

## **Committed Styles Modernism Politics And Left Wing Literature In The 1930s Oxford English Monographs**

Don Wetherall and Irene Kmet have drawn upon an extensive range of archival, visual and printed sources to write a comprehensive history of housing in Alberta from the late nineteenth century until the 1960s. The authors examine design, materials and methods of construction, government policy and economic and social aspects of housing in Alberta. Studies the response of English writers during the first half of the twentieth century to the process of revolution in neighbouring Ireland. It explores novels, letters, travelogues, and memoirs from writers such as Wyndham Lewis, Virginia Woolf, D.H. Lawrence, Evelyn Waugh, May Sinclair, Ethel Mannin, George Thomson, and T.H.White.

Post-modernism offers a revolutionary approach to the study of society: in questioning the validity of modern science and the notion of objective knowledge, this movement discards history, rejects humanism, and resists any truth claims. In this comprehensive assessment of post-modernism, Pauline Rosenau traces its origins in the humanities and describes how its key concepts are today being applied to, and are restructuring, the social sciences. Serving as neither an opponent nor an apologist for the movement, she cuts through post-modernism's often incomprehensible jargon in order to offer all readers a lucid exposition of its propositions. Rosenau shows how the post-modern challenge to reason and rational organization radiates across academic fields. For example, in psychology it questions the conscious, logical, coherent subject; in public administration it encourages a retreat from central planning and from reliance on specialists; in political science it calls into question the authority of hierarchical, bureaucratic decision-making structures that function in carefully defined spheres; in anthropology it inspires the protection of local, primitive cultures from First World attempts to reorganize them. In all of the social sciences, she argues, post-modernism repudiates representative democracy and plays havoc with the very meaning of "left-wing" and "right-wing." Rosenau also highlights how post-modernism has inspired a new generation of social movements, ranging from New Age sensitivities to Third World fundamentalism. In weighing its strengths and weaknesses, the author examines two major tendencies within post-modernism, the largely European, skeptical form and the predominantly Anglo-North-American form, which suggests alternative political, social, and cultural projects. She draws examples from anthropology, economics, geography, history, international relations, law, planning, political science, psychology, sociology, urban studies, and women's studies, and provides a glossary of post-modern terms to assist the uninitiated reader with special

meanings not found in standard dictionaries.

Audio Drama and Modernism traces the development of political and modernist sound drama during the first 40 years of the 20th Century. It demonstrates how pioneers in the phonograph age made significant, innovative contributions to sound fiction before, during, and after the Great War. In stunning detail, Tim Crook examines prominent British modernist radio writers and auteurs, revealing how they negotiated their agitational contemporaneity against the forces of Institutional containment and dramatic censorship. The book tells the story of key figures such as Russell Hunting, who after being jailed for making 'sound pornography' in the USA, travelled to Britain to pioneer sound comedy and montage in the pre-Radio age; Reginald Berkeley who wrote the first full-length anti-war play for the BBC in 1925; and D.G. Bridson, Olive Shapley and Joan Littlewood who all struggled to give a Marxist voice to the working classes on British radio.

The Language of Surrealism

Modernism for the Masses

The Psychographic Turn

Insights, Inroads, and Intrusions

Modernist Commitments

Israeli and Palestinian Literature of the Global Contemporary

Since the Enlightenment, French theatre has occupied a prominent place within French thought, society and culture, but as a subject of study it has remained a purview of theatre historians, literary scholars and aestheticians. They focus on the emergence of the modern theatre as change generated from within bourgeois literary drama but ignore theatre as a complex social practice. Theatre, Politics, and Markets in Fin-de-Siècle Paris investigates the dynamic relationships among the avant-garde, official culture and the commercial sphere, arguing against the neat divide of 'high' and 'low' culture by showing how cultural forms of varying social origins influenced each other.

