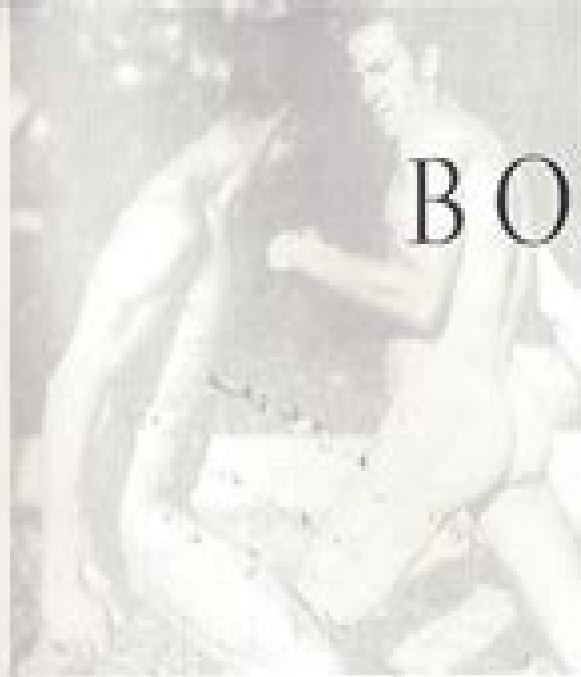




BODY ASCENDANT

Modernism

and the

Physical

Imperative



Harold B. Segel

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& Gertie Dignity

Series Editors

Body Ascendant Modernism And The Physical Imperative

Jed Rasula



Body Ascendant Modernism And The Physical Imperative:

Body Ascendant Harold B. Segel, 1998 The revival of the Olympic Games in 1896 was just one result of the unparalleled interest in physical culture that consumed Europe and America in the late 19th and early 20th centuries Author Harold Segel shows that this obsession with physical culture resonated widely through the modernist movement and he traces its profound influence on the arts in the early 20th century Illustrated **Race, Manhood, and Modernism in America** Mark Whalan, 2007 Narrative gender and history in Winesburg Ohio Sherwood Anderson and primitivism Double dealing in the South Waldo Frank Sherwood Anderson Jean Toomer and the ethnography of region Things are so immediate in Georgia articulating the South in Cane Cane body technologies and genealogy Cane audience and form *Mass Performance* Kimberly Jannarone, 2025-08-20 Mass Performance Systems and Citizens examines mass performance systems from the first major festival of the French Revolution through the democratic and socialist movements of the nationalizing nineteenth and twentieth centuries in Europe to totalitarian communist and socialist regimes in the twentieth century ending with contemporary North Korea While other scholars have studied specific mass performances this study synthesizes the phenomenon across centuries and countries focusing on its systemization Modern nations defining or redefining their identities not only organized mass performances but also planned to make those performances a permanent component of nationhood Kimberly Jannarone reveals that mass performance systems including synchronized gymnastics to choreographed rallies encapsulate ideals and debates within emerging nations about the relationship of citizens to each other and to their leaders playing a generative and reflective role in the culture and politics of the modern era Mass Performance analyzes the specifics of performance choreography and design the organizational planning and thinking behind the systems the material circumstances of each system s emergence and the broader intellectual milieu in which they developed Although not a comprehensive study of such events Jannarone s analysis of the selected mass performance systems yields new theoretical perspectives on these phenomena a central focus of her study being how political leaders find ways to create a physically coordinated mass body politic even during times of hardship and war By interpreting and historicizing mass assemblies of bodies this study analyzes the choreographies and organizations that brought thousands of people together as an ensemble and kept them together in meaning making motion Expressionism and Modernism in the American Theatre Julia A. Walker, 2005-06-30 Although often dismissed as a minor offshoot of the better known German movement expressionism on the American stage represents a critical phase in the development of American dramatic modernism Situating expressionism within the context of early twentieth century American culture Walker demonstrates how playwrights who wrote in this mode were responding both to new communications technologies and to the perceived threat they posed to the embodied act of meaning At a time when mute bodies gesticulated on the silver screen ghostly voices emanated from tin horns and inked words stamped out the personality of the hand that composed them expressionist playwrights began to represent these new

cultural experiences by disarticulating the theatrical languages of bodies voices and words In doing so they not only innovated a new dramatic form but redefined playwriting from a theatrical craft to a literary art form heralding the birth of American dramatic modernism

These Days of Large Things Michael Tavel Clarke, 2009-12-18 The United States at the turn of the twentieth century cultivated a passion for big It witnessed the emergence of large scale corporate capitalism the beginnings of American imperialism on a global stage record level immigration a rapid expansion of cities and colossal events and structures like world s fairs amusement parks department stores and skyscrapers Size began to play a key role in American identity During this period bigness signaled American progress These Days of Large Things explores the centrality of size to American culture and national identity and the preoccupation with physical stature that pervaded American thought Clarke examines the role that body size played in racial theory and the ways in which economic changes in the nation generated conflicting attitudes toward growth and bigness Finally Clarke investigates the relationship between stature and gender These Days of Large Things brings together a remarkable range of cultural material including scientific studies photographs novels cartoons architecture and film As a general cultural and intellectual history of the period this work will be of interest to students and scholars in American studies U S history American literature and gender studies Michael Tavel Clarke is Assistant Professor of English at the University of Calgary Cover photograph New York from Its Pinnacles Alvin Langdon Coburn 1912 Courtesy of the George Eastman House A fascinating study of the American preoccupation with physical size this book charts new paths in the history of science culture and the body A must read for anyone puzzling over why Americans today love hulking SUVs McMansions and outsized masculine bodies Lois Banner University of Southern California From the Gilded Age through the Twenties Clarke shows a nation state obsessed with sheer size ranging from the mammoth labor union to the Giant Incorporated Body of the monopoly trust These Days of Large Things links the towering Gibson Girl with the skyscraper the pediatric regimen with stereotypes of the Jew Spanning anthropology medicine architecture business and labor history Clarke provides the full anatomy of imperial America and offers a model of cultural studies at its very best Cecelia Tichi Vanderbilt University

