

Fascism, Aesthetics, and Culture

Richard J. Golsan, Editor



Fascism Aesthetics And Culture

António Costa Pinto



Fascism Aesthetics And Culture:

Fascism, Aesthetics, and Culture Richard Joseph Golsan, 1992 **Fascist Visions** Matthew Affron, Mark Antliff, 2022-02-08 Bringing together studies by art historians historians and political scientists *Fascist Visions* explores the themes and paradigms that pervaded protofascist and fascist aesthetic discourse cultural policy and artistic production in France and Italy Whether traditionalist or innovative in idiom art functioned as the expression of fascism's ideological polarities nihilism and idealism modernism and antimodernism revolution and reaction This volume charts the unfolding of fascist aesthetics from its genesis in nationalist and antimaterialist ideologies before World War I to its full development during the interwar period and World War II It also highlights the shared motivations of advocates of fascist aesthetics including artists art critics political activists and government officials outside of Germany The eight essays in this book investigate the intersection of fascist ideology and aesthetics through a wide range of historical examples Topics include theories of cultural regeneration in Italy from the Risorgimento to fascism the impact of fascism upon the work of such artists and art critics as Ardengo Soffici Mario Sironi Valentine de Saint Point and Waldemar George the theories of modernist urbanism developed by Georges Valois's Faisceau and official sponsorship of painting and the decorative arts in Mussolini's Italy and in Vichy France The contributors to this volume include Walter Adamson Matthew Affron Mark Antliff Emily Braun Michèle Cone Emilio Gentile Nancy Locke and Marla Stone **Rethinking the Nature of Fascism** António Costa Pinto, 2010-11-17 Many of the foremost experts in the study of European fascism unite to provide a contemporary analysis of the theories and historiography of fascism Essays discuss the most recent debates on the subject and how changes in the social sciences over the past forty years have impacted on the study of fascism from various perspectives *Fascism and Neofascism* E. Weitz, A. Fenner, 2016-09-27 The dramatic transformations of the 1990s the end of the Cold War the establishment of political liberties and market economies in Eastern Europe German unification quickly led commentators to proclaim the end of all ideologies and the complete triumph of liberal capitalism Just as quickly however right wing extremism began a surge in Europe that has not significantly abated to this day *Fascism and Neofascism* is a collection of essays that is distinctive in two important ways First unlike most volumes which cover either historical fascism or the recent radical right *Fascism and Neofascism* spans both periods Secondly this volume also aims to bring newer modes of inquiry rooted in cultural studies into dialogue with more traditional ways of viewing fascism The editors' approach is deliberately interdisciplinary even eclectic *The Aesthetics of Japanese Fascism* Alan Tansman, 2009 The range of Alan Tansman's coverage is truly prodigious and diverse from the most obscurantist cultural analysis through mawkish sentimentality and orchestrated nostalgia for the medium past His scholarship is impeccable he knows the relevant secondary literature and has absorbed an impressively wide ranging metacritical literature which he has used with great originality and authority to untangle the knotted relationship between aesthetic modernism and fascism He reads difficult texts brilliantly with seeming

and enviable effortlessness and his translations are a joy to read Harry Harootyan University of Chicago Alan Tansman opens up a new apprehension of the fantastic possibilities of these works through his attention to the senses He is as much attuned to the specifically rhythmic and tonal dimensions of writing as he is to its visual possibilities And he has the capacity to evoke these varied sensorial domains in his own re writings which in their refusal to give up on beauty critically recapitulate the very dilemma that his object texts stage the dilemma of beauty within capitalist modernity and its complicity with an aesthetics of unification that often presages violence Marilyn Ivy Columbia University

Modernism and Fascism R. Griffin, 2007-05-22 Intellectual debates surrounding modernity modernism and fascism continue to be active and hotly contested In this ambitious book renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena

Aesthetic Modernism and Masculinity in Fascist Italy John Champagne, 2013 Aesthetic Modernism and Masculinity in Fascist Italy is an interdisciplinary historical re reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era Champagne seeks to evaluate how the aesthetic analysis of the artifacts explored offer a more sophisticated and nuanced understanding of what world politics is what is at stake when something like masculinity is rendered as being an element of world politics and how such an understanding differs from more orthodox cultural analyses common to international relations

Fascism's Return Richard Joseph Golsan, 1998-01-01 The past fifteen years have witnessed the renewed presence of fascism in European political and cultural life In addition there have been scandals surrounding the fascist pasts of numerous renowned intellectuals including Martin Heidegger Paul de Man and Maurice Blanchot In *Fascism's Return* eleven leading American and European scholars examine the resurgence of fascism from many angles providing an essential and timely view of this troubling moment in European political cultural and intellectual history Intellectual and public scandals surrounding the fascist past including the highly publicized Barbie and Touvier trials in France are addressed Other writers focus on controversial efforts to revise the historical representation of fascism in Germany and France The reemergence of the new fascist movements and ideologies in various European nations is also examined A final essay considers the controversial U S support during the 1980s of Central American dictatorships As editor Richard J Golsan notes the essays in this volume illustrate a multitude of ways in which fascism continues to make its presence felt in western democratic societies erupting with disturbing frequency as a return of the repressed in judicial and artistic scandals as well as in historical critical and political debates

