against, a source of inspiration to draw from, a prophet foreseeing the future, and a monument to revive. Rann's analysis contributes to the understanding of both the Futurists and Pushkin's complex legacy. The Unlikely Futurist will appeal broadly to scholars of Slavic studies, especially those interested in literature and modernism.

Peter Kalliney's original archival work demonstrates that metropolitan and colonial intellectuals used modernist theories of aesthetic autonomy to facilitate collaborative ventures.

This volume uncovers the ideas concerning everyday life circulating in the burgeoning feminist periodical culture of Britain in the early twentieth century. Barbara Green explores the ways in which the feminist press used its correspondence columns, women's pages, fashion columns and short fictions to display the quiet hum of everyday life that provided the backdrop to the more dramatic events of feminist activism such as street marches or protests. Positioning itself at the interface of periodical studies and everyday

life studies, *Feminist Periodicals and Daily Life* illuminates the more elusive aspects of the periodical archive through a study of those periodical forms that are particularly well-suited to conveying the mundane. Feminist journalists such as Rebecca West, Teresa Billington-Greig, E. M. Delafield and Emmeline Pethick Lawrence provided new ways of conceptualizing the significance of domestic life and imagining new possibilities for daily routines. /p>

Witnessing Colonial Trauma in Modern and Anglophone Literature

Race, Modernism, Modernity. *Modernism, modernity.* edited by Laura Doyle and Laura Winkiel

Signal, Medium, Interface, 1850-1950

The Unlikely Futurist

The Outsider Female

Social Dance and the Modernist Imagination in Interwar Britain

How did Great Britain, which entered the twentieth century as a dominant empire, reinvent itself in reaction to its fears and fantasies about the United States? Investigating the anxieties caused by the invasion of American culture—from jazz to Ford motorcars to Hollywood films—during the first half of the twentieth century, Genevieve Abravanel theorizes the rise of the American Entertainment Empire as a new style of imperialism that threatened Britain's own. In the early twentieth century, the United States excited a range of utopian and dystopian energies in Britain. Authors who might ordinarily seem to have little in common—H.G. Wells, Aldous Huxley, and Virginia Woolf—began to imagine Britain's future through America. Abravanel explores how these novelists fashioned transatlantic fictions as a response to the encroaching presence of Uncle Sam. She then turns her attention to the arrival of jazz after World War I, showing how a range of writers, from Elizabeth Bowen to W.H. Auden, deployed the new music as a metaphor for the modernization of England. The global phenomenon of Hollywood film proved even more menacing than the jazz craze, prompting nostalgia for English folk culture and a lament for Britain's literary heritage. Abravanel then refracts British debates about America through the writing of two key cultural critics: F.R. Leavis and T.S. Eliot. In so doing, she demonstrates the interdependencies of some of the most cherished categories of literary study—language, nation, and artistic value—by situating the high-low debates within a transatlantic framework.

The 'transnational' turn has transformed modernist studies, challenging Western authority over modernism and positioning race and racial theories at the very centre of how we now understand modern literature. *Modernism and Race* examines relationships between racial typologies and literature in the late nineteenth and early twentieth centuries, drawing on fin de siècle versions of anthropology, sociology, political science, linguistics and biology. Collectively, these essays interrogate the anxieties and desires that are expressed in, or projected onto, racialized figures. They include new outlines of how the critical field has developed, revaluations of canonical modernist figures like James Joyce, T. S. Eliot, Ford Madox Ford and Wyndham Lewis, and accounts of writers often positioned at the margins of modernism, such as Zora Neale Hurston, Claude McKay and the Holocaust writers Solomon Perel and Gisella Perl. This collection by leading scholars of modernism will make an important contribution to a growing field.