Stage Fright Martin Puchner, 2003-04-01 Grounded equally in discussions of theater history literary genre and theory Martin Puchner s Stage Fright Modernism Anti Theatricality and Drama explores the conflict between avant garde theater and modernism While the avant garde celebrated all things theatrical a dominant strain of modernism tended to define itself against the theater valuing lyric poetry and the novel instead Defenders of the theater dismiss modernism s aversion to the stage and its mimicking actors as one more form of the old anti theatrical prejudice But Puchner shows that modernism s ambivalence about the theater was shared even by playwrights and directors and thus was a productive force responsible for some of the greatest achievements in dramatic literature and theater A reaction to the aggressive theatricality of Wagner and his followers the modernist backlash against the theater led to the peculiar genre of the closet drama a theatrical piece intended to be read rather than staged whose long

overlooked significance Puchner traces from the theatrical texts of Mallarmé and Stein to the dramatic Circe chapter of Joyce's *Ulysses*. At times then the anti-theatrical impulse leads to a withdrawal from the theater. At other times however it returns to the stage when Yeats blends lyric poetry with Japanese Noh dancers when Brecht controls the stage with novelistic techniques and when Beckett buries his actors in barrels and behind obsessive stage directions. The modernist theater thus owes much to the closet drama whose literary strategies it blends with a new *mise en scène*. While offering an alternative history of modernist theater and literature Puchner also provides a new account of the contradictory forces within modernism.

Extravagant Postcolonialism Brian T. May, 2014-11-03 Brian T. May argues that contrary to widely held assumptions of postcolonial literary criticism a distinctive subset of postcolonial novels significantly values and scrupulously explores a healthy individuality. These extravagant postcolonial works focus less on collective social reality than on the intimate subjectivity of their characters. Their authors, most of whom received some portion of a canonical western education, do not subordinate the ambitions of their fiction to explicit political causes so much as create a cosmopolitan rhetorical focus suitable to their western educated, western trained audiences. May pursues this argument by scrutinizing novels composed during the thirty-year postindependence postcolonial era of Anglophone fiction, a period that began with the Nigerian Chinua Achebe's *Things Fall Apart* and that ended many would say with the Ayatollah Khomeini's 1989 publication of the Rushdie Fatwa. May contends that the postcolonial authors under consideration, Naipaul, Rushdie, Achebe, Rhys, Gordimer, and Coetzee, inherited modernism and refashioned it. His account of their work demonstrates how it reflects and transfigures modernists such as Conrad, Eliot, Yeats, Proust, Joyce, and Beckett. Tracing the influence of humanistic values and charting the ethical and aesthetic significance of individualism, May demonstrates that these works of extravagant postcolonialism represent less a departure from than a continuation and evolution of modernism.

History of a Shiver Jed Rasula, 2016 A sweeping cultural history that draws on music, literature, painting, and film, *History of a Shiver* uncovers how art pioneered in the 19th century provided the foundation for modernist aesthetics.

Morbidities and "The Concept of the New Literature" Nicolás Fernández-Medina, 2024-10-15 Ramón Gómez de la Serna, 1888-1963, was one of Spain's most gifted avant-gardists. Oftentimes remembered as the inventor of the *greguería*, a type of witty and humorous epigram that recasts the commonplace and absurdities of everyday reality, he was a prolific writer and published dozens of novels, essays, short stories, articles, editorials, and biographies throughout his life. Two of his major works, the autobiography *Morbidities* (1908) and the manifesto *The Concept of the New Literature* (1909), belong to his earliest period of experimentation. These two early works are of singular importance not only in understanding his development as an avant-gardist but also in analyzing Spanish literature within the broader framework of European avant-garde culture. With prescient clarity they highlight many of the aesthetic notions that would revolutionize experimental literature throughout the modernist period. This book offers the first complete English translation of *Morbidities* and *The Concept of the New Literature* and it introduces anglophone readers to some of Gómez de

la Serna's most passionate ideas about modernity and new literature Faster, Higher, Stronger, Comrades! Tim Harte, 2020-07-07 The revival of the Olympic games in 1896 and the subsequent rise of modern athletics prompted a new energetic movement away from more sedentary habits In Russia this ethos soon became a key facet of the Bolsheviks' shared vision for the future In the aftermath of the revolution glorification of exercise persevered pointing the way toward a stronger healthier populace and a vibrant Socialist society With interdisciplinary analysis of literature painting and film Faster Higher Stronger Comrades traces how physical fitness had an even broader impact on culture and ideology in the Soviet Union than previously realized From prerevolutionary writers and painters glorifying popular circus wrestlers to Soviet photographers capturing unprecedented athleticism as a means of satisfying their aesthetic ideals the nation's artists embraced sports in profound inventive ways Though athletics were used for doctrinaire purposes Tim Harte demonstrates that at their core they remained playful joyous physical activities capable of stirring imaginations and transforming everyday realities

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