The Cambridge History of Literary Criticism: Volume 9, Twentieth-Century Historical, Philosophical and Psychological Perspectives Christa Knellwolf, Christopher Norris, Jessica Osborn, 1989 This ninth volume in *The Cambridge History of Literary Criticism* presents a wide ranging survey of developments in literary criticism and theory during the last century Drawing on the combined expertise of a large team of specialist scholars it offers an

authoritative account of the various movements of thought that have made the late twentieth century such a richly productive period in the history of criticism. The aim has been to cover developments which have had greatest impact on the academic study of literature along with background chapters that place those movements in a broader intellectual, national and socio-cultural perspective. In comparison with Volumes Seven and Eight also devoted to twentieth-century developments, there is marked emphasis on the rethinking of historical and philosophical approaches which have emerged especially during the past two decades as among the most challenging areas of debate.

The Origins of Fascist Ideology 1918-1925 Emilio Gentile, 2013-10-18. This is the first detailed and definitive study of the development and initial success of fascism as it originated in Italy right after the First World War.

Filippo Tommaso Marinetti Ernest Ialongo, 2015-03-06. Filippo Tommaso Marinetti, *The Artist and His Politics*, explores the politics of the leader of the Futurist art movement. Emerging in Italy in 1909, Futurism sought to propel Italy into the modern world and is famously known for outlandish claims to want to destroy museums and libraries in order to speed this transition. Futurism, however, also had a much darker political side. It glorified war as the solution to many of Italy's ills and was closely tied to the Fascist Regime. In this book, Ialongo focuses on Marinetti as the chief determinant of Futurist politics and explores how a seemingly revolutionary art movement at one point having some support among revolutionary left-wing movements in Italy could eventually become so intimately tied to the repressive Fascist regime. Ialongo traces Marinetti's politics from before the foundation of Futurism through the Great War and then throughout the twenty-year Fascist dictatorship, using a wide range of published and unpublished sources. Futurist politics are presented within the wider context of developments in Italy and Europe, and Ialongo further highlights how Marinetti's political choices influenced the art of his movement.

Fascist Modernities Ruth Ben-Ghiat, 2004-03. This cultural history of Mussolini's dictatorship discusses the meanings of modernity in interwar Italy. The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European crisis as well as long-standing problems of the national past.

Baroque Fictions Margaret Elizabeth Colvin, 2005. This volume is the first in-depth study of the French novelist Marguerite Yourcenar's fiction to contend that the author's texts exhibit in unexpected ways numerous characteristics of the neobaroque. This subversive postmodern aesthetic privileges extravagant artistic play, flux, and heterogeneity. In demonstrating the affinity of Yourcenar's texts with the neobaroque, the author of this study casts doubt on their presumed transparency and stability, qualities associated with the French neoclassical tradition of the past century, where the Yourcenarian oeuvre is most often placed. Yourcenar's election to the prestigious tradition-bound French Academy in 1981, as its first female immortal, cemented her already well-established niche in the twentieth-century French literary pantheon. A self-taught classicist, historian, and modern-day French moralist, Yourcenar has been praised for her polished classical style and analyzed for her use of myth and universal themes. While those factors at first seem to justify amply the neoclassical label by which Yourcenar is most widely recognized, this study's close reading of four of her fictions

reveals instead the texts opacity and subversive resistance to closure their rejection of stable interpretations and their deconstruction of postmodern Grand Narratives Theirs is a neobaroque logic which stresses the absence of theoretical assurances and the limitations of reason The coincidence of the new millennium which in so many ways reflects Yourcenar's disquieting vision and her centenary in 2003 affords not so much an excuse to reject the author's neoclassical label but rather the obligation to reassess it in light of contemporary discourses This study will be of interest to students of twentieth century French fiction and comparative literature especially that of the latter half of the twentieth century