The *New Feminist Literary Studies* presents sixteen essays by leading and emerging scholars that examine contemporary feminism and the most pressing issues of today. The book is divided into three sections. This first section, 'Frontiers', contains essays on issues and phenomena that may be considered, if not new, then newly and sometimes uneasily prominent in the public eye: transfeminism, the sexual violence highlighted by #MeToo, Black motherhood, migration, sex worker rights, and celebrity feminism. Essays in the second section, 'Fields', specifically intervene into long-constituted or relatively new academic fields and areas of theory: disability studies, eco-theory, queer studies, and Marxist feminism. Finally, the third section, 'Forms', is dedicated to literary genres and tackles novels of domesticity, feminist dystopias, young adult fiction, feminist manuals and manifestos, memoir, and poetry. Together these essays provide new interventions into the thinking and theorising of contemporary feminism. In this book, leading international scholars explore the major ideas and debates that have made the study of modernist literature one of the most vibrant areas of literary studies today. The *Bloomsbury Companion to Modernist Literature* offers a comprehensive guide to current research in the field, covering topics including: · The modernist everyday: emotion, myth, geographies and language scepticism · Modernist literature and the arts: music, the visual arts, cinema and popular culture · Textual and archival approaches: manuscripts, genetic criticism and modernist magazines · Modernist literature and science: sexology, neurology, psychology, technology and the theory of relativity · The geopolitics of modernism: globalization, politics and economics · Resources: keywords and an annotated bibliography

Key Concepts in Modernist Literature

Collecting as Modernist Practice

Decolonization and Global Literature

Toward a Nonterritorial Comparative Literature

Decentering the Avant-Garde

BLAST at 100

Modernism has long been characterized as more concerned with aesthetics than politics, but Jessica Berman argues that narrative bridges the gap between ethics and politics, connecting ethical attitudes and responsibilities—ideas about what we should be and do—to active creation of political relationships and the way we imagine justice. She challenges the divisions used between "modernist" and "committed" writing, arguing that a continuum of political engagement undergirds modernism and that it is strengthened rather than hindered by formal experimentation.

The modernist avant-garde used manifestos to outline their ideas, cultural programs and political agendas. Yet the manifesto, the document of revolutionary change and a formative genre of modernism, has heretofore received little critical attention. This study reappraises the central role of manifestos in shaping the modernist movement by investigating twentieth-century manifestos from Europe and the Black Atlantic. Manifestos by writers from the imperial metropolis and the colonial 'periphery' drew different emphases in their recasting of histories and experiences of modernity. Laura Winkiel examines archival materials and canonical texts to analyse how Sylvia Pankhurst, Virginia Woolf, Mina Loy, Wyndham Lewis, Nancy Cunard, C. L. R. James, B. Du Bois, Zora Neale Hurston, Aimé Césaire and others presented their modernist projects. This focus on manifestos

geographical and historical context allows for a revision of modernism that emphasizes its cross-cultural aspects. On Pain of Speech tracks the literary rant, an expression of provocation and resistance that imagines the power to speak where no such right is granted. Focusing on the "politics of address," Dina Al-Kassim views the rant through the Foucault's notion of the biopolitical subject and finds that its abject address is an essential yet overlooked feature of the modernist avant-garde. Deftly approaching disparate fields—decadent modernism, queer studies, subjection, critical psychoanalysis, and postcolonial theory— and encompassing both Euro-American and Francophone Arabic modernisms, she offers an ambitious theoretical contribution to the ongoing redefinition of modernism. She includes readings of Jane Bowles, Abdelwahab Meddeb, and Oscar Wilde and invokes a wide range of ideas, including those of Theodor Adorno, Sigmund Freud, Jacques Lacan, Judith Butler, Jean La Plante, and Eve Kosofsky Sedgwick.

Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America, and Australia – many translated into English for the first time – this is the first collection of statements on modernism by writers and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading scholars exploring major issues in the contemporary study of global modernism. Global Modernists on Modernism is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

Modernist Party

Pragmatic Modernism

The Rise of Modernism in the Age of the Entertainment Empire

Modernist and Avant-Garde Performance

Edinburgh Companion to Virginia Woolf and the Arts

Race and New Modernisms

The first detailed, student-focused introduction to modernist avant-garde performance. This textbook introduces the reader to modernist avant-garde theatre. It clearly explains the key terms as well as the major movements, including Expressionism, Dadaism, Futurism, Workers theatres, Constructivism and the Living Newspaper, and Mass Performance, using a case study approach. It introduces the important innovations of the modernist avant-garde, reassesses theatrical techniques, and provides examples of plays and performances from across Europe and America. There are also chapters on The Modernist Body and on Interdisciplinary Performance. The book approaches the modernist avant-garde both as an area of academic study and as potential raw material for contemporary performance. Key Features: The first introductory guide to the modernist theatrical avant-garde Includes case studies, practical exercises at the end of each chapter, an annotated bibliography and a glossary of performance terms Includes links to performance-based explorations of theatrical techniques Provides a springboard for further independent study, both theoretical and practical Claire Warden is Senior Lecturer in Drama at the University of Lincoln. Her research focuses primarily on constructing new, fluid narratives for modernist performance. She is the author of *British Avant-Garde Theatre* (Palgrave MacMillan 2012), and multiple journal articles and book chapters on modernism, interdisciplinarity, theatre, art and cultural studies.

The *Edinburgh Companion to Virginia Woolf and the Arts* is the most authoritative and up-to-date guide to Virginia Woolf's artistic influences and associations. In original, extensive and newly researched chapters by internationally recognised authors, the *Companion* explores Woolf's ideas about creativity and the nature of art in the context of the recent 'turn to the visual' in modernist studies with its focus on visual technologies and the significance of material production. The in-depth chapters place Woolf's work in relation to the most influential aesthetic theories and artistic practices, including Bloomsbury aesthetics, art and race, Vanessa Bell and painting, art galleries, theatre, music, dance, fashion, entertaining, garden and book design, broadcasting, film, and photography. No previous book concerned with Woolf and the arts has been so wide ranging or has paid such close attention to both public and domestic art forms. Illustrated with 16 colour as well as 39 black and white illustrations and with guides to further reading, the *Companion* will be an essential reference work for scholars, students and the general public. Key Features* An essential reference tool for all those working on or interested in Virginia Woolf, the arts, visual culture and modernist studies* Provides a new intellectual framework for the exciting discoveries of the past decades* Draws on archival and historical research into Virginia Woolf's manuscripts and her Bloomsbury milieu* Original chapters from expert contributors newly commissioned by Maggie Humm, widely known for her important work on Virginia Woolf and visual culture* Combines broad synthesis and original reflection setting Woolf's work in historical, cultural and artistic contexts

Offering the most systematic review to date of the Barnes Foundation, an intellectual genealogy and analysis of *The New Negro* anthology, and studies of a wide range of hitherto ignored anthologies and archives, Braddock convincingly shows how artistic and literary collections helped define the modernist movement in the United States.

Virginia Woolf is one of the best-known and most influential modernist writers; an iconic figure, her image and reference to her work and life appear in the most varied of cultural sites. Her writing is, however, in many ways kaleidoscopic and has given rise to a diverse and, sometimes, conflicting body of critical work. Whilst Woolf envisaged that her readers could be 'fellow-worker[s]' in the creative process, there is much to perplex any reader approaching her writing, especially for the first time. Drawing on some of the main critical debates and on Woolf's non-fictional writings, this guide untangles some of the difficulties and perplexities that can prove a barrier to understanding of Woolf's writing. These include aspects of the process of writing (such as narrative techniques, formal structures, characterisation), as well as the thematic concerns so central to Woolf's writing, the cultural context in which it emerged and to recent criticism, including representations of gender and sexuality, class and race.

