

FASCIST

M O D E R N I S M

Aesthetics,

Politics,

and the

Avant-Garde

A N D R E W H E W I T T

Fascist Modernism Aesthetics Politics And The Avant Garde

SA Dillow



Fascist Modernism Aesthetics Politics And The Avant Garde:

Fascist Modernism Andrew Hewitt, 1993 Using the literary work of Filippo Tommaso Marinetti the founder of the Italian Futurist movement and an early associate of Mussolini the author explores the point of contact between a progressive aesthetic practice and a reactionary political ideology

Fascist Modernism Andrew Hewitt, 1993 Modernism and the Avant-garde Body in Spain and Italy Nicolas Fernandez-Medina, Maria Truglio, 2016-03-22 This interdisciplinary volume interrogates bodily thinking in avant garde texts from Spain and Italy during the early twentieth century and their relevance to larger modernist preoccupations with corporeality It examines the innovative ways Spanish and Italian avant gardists explored the body as a locus for various aesthetic and sociopolitical considerations and practices In reimagining the nexus points where the embodied self and world intersect the texts surveyed in this book not only shed light on issues such as authority desire fetishism gender patriarchy politics religion sexuality subjectivity violence and war during a period of unprecedented change but also explore the complexities of aesthetic and epistemic rupture and continuity within Spanish and Italian modernisms Building on contemporary scholarship in Modernist Studies and avant garde criticism this volume brings to light numerous cross cultural touch points between Spain and Italy and challenges the center periphery frameworks of European cultural modernism In linking disciplines genres isms and geographical spheres the book provides new lenses through which to explore the narratives of modernist corporeality Each contribution centers around the question of the body as it was actively being debated through the medium of poetic literary and artistic exchange exploring the body in its materiality and form in its sociopolitical representation relation to Self cultural formation spatiality desires objectification commercialization and aesthetic functions This comparative approach to Spanish and Italian avant gardism offers readers an expanded view of the intersections of body and text broadening the conversation in the larger fields of cultural modernism European Avant garde Studies and Comparative Literature

Fascism: Fascism and culture Roger Griffin, Matthew Feldman, 2004 The nature of fascism has been hotly contested by scholars since the term was first coined by Mussolini in 1919 However for the first time since Italian fascism appeared there is now a significant degree of consensus amongst scholars about how to approach the generic term namely as a revolutionary form of ultra nationalism Seen from this perspective all forms of fascism have three common features anticonservatism a myth of ethnic or national renewal and a conception of a nation in crisis This collection includes articles that show this new consensus which is inevitably contested as well as making available material which relates to aspects of fascism independently of any sort of consensus and also covering fascism of the inter and post war periods This is a comprehensive selection of texts reflecting both the extreme multi faceted nature of fascism as a phenomenon and the extraordinary divergence of interpretations of fascism

Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements Aleš Erjavec, 2015-05-08 This collection examines key aesthetic avant garde art movements of the twentieth century and their relationships with revolutionary