Novelist, memoirist, diarist, and gay pioneer Christopher Isherwood left a wealth of writings. Known for his crisp style and his camera-like precision with detail, Isherwood gained fame for his Berlin Stories, which served as source material for the hit stage musical and Academy Award-winning film Cabaret. More recently, his experiences and career in the United States have received increased attention. His novel A Single Man was adapted into an Oscar-nominated film; his long relationship with the artist Don Bachardy, with whom he shared an openly gay lifestyle, was the subject of an award-winning documentary, Chris & Don: A Love Story; and his memoir, Christopher and His Kind, was adapted for the BBC. Isherwood's colorful journeys took him from post-World War I England to Weimar Germany to European exile to Golden Age Hollywood to Los Angeles in the full flower of gay liberation. After the publication of his diaries, which run to more than one million words and span nearly a half century, it is possible to fully

assess his influence. This collection of essays considers Isherwood's diaries, his vast personal archive, and his published works and offers a multifaceted appreciation of a writer who spent more than half of his life in southern California. James J. Berg and Chris Freeman have brought together the most informative scholarship of the twenty-first century to illuminate the craft of one of the singular figures of the twentieth century. Isherwood, the American, emerges from the shadow of his English reputation to stake his claim as a significant force in late twentieth-century American culture whose legacy continues in the twenty-first century. Contributors: Joshua Adair, Murray State U; Jamie Carr, Niagara U; Robert L. Caserio, Pennsylvania State U; Niladri Chatterjee, U of Kalyani, India; Lisa Colletta, American U of Rome; Lois Cucullu, U of Minnesota; Mario Faraone; Peter Edgerly Firchow; Rebecca Gordon Stewart; William R. Handley, U of Southern California; Jaime Harker, U of Mississippi; Sara S. Hodson, Huntington Library; Carola M. Kaplan, California State U, Pomona; Benjamin Kohlmann, U of Freiburg, Germany; Victor Marsh, U of Queensland; Tina Mascara; Stephen McCauley; Paul M. McNeil, Columbia U; Guido Santi, College of the Canyons, California; Kyle Stevens, Brandeis U.

Although Christina Stead is best known for the mid-century masterpiece set in Washington D.C. and Baltimore, *The Man Who Loved Children*, it was not her only work about the America. Five of Christina Stead's mid-career novels deal with the United States, capturing and critiquing American life with characteristic sharpness and originality. In this examination of Stead's American work, Fiona Morrison explores Stead's profound engagement with American politics and culture and their influence on her "restlessly experimental" style. Through the turbulent political and artistic debates of the 1930s, the Second World War, and the emergence of McCarthyism, the "matter" of America provoked Stead to continue to create new ways of writing about politics, gender and modernity. This is the first critical study to focus on Stead's time in America and its influence on her writing. Morrison argues compellingly that Stead's American novels "reveal the work of the greatest political woman writer of the mid twentieth century", and that Stead's account of American ideology and national identity remains extraordinarily prescient, even today.

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

Public Opinion Polling in Mid-Century British Literature

Burning the Box of Beautiful Things

Embodying Experience

## Red Britain

### The Distance of Irish Modernism

#### Beckett's Imagined Interpreters and the Failures of Modernism

This History offers a new and comprehensive picture of 1930s British literature. The '30s have often been cast as a literary-historical anomaly, either as a 'low, dishonest decade', a doomed experiment in combining art and politics, or as a 'late modernist' afterthought to the intense period of artistic experimentation in the 1920s. By contrast, the contributors to this volume explore the contours of a 'long 1930s' by repositioning the decade and its characteristic concerns at the heart of twentieth-century literary history. This book expands the range of writers covered, moving beyond a narrow focus on towering canonical figures to draw in a more diverse cast of characters, in terms of race, gender, class, and forms of artistic expression. The book's four sections emphasize the decade's characteristic geographical and sexual identities; the new media landscapes and institutional settings its writers operated in; questions of commitment and autonomy; and British writing's international entanglements.