Modernism, Race and Manifestos

Geomodernisms

A Modernist Magazine Reconsidered

The New Feminist Literary Studies

The Bloomsbury Companion to Modernist Literature

Leonard and Virginia Woolf, The Hogarth Press and the Networks of Modernism

BLAST at 100: A Modernist Magazine Reconsidered provides an original and rich re-contextualisation of a major modernist magazine and some of its most influential contributors.

This book visits modernism within a comparative, gendered, and third-world framework, questioning current scholarly categorisations of modernism and reframing our conception of what constitutes modernist aesthetics. It describes the construction of modernist studies and argues that despite a range of interventions which suggest that philosophical and material articulations with the third world shaped modernism, an emphasis on modernist "universals" persists. Ramanathan argues that women and third-world authors have reshaped received notions of the modern and revised orthodox ideas on the modern aesthetic. Authors such as Bessie Head, Josiane Racine, T.Obinkaram Echewa, Raja Rao, Gabriel Garcia Marquez, Sembene Ousmane, Salman Rushdie, Ana Castillo, Attia Hossain, Bapsi Sidhwa, and Sahar Khalifeh, are visited in their specific cultural contexts and use some form of realism, a mode that western modernism relegates to the nineteenth century. A comparative methodology and extensive research on intersecting topics such as post-coloniality and the articulation between gender and modernist aesthetics facilitates readings of the modern in twentieth century literature that fall outside standards of western modernism. Considering the relationship between aesthetics and ideology, Ramanathan lays out a critical apparatus to enhance our understanding of the modern, thus suggesting that form is not universal, but that the history of forms, like the history of colonialism and of women, indicates very specific modalities of the modern.

This anthology contains the original manifestos of 50 women artists/feminist groups/feminist protests. Introductory essay by Katy Deepwell, with notes on each manifesto. A print edition of this book is available from KT press. What is a manifesto? A political programme, a declaration, a definitive statement of belief. Neither institutional mission statement, nor religious dogma; neither a poem, nor a book. As a form of literature, manifestos occupy a specific place in the history of public discourse as a means to communicate radical ideas. Distributed as often ephemeral documents, as leaflets or pamphlets in political campaigns or as announcements of the formation of new parties or new avant-gardes, manifestos above all declare what its authors are for and against, and ask people who read them to join them, to understand, to share these ideas. The feminist art manifestos in this anthology do all of these things as they explore the potential and possibilities of women's cultural production as visual artists. Manifestos by: Yvonne Rainer - Mierle Laderman Ukeles - Agnes Denes - Michele Wallace - Nancy Spero - Monica Sjoo and Anne Berg - Rita Mae Brown - VALIE EXPORT - Carolee Schneemann - Feminist Film and Video Organisations - Klonaris and Thomadaki - Kate Walker - Z.Budapest, U.Rosenbach, S.B.A.Coven - Ewa Partum - Women Artists of Pakistan - Chila Burman - Gisela Breitling - Riot Grrl - EVA and Co. - VNS MATRIX - Xu Hong - Violetta Liagatchev - OLD BOYS NETWORK - Lily Bea Moor - Dora Garcia - SubRosa - ORLAN - Rhani Lee Remedés - Factory of Found Clothes - Feminist Art Action Brigade - Mette Ingvarstén - ARCO - YES! Association/Föreningen JA! - Arahmaiani - Elke Krystufek - Guerrilla Girls - Julie Perini - Elizabeth M Stephens and Annie M. Sprinkle - Lucia Tkacova and Anetta Mona Chisa - Linda Mary Montano - Lenka Clayton - Silvia Ziranek - Alexandra Pirici and Raluca Voinea - Representatives of Prague Art Institutions - n i i c h e g o d e l a t - Gluklya (Natalia Pershina -Jakimanskaya) - Not Surprised - Permanent Assembly of Women Art Workers - Feminist Art and Architecture Collective - MANIFIESTO NO, NEIN, NIET !!!!!

Insurgent Testimonies

The Aesthetic Cold War