The Historic Imaginary Claudio Fogu, 2003-01-01 Focusing on both ritual and mass visual representations of history in 1920s and 1930s Italy *The Historic Imaginary* unveils how Italian Fascism sought to institutionalize a modernist culture of history The study takes a new historicist and microhistorical approach to cultural intellectual history integrating theoretical tools of analysis acquired from visual cultural studies art history linguistics and reception theory in a sophisticated examination of visual modes of historical representation from commemorations to monuments to exhibitions and mass media spanning the entire period of the Italian fascist regime Claudio Fogu argues that the fascist historic imaginary was intellectually rooted in the actualist philosophy of history elaborated by Giovanni Gentile culturally grounded in Latin Catholic rhetorical codes and aimed at overcoming both Marxist and liberal conceptions of the relationship between historical agency representation and consciousness The book further proposes that this modernist vision of history was a core element of fascist ideology encapsulated by the famous Mussolinian motto that fascism makes history rather than writing it and that its institutionalization constituted a key point of intersection between the fascist aesthetization and sacralization of politics The author finally claims that his study of fascist historic culture opens the way to an understanding and re evaluation of the historical relationship between the modernist critique of historical consciousness and the rise of post modernist forms of temporality

Mussolini's Rome B. Painter, 2016-01-13 In 1922 the Fascist March on Rome brought Benito Mussolini to power He promised Italians that his fascist revolution would unite them as never before and make Italy a strong and respected nation internationally In the next two decades Mussolini set about rebuilding the city of Rome as the site and symbol of the new fascist Italy Through an ambitious program of demolition and construction he sought to make Rome a modern capital of a nation and an empire worthy of Rome's imperial past Building the new Rome put people to work liberated ancient monuments cleared slums produced new cities for education sports and cinema produced wide new streets and provided the regime with a setting to showcase fascism's dynamism power and greatness Mussolini's Rome thus embodied the movement the man and the myth that made up fascist Italy

Images of the Street Nicholas Fyfe, 2006-05-11 *Images of the Street* captures the vitality excitements and tensions of the street Using examples from the U K India Australia and North America the contributors draw on research in cultural geography sociology cultural studies and planning to explore the making and meaning of urban space Among the themes examined are 1 the way streetscapes are shaped by interplay

between politics planning and local political economy 2 social differences of individuals experiences of the street 3 how social identities are shaped and represented in fiction and film 4 the meaning and significance of streets as settings to play out social practices 5 how social life is regulated on the street formerly by police and indirectly through architecture and urban design

Walter Benjamin and the Aesthetics of Power Lutz Peter Koepnick, 1999-01-01 Walter Benjamin and the Aesthetics of Power explores Walter Benjamin's seminal writings on the relationship between mass culture and fascism. The book offers a nuanced reading of Benjamin's widely influential critique of aesthetic politics while it contributes to current debates about the cultural projects of Nazi Germany, the changing role of popular culture in the twentieth century, and the way in which Nazi aesthetics have persisted into the present. Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin's work from the early 1920s to his death in 1940. Pushing Benjamin's fragmentary remarks to a logical conclusion, Koepnick sheds light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion. Koepnick then examines to what extent Benjamin's analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin's aestheticization thesis can help conceptualize cultural politics today. Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies, he argues throughout that it is in Benjamin's emphatic insistence on experience that we may find the relevance of his reflections today. *Walter Benjamin and the Aesthetics of Power* is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture's uneasy relationship to Nazi culture.

Beyond the Fascist Century Constantin Iordachi, Aristotle Kallis, 2020-11-11 This book evaluates the current and future state of fascism studies, reflecting on the first hundred years of fascism and looking ahead to a new era in which fascism studies increasingly faces fresh questions concerning its relevance and the potential reappearance of fascism. This wide-ranging work celebrates Roger Griffin's contributions to fascism studies in conceptual and definitional terms but also in advancing our understanding of fascism, which have informed related research in a number of fields and directions since the 1990s. Bringing together three generations of fascism scholars, the book offers a combination of broad conceptual essays and contributions focusing on particular themes and facets of fascism. The book features chapters which, although diverse in their approaches, explore Griffin's work while also engaging critically with other schools of thought. As such, it identifies new avenues of research in fascism studies, placing Griffin's work within the context of new and emerging voices in the field.

The Cambridge Companion to Ezra Pound Ira B. Nadel, 1999-02-11 This Companion contains fifteen chapters by leading international scholars who together reflect diverse but complementary approaches to the study of Ezra Pound's poetry and prose. They consider the poetics, foreign influences, economics, politics, and publication history of Pound's entire corpus and reveal his importance in developing some of the key movements in twentieth-century poetry. The book also situates Pound's work in the context of Modernism, illustrating his

influence on contemporaries like T S Eliot and James Joyce Taken together the chapters offer a sustained examination of one of the most versatile influential and certainly controversial poets of the modern period

Encyclopedia of Italian Literary Studies Gaetana Marrone, Paolo Puppa, 2006-12-26 The Encyclopedia of Italian Literary Studies is a two volume reference book containing some 600 entries on all aspects of Italian literary culture It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field The Encyclopedia is distinguished by substantial articles on critics themes genres schools historical surveys and other topics related to the overall subject of Italian literary studies The Encyclopedia also includes writers and subjects of contemporary interest such as those relating to journalism film media children s literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars

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