This book offers a new understanding of the politicized literature of the 1930s and its relationship to modernism. It explores the tensions between formal experimentation and political vision that lie at the heart of the politicised literature of the 1930s. Intervening in debates about the politics of modernism and the politics of writing more generally, the study reclaims a central body of literary and critical works for modernist studies. Building on substantial new archival research, it offers innovative in-depth readings of literary and critical works by T.S. Eliot, I.A. Richards, William Empson, David Gascoyne, Charles Madge, Humphrey Jennings, Edward Upward, and other key writers of the 1930s.

The modernist period was an era of world war and violent revolution. Covering a wide range of authors from Joseph Conrad and Thomas Hardy at the beginning of the period to Elizabeth Bowen and Samuel Beckett at the end, this book situates modernism's extraordinary literary achievements in their contexts of historical violence, while surveying the ways in which the relationships between modernism and conflict have been understood by readers and critics over the past fifty years. Ranging from the colonial conflicts of

the late 19th century to the world wars and the civil wars in between, and concluding with the institutionalization of modernism in the Cold War, *Modernism, War, and Violence* provides a starting point for readers who are new to these topics and offers a comprehensive and up-to-date survey of the field for a more advanced audience.

Ever since it was first published in 1930, William Empson's *Seven Types of Ambiguity* has been perceived as a milestone in literary criticism—far from being an impediment to communication, ambiguity now seemed an index of poetic richness and expressive power. Little, however, has been written on the broader trajectory of Western thought about ambiguity before Empson; as a result, the nature of his innovation has been poorly understood. *A History of Ambiguity* remedies this omission. Starting with classical grammar and rhetoric, and moving on to moral theology, law, biblical exegesis, German philosophy, and literary criticism, Anthony Ossa-Richardson explores the many ways in which readers and theorists posited, denied, conceptualised, and argued over the existence of multiple meanings in texts between antiquity and the twentieth century. This process took on a variety of interconnected forms, from the Renaissance delight in the 'elegance' of ambiguities in Horace, through the extraordinary Catholic claim that Scripture could contain multiple literal—and not just allegorical—senses, to the theory of dramatic irony developed in the nineteenth century, a theory intertwined with discoveries of the double meanings in Greek tragedy. Such narratives are not merely of antiquarian interest: rather, they provide an insight into the foundations of modern criticism, revealing deep resonances between acts of interpretation in disparate eras and contexts. *A History of Ambiguity* lays bare the long tradition of efforts to liberate language, and even a poet's intention, from the strictures of a single meaning.

Speculative States

Post-Modernism and the Social Sciences

The Missing Link between Descriptive Phonograph Sketches and Microphone Plays on the Radio

Memory, Narrative, Representation

Architecture, Urban Planning, and the Good City

Painters, Politics, and Public Murals in 1930s New York

How did living abroad inflect writers' perspectives on social change in the countries of their birth and

in their adopted homelands? How did writers reformulate ideas of social class, race, and gender in these new contexts? How did they develop innovations in form and technique to achieve a style that reflected their social and political commitments? The essays in this book show how the “outward turn” that typifies late modernist writing was precipitated, in part, by writers’ experience of expatriation. *Late Modernism & Expatriation* encompasses writing from the 1930s to the present day and considers expatriation in both its voluntary and coerced manifestations. Together, the essays in this book shape our understanding of how migration (especially in its late twentieth- and twenty-first century complexities) affects late modernism’s temporalities. The book attends to major theoretical questions about mapping late modernist networks and it foregrounds neglected aspects of writers’ work while placing other writers in a new frame.

This collection of new essays explores connections between dance, modernism, and modernity by examining the ways in which leading dancers have responded to modernity. Burt and Huxley examine dance examples from a period beginning just before the First World War and extending to the mid-1950s, ranging across not only mainland Europe and the United States but also Africa, the Caribbean, the Pacific Asian region, and the UK. They consider a wide range of artists, including Akarova, Gertrude Colby, Isadora Duncan, Katherine Dunham, Margaret H’ Doubler, Hanya Holm, Michio Ito, Kurt Jooss, Wassily Kandinsky, Margaret Morris, Berto Pasuka, Uday Shankar, Antony Tudor, and Mary Wigman. The authors explore dancers’ responses to modernity in various ways, including within the contexts of natural dancing and transnationalism. This collection asks questions about how, in these places and times, dancing developed and responded to the experience of living in modern times, or even came out of an ambivalence about or as a reaction against it. Ideal for students and practitioners of dance and those interested in new modernist studies, *Dance, Modernism, and Modernity* considers the development of modernism in dance as an interdisciplinary and global phenomenon.