politics The contributors distinguish aesthetic avant gardes whose artists aim to transform society and the ways of sensing the world through political means from the artistic avant gardes which focus on transforming representation Following the work of philosophers such as Friedrich Schiller and Jacques Rancière the contributors argue that the aesthetic is inherently political and that aesthetic avant garde art is essential for political revolution In addition to analyzing Russian constructivism surrealism and Situationist International the contributors examine Italian futurism's model of integrating art with politics and life the murals of revolutionary Mexico and Nicaragua 1960s American art and the Slovenian art collective NSK's construction of a fictional political state in the 1990s *Aesthetic Revolutions and Twentieth Century Avant Garde Movements* traces the common foundations and goals shared by these disparate arts communities and shows how their art worked towards effecting political and social change Contributors John E Bowlt Sascha Bru David Craven Ale Erjavec Tyrus Miller Raymond Spiteri Miško Urošević *Democracy, Law and the Modernist Avant-Gardes* Sascha Bru, 2009-10-20 This is the first book to look at the ties between European modernism and democracy in a cross cultural manner Focusing on the continental avant gardes of the nineteenth and twentieth centuries Sascha Bru's original and provocative book fundamentally revises our understanding of modernism's cultural and political history Bru brings together a wide range of European experimental writers and provides detailed analyses of Italian futurist F T Marinetti German Dadaist Richard Huelsenbeck and Belgian expressionist Paul van Ostaïen Bru locates these writers within their exceptional democratic context and demonstrates how the modernist avant garde during the First World War and the upheavals that followed found itself caught up in a series of states of exception In such states legal democratic institutions were bracketed and set aside and literature as an autonomous realm was temporarily suspended Faced with extreme forms of politicisation avant gardists throughout Europe tried to safeguard literature's autonomy in a variety of ways These included turning politics and law into genuinely artistic materials and producing a repertoire of alternatives to existent frameworks of democracy Against assertions that anti art avant garde gestures were meant to overcome art's autonomy and approximate the condition of politics Bru shows that European avant gardists may well have been one of the staunchest defenders of art's sovereignty in modern times Key Features Facilitates dialogue between Anglo American and European modernist studies Presents new interpretations of Berlin Dada futurism and expressionism and brings an innovative historical framework with which to analyse continental modernism Provides an original perspective on modernist writing and theory during the first decades of the twentieth century Offers in the introductory chapter a survey of ways in which to relate experimental writing to politics *Literature, Politics, and the English Avant-Garde* Paul Peppis, 2000-02-10 Accounts of the historical avant garde and of high modernism often celebrate the former for its revolutionary aesthetics or denigrate the latter for its proto fascist politics In *Literature Politics and the English Avant Garde* Paul Peppis shows how neither interpretation explains the writings of avant gardists in early twentieth century England Peppis reads texts by writers such as Ford Madox Ford Wyndham Lewis Dora Marsden and Ezra Pound

alongside English political discourse between the death of Victoria and the end of the Great War He traces the impact of nation and empire on the avant garde arguing that Vorticism England's foremost avant garde movement used nationalism to advance literature and avant garde literature to advance empire Peppis's study demonstrates that these ambitions were enabled by a period conception of nationality as an essence and construct By recovering these neglected aspects of avant garde politics Peppis's book opens important avenues for assessing modernist politics after the war

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

Between the Avant-garde and Fascist Modernism, 2007

Fascism and Neofascism E. Weitz, A. Fenner, 2016-09-27 The dramatic transformations of the 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

Out of Ashes Konrad H. Jarausch, 2016-08-30 A sweeping history of twentieth century Europe that examines its unprecedented destruction and abiding promise A sweeping history of twentieth century Europe *Out of Ashes* tells the story of an era of unparalleled violence and barbarity yet also of humanity prosperity and promise Konrad Jarausch describes how the European nations emerged from the nineteenth century with high hopes for continued material progress and proud of their imperial command over the globe only to become embroiled in the bloodshed

of World War I which brought an end to their optimism and gave rise to competing democratic communist and fascist ideologies He shows how the 1920s witnessed renewed hope and a flourishing of modernist art and literature but how the decade ended in economic collapse and gave rise to a second more devastating world war and genocide on an unprecedented scale Jarausch further explores how Western Europe surprisingly recovered due to American help and political integration Finally he examines how the Cold War pushed the divided continent to the brink of nuclear annihilation and how the unforeseen triumph of liberal capitalism came to be threatened by Islamic fundamentalism global economic crisis and an uncertain future A gripping narrative *Out of Ashes* explores the paradox of the European encounter with modernity in the twentieth century shedding new light on why it led to cataclysm inhumanity and self destruction but also social justice democracy and peace

The Aesthetics of Hate Sandrine Sanos,2012-10-24 *The Aesthetics of Hate* examines the writings of a motley collection of interwar far right intellectuals showing that they defined Frenchness in racial gendered and sexual terms A broad ambitious cultural and intellectual history the book offers a provocative reinterpretation of a topic that has long been the subject of controversy In works infused with rhetorics of abjection disgust and dissolution such writers as Maulnier Brasillach Celine and Blanchot imagined the nation through figures deemed illegitimate or inferior Jews colonial subjects homosexuals women Sanos argues that these intellectuals offered an aesthetics of hate reinventing a language of far right nationalism by appealing to the realm of beauty and the sublime for political solutions By acknowledging the constitutive relationship of antisemitism and colonial racism at the heart of these canonical writers nationalism this book makes us rethink how aesthetics and politics function how race is imagined and defined how gender structured far right thought and how we conceive of French intellectualism and fascism

