

Staline Oeuvre Dart Totale

The Total Work of ArtThe Total Work of Art in European ModernismAvant-Garde World CreationL'oeuvre d'art totaleL'oeuvre d'art totale à la naissance des avant-gardesThe Total Work of Art in European ModernismThe Total Work of ArtStaline, oeuvre d'art totale"Art, History and the Senses "The Aesthetics of the Total ArtworkThe Nabis and Intimate ModernismL'oeuvre d'art totale comme horizon de la modernité aspirations à l'oeuvre d'art totale et tentatives dans la seconde moitié du XIXe siècleLe Guide MusicalL'oeuvre d'art totale“L” oeuvre d'art totale comme horizon de la modernitéLes relations musique-théâtreThe Quest for the Gesamtkunstwerk and Richard WagnerMulti-media Compositions from the Middle Ages to the Early Modern PeriodProgrammhefte der Bayreuther FestspieleLe langage intégral David Imhoof David Roberts Abigael van Alst Claudine Amiard-Chevrel Marcella Lista David Roberts Matthew Wilson Smith Boris Grois Gabriel Koureas Anke K. Finger KatherineM. Kuenzli Julian Zugazagoitia (historien d'art).) Jean Galard JULIAN.. ZUGAZAGOITIA Hilda Meldrum Brown Margriet Hoogvliet Hugues Dufour

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for two centuries gesamtkunstwerk the ideal of the total work of art has exerted a powerful influence over artistic discourse and practice spurring new forms of collaboration and provoking debates over the political instrumentalization of art despite its popular conflation with the work of richard wagner gesamtkunstwerk s lineage and legacies extend well beyond german romanticism as this wide ranging collection demonstrates in eleven compact chapters scholars from a variety of disciplines trace the idea s evolution in german speaking europe from its foundations in the early nineteenth century to its manifold articulations and reimaginings in the twentieth century and beyond providing an uncommonly broad perspective on a distinctly modern cultural form

in this groundbreaking book david roberts sets out to demonstrate the centrality of the total work of art to european modernism since the french revolution the total work of art is usually understood as the intention to reunite the arts into the one integrated whole but it is also tied from the beginning to the desire to recover and renew the public function of art the synthesis of the arts in the service of social and cultural regeneration was a particularly german dream which made wagner and nietzsche the other center of aesthetic modernism alongside baudelaire and mallarmé the history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole

epoch from the french revolution to the totalitarian revolutions of the twentieth century the total work of art indicates the need to revisit key assumptions of modernism such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts and cuts across the neat equation of avant gardism with progress and deconstructs the familiar left right divide between revolution and reaction the modern and the antimodern situated at the interface between art religion and politics the total work of art invites us to rethink the relationship between art and religion and art and politics in european modernism in a major departure from the existing literature david roberts argues for twin lineages of the total work a french revolutionary and a german aesthetic which interrelate across the whole epoch of european modernism culminating in the aesthetic and political radicalism of the avant garde movements in response to the crisis of autonomous art and the accelerating political crisis of european societies from the 1890s forward

this book explores the widespread fascination with world creation among early twentieth century artists and examines those trends within the european avant garde the book reflects on what the world looks and feels like before and after world war one and thus also concerns creativity and destruction alike in the context of modernity over the course of three chapters the author focusses on works in which avant garde artists combine and experiment with various arts and media to create alternative narratives of the world s creation these works include three canonized total works of art der weltbaumeister the world s master builder 1920 an illustrated book imagined as an architectural play by the expressionist architect bruno taut the futurist opera Победа над солнцем victory over the sun 1913 by aleksei kruchenykh velimir khlebnikov kazimir malevich and mikhail matiushin and the cubist ballet la création du monde the creation of the world 1923 by blaise cendrars fernand léger darius milhaud and jean börlin providing new readings of these classic works that dive deeply into the avant garde s inter artistic search for new modes of mediation as well as its dialogue with science politics and technology abigael van alst demonstrates how each of these artworks staged a cosmogony an alternative story of the universe s creation which simultaneously experimentally and critically recounted the story of modernity this new book is ideal for researchers and scholars in history of art modernism and comparative literature

cet essai fait le tour d un mouvement artistique mal connu du début du xxe siècle l art total qui a rassemblé kandinsky scriabine marinetti ou schoenberg ces hommes ont voulu un mouvement artistique universel cherchant à transformer l homme et son devenir historique en associant l art et la vie ils ont décloisonné les disciplines artistiques pour libérer l homme et échapper à l histoire