*The Distance of Irish Modernism* interrogates the paradox through which Irish modernist fictions have become containers for national and transnational histories while such texts are often oblique and perverse in terms of their times and geographies. John Greaney explores this paradox to launch a metacritical study of the modes of inquiry used to define Irish modernism in the 21st century. Focused on works by Samuel Beckett, Elizabeth Bowen, John McGahern, Flann O’Brien and Kate O’Brien, this book analyses how and if the complex representational strategies of modernist fictions provide a window on historical events and realities. Greaney deploys close reading, formal analysis, narratology and philosophical accounts of literature alongside historicist and materialist approaches, as well as postcolonial and world literature paradigms, to examine how modernist texts engage the cultural memories they supposedly transmit. Emphasizing the proximities and the distances between modernist aesthetic practice and the history of modernity in Ireland and beyond, this book enables a new model for narrating Irish modernism.

This fully revised third edition of *The Routledge Companion to Postmodernism* provides the ideal introduction to postmodernist thought. Featuring contributions from a cast of international scholars, the Companion contains 19 detailed essays on major themes and topics along with an A-Z of key terms and concepts. As well as revised essays on philosophy, politics, literature, and more, the first section now contains brand new essays on critical theory, business, gender and the performing arts. The concepts section, too, has been enhanced with new topics ranging from hypermedia to global warming. Students interested in any aspect of postmodernism will continue to find this an indispensable resource.

*The Routledge Introduction to American Modernism*

*Reconstructing Modernism*

*Modernism, Politics, and Left-wing Literature in the 1930s*

*Ethics, Politics, and Transnational Modernism*

*Staging Modernity*

*A History of Ambiguity*

*A sweeping new theory of world literature through a study of Palestinian and Israeli literature from*

the 1940s to the present. *Makers of Worlds, Readers of Signs* charts the aesthetic and political formation of neoliberalism and globalisation in Israeli and Palestinian literature from the 1940s to the present. By tracking literature's move from making worlds to reading signs, Cohen Lustig proposes a new way to read and theorise our global contemporary. Cohen Lustig argues that the period of Israeli statism and its counterpart of Palestinian statelessness produced works that sought to make and create whole worlds and social time, from the creation of the new state of Israel to preserving collective visions of Palestinian statehood. During the period of neoliberalism, after 1985 in Israel and the 1993 Oslo Accords in Palestine, literature turned to the reading of signs, where politics and history are now rearticulated through the private lives of individual subjects. Here characters do not make social time but live within it and inquire after its missing origin. Cohen Lustig argues for new ways to track the subjectivities and aesthetics produced by larger shifts in production. In so doing, he proposes a new model to understand the historical development of Israeli and Palestinian literature as well as world literature in our contemporary moment. With a preface from Fredric Jameson.

*Architecture as Civil Commitment* analyses the many ways in which Lucio Costa shaped the discourse of Brazilian modern architecture, tracing the roots, developments, and counter-marches of a singular form of engagement that programmatically chose to act by cultural means rather than by political ones. Split into five chapters, the book addresses specific case-studies of Costa's professional activity, pointing towards his multiple roles in the Brazilian federal government and focusing on passages of his work that are much less known outside of Brazil, such as his role inside Estado Novo bureaucracy, his leadership at SPHAN, and his participation in UNESCO's headquarters project, all the way to the design of Brasilia. Digging deep into the original documents, the book crafts a powerful historical reconstruction that gives the international readership a detailed picture of one of the most fascinating architects of the 20th century, in all his contradictory geniality. It is an ideal read for those interested in Brazilian modernism, students and scholars of architectural and urban planning history, socio-cultural and political history, and visual arts.