Re-viewing Fascism Jacqueline Reich,Piero Garofalo,2002-05-07 When Benito Mussolini proclaimed that Cinema is the strongest weapon he was telling only half the story In reality very few feature films during the Fascist period can be labeled as propaganda Re-viewing Fascism considers the many films that failed as weapons in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture The volume also examines the connection between cinema of the Fascist period and neorealism ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history The postwar directors Luchino Visconti Roberto Rossellini and Vittorio de Sica all had important roots in the Fascist era as did the Venice Film Festival While government censorship loomed over Italian filmmaking it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian cinema Fascist culture and society

Terrorism and Modern Literature Alex Houen,2002-09-12 Is terrorism violence essentially symbolic Does it impact on culture primarily through the media What kinds of performative effect do the various discourses surrounding terrorism have Such questions have not only become increasingly important in terrorism

studies they have also been concerns for many literary writers This book is the first extensive study of modern literature's engagement with terrorism Ranging from the 1880s to the 1980s the terrorism examined is as diverse as the literary writings on it chapters include discussions of Joseph Conrad's novels on Anarchism and Russian Nihilism Wyndham Lewis's avant garde responses to Syndicalism and the militant Suffragettes Ezra Pound's poetic entanglement with Segregationist violence Walter Abish's fictions about West German urban guerrillas and Seamus Heaney's and Ciaran Carson's poems on the Troubles in Northern Ireland In each instance Alex Houen explores how the literary writer figures clashes or collusions between terrorist violence and discursive performativity What is revealed is that writing on terrorism has frequently involved refiguring the force of literature itself In terrorism studies the cultural impact of terrorism has often been accounted for with rigid structural theories of its discursive roots But what about the performative effects of violence on discourse Addressing the issue of this mutual contagion *Terrorism and Modern Literature* shows that the mediation and effects of terrorism have been historically variable Referring to a variety of sources in addition to the literature newspaper and journal articles legislation letters manifestos the book shows how terrorism and the literature on it have been embroiled in wider cultural fields The result is not just a timely intervention in debates about terrorism's performativity Drawing on literary critical theory and philosophy it is also a major contribution to debates about the historical and political dimensions of modernist and postmodernist literary practices

T.E. Hulme and the Question of Modernism Andrzej Gasiorek, 2016-03-23 Though only 34 years old at the time of his death in 1917 T E Hulme had already taken his place at the center of pre war London's advanced intellectual circles His work as poet critic philosopher aesthetician and political theorist helped define several major aesthetic and political movements including imagism and Vorticism Despite his influence however the man T S Eliot described as classical reactionary and revolutionary has until very recently been neglected by scholars and T E Hulme and the Question of Modernism is the first essay collection to offer an in depth exploration of Hulme's thought While each essay highlights a different aspect of Hulme's work on the overlapping discourses of aesthetics politics and philosophy taken together they demonstrate a shared belief in Hulme's decisive importance to the emergence of modernism and to the many categories that still govern our thinking about it In addition to the editors contributors include Todd Avery Rebecca Beasley C D Blanton Helen Carr Paul Edwards Lee Garver Jesse Matz Alan Munton and Andrew Thacker

Politics of the Visible Robin Pickering-Iazzi, 1997 Challenges assumptions about Italian women writers under fascism In fascist Italy between the wars a woman was generally an exemplary wife and mother or else The or else mostly forgotten or overlooked in accounts of femininity under fascism is what concerns Robin Pickering Iazzi Reading works by women of the period Pickering Iazzi shows how they refuted stereotypes that were imposed on them by the fascist regime and continue to be accepted and perpetuated into our day The writers Pickering Iazzi considers comprise both the popular and the critically acclaimed including the illustrious Grazia Deledda winner of the Nobel Prize for Literature in 1926 Ada Negri Sibilla Aleramo Alba De Cespedes Paola

