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**Modernist Montage : The Obscurity of Vision in Modernist Cinema and Literature** by P. Adams Sitney (1990, Hardcover) at the best online prices at eBay! Free shipping for many products!

Tracing the history of modernism in cinema, this study provides readings of a range of classic films made between 1925 and 1980 by such filmmakers as Carl Dreyer, Ingmar Bergman and Robert Bresson. It argues that the act of vision and visual experience are problematized in literary modernism.

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Sitney analyzes in detail the work of eleven American avant-garde filmmakers as heirs to the aesthetics of exhilaration and innovative vision articulated by Ralph Waldo Emerson and explored by John Cage, Charles Olson and Gertrude Stein. The films discussed span the sixty years since the Second World War. With three chapters each devoted to Stan Brakhage and Robert Beavers, two each to Hollis Frampton and Jonas Mekas, and single chapters on Marie Menken, Ian Hugo, Andrew Noren, Warren Sonbert, Su Friedrich, Ernie Gehr, and Abigail Child, *Eyes Upside Down* is the fruit of Sitney's lifelong study of visionary aspirations in the American avant-garde cinema.

Examining over twenty key works of the period, *Vital Crises in Italian Cinema* identifies and explores the major thematic crises at the heart of seminal films produced by the likes of Vittorio De Sica, Luchino

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## Publisher Description

From cinema and radio broadcasting to the growth of new communication technologies, *Modernism and Its Media* is the first critical guide to key issues and debates on the changing media contexts of modernist writing. Topics covered include:

- Key thinkers, including Walter Benjamin, Theodor Adorno, and Marshall McLuhan
- Modernist film – from Eisenstein to the French New Wave cinema
- Modernism and mass culture
- The history of modernist media and communication technologies
- Modernism's legacies for contemporary new media art

With case studies covering such topics as the film writings of Joyce, Woolf and Eliot, popular art and kitsch, the

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Frankfurt School and the rise of the gramophone, this is an essential guide for students and scholars researching the relationship between modernism and mass media.

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

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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.

The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries



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on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art. Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neale Hurston's *Their Eyes Were Watching God*. Pays close attention to both British and American modernism.

Slapstick comedy landed like a pie in the face of twentieth-century culture. Pratfalls and nyuk-nyuks percolated alongside literary modernism throughout the 1920s and 1930s before slapstick found explosive expression in postwar literature, experimental film, and popular music. William Solomon charts the origins and evolution of what he calls slapstick modernism -- a merging of artistic experimentation with the socially disruptive lunacy made by the likes of Charlie Chaplin. Romping through texts, films, and theory,

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Solomon embarks on a harum-scarum intellectual odyssey from high modernism to the late modernism of the Beats and Burroughs before a head-on crash into the raw power of punk rock. Throughout, he shows the links between the experimental writers and silent screen performers of the early century, and explores the potent cultural undertaking that drew inspiration from anarchical comedy after World War Two.

Deafening Modernism tells the story of modernism from the perspective of Deaf critical insight. Working to develop a critical Deaf theory independent of identity-based discourse, Rebecca Sanchez excavates the intersections between Deaf and modernist studies. She traces the ways that Deaf culture, history, linguistics, and literature provide a vital and largely untapped resource for understanding the

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history of American language politics and the impact that history has had on modernist aesthetic production. Discussing Deaf and disability studies in these unexpected contexts highlights the contributions the field can make to broader discussions of the intersections between images, bodies, and text. Drawing on a range of methodological approaches, including literary analysis and history, linguistics, ethics, and queer, cultural, and film studies, Sanchez sheds new light on texts by T.S. Eliot, Ezra Pound, Gertrude Stein, William Carlos Williams, Charlie Chaplin, and many others. By approaching modernism through the perspective of Deaf and disability studies, *Deafening Modernism* reconceptualizes deafness as a critical modality enabling us to freshly engage topics we thought we knew.

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