This book examines the salient ideas and practices that have shaped Surrealism as a protean intellectual and cultural concept that fundamentally shifted our understanding of the nexus between art, culture, and politics. By bringing a diverse set of artistic forms and practices such as literature, manifestos, collage, photography, film, fashion, display, and collecting into conversation with newly emerging intellectual traditions (ethnography, modern science, anthropology, and psychoanalysis), the essays in this volume reveal Surrealism's enduring influence on contemporary thought and culture alongside its anti-colonial political position and international reach. Surrealism's fascination with novel forms of cultural production and experimental methods contributed to its conceptual malleability and temporal durability, making it one of the most significant avant-garde movements of the twentieth century. The book traces how Surrealism's urgent political and aesthetic provocations have bequeathed an important legacy for recent scholarly interest in thing theory, critical vitalism, new materialism, ontology, and animal/human studies.

Critics have traditionally maintained that capitalism's resurgence after the Second World War precipitated the transition from modernism to postmodernism. This revisionist account shows that modernism does not simply decline. By foregrounding phenomenological conceptions of bodily experience, Jason M. Baskin reveals modernism's ongoing vitality. Key postwar writers, critics and philosophers, including Elizabeth Bishop, Ezra Pound, Ralph Ellison and Raymond Williams, as well as Maurice Merleau-Ponty and Theodor Adorno, developed an aesthetics of embodiment that adapted modernism to a new postwar landscape. Working across differences of race, gender, national and intellectual tradition, genre and form, Baskin contends that these authors used ordinary bodily experiences, such as perception, memory and laughter, to imagine modes of common being

and purpose that were otherwise unavailable in a postwar society dominated by liberal capitalism.

## Committed Styles

Modernism, Politics, and Left-Wing Literature in the 1930s

Christina Stead and the Matter of America

Makers of Worlds, Readers of Signs

Homes in Alberta

Better By Design?

'Committed Styles' offers a new understanding of the literature of the 1930s and its relationship to modernism, exploring the tensions between formal experimentation and political vision that lie at the heart of the politicised literature of the 1930s.

Alex Seago's book has been inspired by his desire to understand and discover the origins of postmodern culture in Britain. One of the main points of his study is that it was art and design students who were among the first to be aware of and to articulate social implications of postmodern culture. Arguing that postwar art schools provided a vital crucible for the development of a particularly English cultural sensibility, he focuses on cultural change at the Royal College of Art, London, during the 1950s and 1960s. The students' attack on the English 'box of beautiful things' - a term used by a former student to describe the neo-Romantic, neo-Victorian, highly decorated tastes of some RCA tutors - took several forms which eventually resulted in the Pop Art produced by the 1959-62 generation (Boshier, Phillips, Jones, Hockney et al.) Alex Seago traces the emergence of English postmodernism through the pages of ARK: The Journal of the Royal College of Art, interviewing ARK's editors, art editors, and contributors including Len Deighton, novelist and art editor of ARK 10; Clifford Hatts, student at the RCA 1946-8 and later head of the Design Group, BBC; Peter Blake (RCA Painting School, 1953-6); Robyn Denny (RCA Painting School, 1954-7). ARK's object of enquiry remained 'the elusive but necessary relationships between the arts and the social context' throughout its twenty-five year history, making it a valuable archive for the cultural historian: in its most memorable issues, ARK's layouts complemented the contents to produce distillations of the energy and enthusiasm of the period under review.