Drigo Maria Goretti and Antonia Pozzi She situates their work short stories romance novels autobiographies neorealist novels poetry and avant garde writings not only within the context of fascist discourse but also within that of intellectuals and artists who did not keep to the fascist line In each case Pickering Iazzi examines specific issues of gender and genre notions of women and the nation rural life the metropolis technology consumer culture and modern forms of femininity and masculinity

Topographies of Japanese Modernism Seiji M. Lippit, 2002 What happens when a critique of modernity a revolt against the traditions of the Western world is situated within a non European context where the concept of the modern has been inevitably tied to the image of the West Seiji M Lippit offers the first comprehensive study in English of Japanese modernist fiction of the 1920s and 1930s Through close readings of four leading figures of this movement Akutagawa Yokomitsu Kawabata and Hayashi Lippit aims to establish a theoretical and historical framework for the analysis of Japanese modernism The 1920s and 1930s witnessed a general sense of crisis surrounding the institution of literature marked by both the radical politicization of literary practice and the explosion of new forms of cultural production represented by mass culture Against this backdrop this study traces the heterogeneous literary topographies of modernist writings Through an engagement with questions of representation subjectivity and ideology it situates the disintegration of literary form in these texts within the writers exploration of the fluid borderlines of Japanese modernity

Renegotiating French Identity Jane F. Fulcher, 2018 In *Renegotiating French Identity* Jane Fulcher addresses the question of cultural resistance to the German occupation and Vichy regime during the Second World War Nazi Germany famously stressed music as a marker of national identity and cultural achievement but so too did Vichy From the opera to the symphony music did not only serve the interests of Vichy and German propaganda it also helped to reveal the motives behind them and to awaken resistance among those growing disillusioned by the regime Using unexplored Resistance documents from both the clandestine press and the French National Archives Fulcher looks at the responses of specific artists and their means of resistance addressing in turn Pierre Schaeffer Arthur Honegger Francis Poulenc and Olivier Messiaen among others This book investigates the role that music played in fostering a profound awareness of the cultural and political differences between conflicting French ideological positions as criticism of Vichy and its policies mounted

Modernism's Other Work Lisa Siraganian, 2015 *Modernism's Other Work* challenges our view of relationships between aesthetic autonomy and the world of daily life a conjuncture that Lisa Siraganian demonstrates has often been misunderstood in critical studies of modernism Connecting poetry to the visual arts and politics the author provides new ways to think about modernist art's relationship

Literary Modernism and Beyond Richard Lehan, 2012-01-09 Early modernists turned to theories of consciousness and aestheticism to combat what they saw as the hostility of naturalism and to find new ways of thinking about reality This consciousness took various forms including a Jamesian sense of moral ambiguity Proustian time spots and Bergsonian intuition but the Nietzschean theory that reality depends on perception connected them all This modernist movement reached a distinguished level of achievement with

novelists Thomas Mann Marcel Proust and James Joyce but a succession of counterinfluences transformed it after World War II when elitism and a desire for a homogeneous culture gave way to diversity and elements of mass culture In *Literary Modernism and Beyond* Richard Lehan tracks the evolution of the movement from its emergence in the late nineteenth century to its recent incarnations In this wide ranging study Lehan demonstrates how and why the originary vision of modernism changed radically after it gained prominence With critical discussions on a wide variety of major modernist writers intellectuals and artists and their works including Virginia Woolf Gertrude Stein T S Eliot Wallace Stevens Andre Gide Franz Kafka Zora Neale Hurston Ian Fleming and J K Rowling Lehan examines the large scale changes that came as critical authority moved from one generation to another Both popular culture and literary criticism especially critical theory acted as key agents of change and structuralism poststructuralism and concerns with gender and race also greatly influenced the movement Along with a process of decline and a nihilism that emerged from the modernist movement these changes created a new literary reality and with it a new textuality *Literary Modernism and Beyond* treats modernism s major innovations of myth symbol and structure not as individual pieces but as interrelated contributions to a historical process the product of three generations of transformations Lehan s analysis provides a more complete understanding than ever before of the movement itself

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