The modernist period was crucial for American literature as it gave writers the chance to be truly innovative and create their own distinct identity. Starting slightly earlier than many guides to modernism this lucid and comprehensive guide introduces the reader to the essential history of the period including technology, religion, economy, class, gender and immigration. These contexts are woven into discussions of many significant authors and texts from the period. Wagner-Martin brings her years of writing about American modernism to explicate poetry and drama as well as fiction and life-writing. Among the authors emphasized are Ernest Hemingway, William Faulkner, Zora Neale Hurston, Langston Hughes, F. Scott Fitzgerald, Gertrude Stein, Willa Cather, John Dos Passos, William Carlos Williams, Mike Gold, James T. Farrell, Clifford Odets, John Steinbeck and countless others. A clear and engaging introduction to an exciting period of literature, this is the ultimate guide for those seeking an overview of American Modernism.

The Language of Surrealism explores the revolutionary experiments in language and mind undertaken by the surrealists across Europe between the wars. Highly influential on the development of art, literary modernism, and current popular culture, surrealist style remains challenging, striking, resonant and thrilling – and the techniques by which surrealist writing achieves this are set out clearly in this book. Stockwell draws on recent work in cognitive poetics and literary linguistics to re-evaluate surrealism in its own historical setting. In the process, the book questions later critical theoretical views of language that have distorted our ideas about both surrealism and language itself. What follows is a piece of literary criticism that is fully contextualised, historically sensitive, and textually driven, and which sets out in rich and readable detail this most intriguing and disturbing literature.

Building, Trends, and Design

A Question of Commitment

Architecture as Civil Commitment: Lucio Costa's Modernist Project for Brazil

Modernism: A Very Short Introduction

Late Modernism and Expatriation

Modernism, War, and Violence

A mural renaissance swept the United States in the 1930s, propelled by the New Deal Federal Art Project and the popularity of Mexican muralism. Perhaps nowhere more than in New York City, murals became a crucial site for the development of abstract painting. Artists such as Stuart Davis, Arshile Gorky, Willem de Kooning, and Lee Krasner created ambitious works for the Williamsburg Housing Project, Floyd Bennett Field Airport, and the 1939 World 's Fair. *Modernism for the Masses* examines the public murals (realized and unrealized) of these and other abstract painters and the aesthetic controversy, political influence, and ideological warfare that surrounded them. Jody Patterson transforms standard narratives of modernism by reasserting the significance of the 1930s and explores the reasons for the omission of the mural 's history from chronicles of American art. Beautifully illustrated with the artists ' murals and little-known archival photographs, this book recovers the radical idea that modernist art was a vital part of everyday life.

"Money is what God used to be. Good and evil have no meaning any longer except failure and success." Gordon Comstock decides to live in poverty rather than compromise with the 'money god'. Disgusted by society's materialism, he leaves his job in advertising to pursue an ill-fated career as a poet.

The design professions—architecture, city planning, landscape architecture, and urban design—share a great deal in terms of intellectual antecedents, professional ideals, and praxis. In particular, they share a commitment to creating better cities—whether at the scale of buildings, neighborhoods, or city-regions. But who decides what constitutes a “ good ” city, and how should such an ideal be implemented? In *Better by Design?* Paul Knox explores the intellectual roots of the design professions, showing how architects, planners, and other designers have traditionally interpreted their roles and implemented their ideas in cities across North America and the UK. Drawing on his long record of research and award-winning publications on the social production of the built environment, Knox offers a critical appraisal of their ultimate effectiveness in achieving the goal of creating and sustaining good cities.

An exploration of the legacy of *The Waste Land* on the centenary of its original publication, looking at the impact it had had upon criticism and new poetics across one hundred years.

Modernism in Dispute

The Modernist World

A History of 1930s British Literature

Ireland, Revolution, and the English Modernist Imagination

Keep the Aspidistra Flying

British Literature and the Life of Institutions

This volume is part of a four-volume series about art and its interpretation in the 19th and 20th centuries. The books provide an introduction to modern European and American art and criticism that should be valuable both to students and to the general reader.

*Committed Styles* offers a new understanding of the politicized literature of the 1930s and its relationship to modernism. It reclaims a central body of literary and critical works for modernist studies, offering in-depth readings of texts by T.S. Eliot and I.A. Richards, as well

as by key left-wing authors including William Empson, David Gascoyne, Charles Madge, Humphrey Jennings, and Edward Upward. Building on substantial new archival research, Benjamin Kohlmann explores the deep tensions between modernist experimentation and political vision that lie at the heart of these works. Taking as its focus the work of these writers, the book argues that the close interactions between literary production, critical reflection, and political activism in the decade shaped the influential view of modernism as fundamentally apolitical. Intervening in debates about the long life of modernism, it contends that we need to take seriously the anti-modernist impulse of 1930s left-wing literature even when attention is paid to the formal complexity of these 'committed' works. The tonal ambiguities which run through the politicised literature of the 1930s thus effect not a disengagement from but a more thorough immersion in the profoundly conflicted political commitments of the decade. At the same time, the study shows that debates about the politics of writing in the 1930s continue to inform current debates about the relationship between literature and political commitment.

A groundbreaking book that describes a distinctively Chinese avant-gardism and a modernity that unifies art, politics, and social life. To the extent that Chinese contemporary art has become a global phenomenon, it is largely through the groundbreaking exhibitions curated by Gao Minglu: "China/Avant-Garde" (Beijing, 1989), "Inside Out: New Chinese Art" (Asia Society, New York, 1998), and "The Wall: Reshaping Contemporary Chinese Art" (Albright-Knox Art Gallery, 2005) among them. As the first Chinese writer to articulate a distinctively Chinese avant-gardism and modernity—one not defined by Western chronology or formalism—Gao Minglu is largely responsible for the visibility of Chinese art in the global art scene today. Contemporary Chinese artists tend to navigate between extremes, either embracing or rejecting a rich classical tradition. Indeed, for Chinese artists, the term "modernity" refers not to a new epoch or aesthetic but to a new nation—modernity inextricably connects politics to art. It is this notion of "total modernity" that forms the foundation of the Chinese avant-garde aesthetic, and of this book. Gao examines the many ways Chinese artists engaged with this intrinsic total modernity, including the '85 Movement, political pop, cynical realism, apartment art, maximalism, and the museum age, encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial. He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant-garde. He vividly describes the Chinese avant-garde's embrace of a modernity that unifies politics, aesthetics, and social life, blurring the boundaries between abstraction, conception, and representation. Lavishly illustrated with color images throughout, this book will be a touchstone for all considerations of Chinese contemporary art.

Reconstructing Modernism establishes for the first time the centrality of modernist buildings and architectural periodicals to British mid-century literature. Drawing upon a wealth of previously unexplored architectural criticism by British authors, this book reveals how arguments about architecture led to innovations in literature, as well as to redesigns in the concept of modernism itself. While the city has long been a focus of literary modernist studies, architectural modernism has never had its due. Scholars usually characterize architectural modernism as a parallel modernism or even an incompatible modernism to

literature. Giving special attention to dystopian classics *Brave New World* and *Nineteen Eighty-Four*, this study argues that sustained attention to modern architecture shaped mid-century authors' political and aesthetic commitments. After many writers deemed modernist architects to be agents for communism and other collectivist movements, they squared themselves—and literary modernist detachment and aesthetic autonomy—against the seemingly tyrannical utopianism of modern architecture; literary aesthetic qualities were reclaimed as political qualities. In this way, *Reconstructing Modernism* redraws the boundaries of literary modernist studies: rather than simply adding to its canon, it argues that the responsibility for defining literary modernism for the mid-century public was shared by an incredible variety of authors—Edwardians, modernists, satirists, and even anti-modernists.

A Literary Guide

Dance, Modernism, and Modernity

Theatre, Politics, and Markets in Fin-de-Si è cle Paris

The American Isherwood

British Literature, Modern Architecture, and the State

Art Since the Forties

Explores how late Victorian, Edwardian, and modernist literary texts responded and adapted to institutional change that characterized the emergence of the welfare state, and links the development of the institutional forms of the state to the aesthetic forms of literary writing.

Introduces the reader to a wealth of literary experiment, beginning in the 19th century.

In the years since the Second World War, Australia has seen a period of literary creativity which outshines any earlier period in the nation's literary history. This creativity has its beginnings in the arguments and alignments which emerged at the end of the War, and the changes in perceptions of art and society which occurred during the fifties and early sixties. *A Question of Commitment* examines the attitudes of writers as diverse as James McAuley, Frank Hardy, Judith Wright, Patrick White and A. D. Hope, as they responded to a changing Australian society during the postwar years. Through their work and that of many others, it considers the debates about literary nationalism, the artistic politics of the Cold War, the threat of technology to art in the Atomic Age, and the nature of the writer's role in the new society. It documents the way in which the political commitments of some writers and the resistance to commitment of others were challenged by political and social changes of the late fifties. Susan McKernan's lively exploration of Australia's writers in a time of innovation provides the reader with the context needed to understand the creative choices they made and, in so doing, introduces wider intellectual and cultural issues which remain relevant to this day.

A compact introduction to modernism--why it began, what it is, and how it has shaped virtually all aspects of 20th and 21st century life

The Development of a Postmodern Sensibility

Modernism Beyond the Avant-Garde

The Routledge Companion to Postmodernism

The Waste Land After One Hundred Years

Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art

Modernisms

*The Modernist World* is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book

also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and concerns that emerge in the volume. *The Modernist World* is essential reading for those new to the subject as well as more advanced scholars in the area – offering clear introductions alongside new and refreshing insights. Whereas modernist writers lauded the consecrated realm of subjective interiority, mid-century writers were engrossed by the materialization of the collective mind. An obsession with group thinking was fuelled by the establishment of academic sociology and the ubiquitous infiltration of public opinion research into a bevy of cultural and governmental institutions. As authors witnessed the materialization of the once-opaque realm of public consciousness for the first time, their writings imagined the potentialities of such technologies for the body politic. Polling opened new horizons for mass politics. *Public Opinion Polling in Mid-Century British Literature* traces this most crucial period of group psychology's evolution—the mid-century—when "psychography," a term originating in Victorian spiritualism, transformed into a scientific praxis. The imbrication of British writers within a growing institutionalized public opinion infrastructure bolstered an aesthetic turn towards collectivity and an interest in the political ramifications of meta-psychological discourse. Examining works by H.G. Wells, Evelyn Waugh, Val Gielgud, Olaf Stapledon, Virginia Woolf, Naomi Mitchison, Celia Fremlin, Cecil Day-Lewis, and Elizabeth Bowen, this book utilizes extensive archival research to trace the embeddedness of writers within public opinion institutions, providing a fresh explanation for the new "material" turn so often associated with interwar writing.

*Red Britain* sets out a provocative rethinking of the cultural politics of mid-century Britain by drawing attention to the extent, diversity, and longevity of the cultural effects of the Russian Revolution. Drawing on new archival research and historical scholarship, this book explores the conceptual, discursive, and formal reverberations of the Bolshevik Revolution in British literature and culture. It provides new insight into canonical writers including Doris Lessing, George Orwell, Dorothy Richardson, H.G. Wells, and Raymond Williams, as well bringing to attention a cast of less-studied writers, intellectuals, journalists, and visitors to the Soviet Union. *Red Britain* shows that the cultural resonances of the Russian Revolution are more far-reaching and various than has previously been acknowledged. Each of the five chapters takes as its subject one particular problem or debate, and investigates the ways in which it was politicised as a result of the Russian Revolution and the subsequent development of the Soviet state. The chapters focus on the idea of the future; numbers and arithmetic; law and justice; debates around agriculture and landowning; and finally orality, literacy, and religion. In all of these spheres, *Red Britain* shows how the medievalist, romantic, oral, pastoral, anarchic, and ethical emphases of English socialism clashed with, and were sometimes overwritten by, futurist, utilitarian, literate, urban, statist, and economic ideas associated with the Bolshevik Revolution.

The Russian Revolution in Mid-Century Culture

Audio Drama Modernism

Australian literature in the twenty years after the war

Surrealism