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the total work of art provides a broad survey that incorporates many canonical artists into a single narrative with particular attention to the influence of the total work of art on modern theatre and performance this brief introduction will also be of interest to students in such fields as film studies music history history of art cultural studies and modern european literatures

should sight trump the other four senses when experiencing and evaluating art art history and the senses 1830 to the present questions whether the authority of the visual in visual culture should be deconstructed and focuses on the roles of touch taste smell and sound in the materiality of works of art from the nineteenth century onward notions of synaesthesia and the multi sensorial were important to a series of art movements from symbolism to futurism and installations the essays in this collection evaluate works of art at specific moments in their history and consider how senses other than the visual have or have not affected the works meaning the result is a re evaluation of sensory knowledge and experience in the arts encouraging a new level of engagement with ideas of style and form

in the aesthetics of the total artwork artists curators and scholars from many countries and fields offer new ways of understanding the history and contemporary importance of the idea of the total artwork or gesamtkunstwerk the term gesamtkunstwerk was introduced in the romantic period it describes the desire for and practice of combining various art forms into a whole such as performances that combine text visual arts music dance and architecture richard wagner was one of the early theorists of the concept inspiring many modernist artists yet due to his ideological significance for the third reich the concept has frequently been associated with totalitarianism since the second world war nonetheless artistic practice has continued to incorporate all inclusive tendencies even while avoiding the term total artwork the contributors to this volume challenge us to think again about the total artwork daring to suggest that it is alive and well that it informs current art in ways that are deep meaningful contentious and provocative the essays come from authors steeped in literary culture the world of art philosophy and music theory such diverse perspectives can only stimulate debate in the academy and beyond about the history of the gesamtkunstwerk and open up paths that may be followed in its future

providing a fresh perspective on an important but underappreciated group of late nineteenth century french painters this is the first book to provide an in depth account of the nabis practice of the decorative and its significance for twentieth century modernism over the course of the ten years that define the nabi movement 1890 1900 its principal artists included edouard vuillard pierre bonnard maurice denis paul s sier and paul ranson the author reconstructs the nabis relationship to impressionism mass culture literary symbolism art nouveau wagnerianism and a revolutionary artistic tradition in order to show how their painterly practice emerges out of the pressing questions defining modernism around 1900 she shows that the nabis were engaged nonetheless with issues that are always at stake in accounts of nineteenth century modernist painting issues such as the relationship of high and low art of individual sensibility and collective identity of the public and private spheres the nabis and intimate modernism is a rigorous study of the intellectual and artistic endeavors that inform the nabis decorative domestic paintings in the 1890s and argues for their centrality to painterly modernism the book ends up not only re positioning the nabis to occupy a crucial place in modernism s development from 1860 to 1914 but also challenges that narrative to place more emphasis on notions of decoration totality and interiority

lorsque l humanité était essentiellement unie et proche du divin elle pouvait envisager la réalisation d une œuvre totale et transcendante la construction de la tour de babel reste l exemple mythique de cette aspiration c est l aspiration moderne à accomplir une œuvre d ont la transcendance puisse actualiser l absolu et transformer l homme qu explore cette thèse la réalisation d une œuvre d art totale supposerait la synthèse parfaite des arts ou l approfondissement radical d une forme d art en particulier pour arriver à son dépassement dans la source commune et absolu de l art elle produirait une expérience esthétique proche de l extase où l œuvre et tous les sens du sujet seraient en parfaites fusion et harmonie

cette étude retrace brièvement la genèse de cette aspiration dans l'imaginaire biblique et classique jusqu'à son aboutissement dans l'univers de la cathédrale gothique ensuite l'exploration de la philosophie romantique allemande pose les jalons de l'avènement de la notion théorico pratique de gesamtkunstwerk par laquelle wagner nomme cette quête de la modernité or l'analyse d'œuvres exemplaires de wagner mallarmé rodin et monet met en évidence que chaque tentative est unique et irréductible à une quelconque taxinomie il ressort que par delà des différentes approches disciplines moyens et réalisations chacun des artistes étudiés se heurte à l'impossibilité d'atteindre ce haut idéal avoue ou latent l'œuvre d'art totale ne peut donc être vécue que comme un horizon mouvant car chaque tentative de l'approcher éclaire son impossibilité même cet idéal inatteignable semble inscrit dans le destin de l'humanité depuis la brisure de l'unité essentielle de l'être illustrée par la chute de babel

le thème de la synthèse des arts ou de leur symbiose est au cœur des préoccupations artistiques du xxe siècle elle veut associer plusieurs techniques disciplines ou médias mais aussi englober le spectateur et conduire la fusion de la vie et de l'art ces contributions analysent les diverses formes que peuvent prendre le rêve d'un art total chez nietzsche wagner mallarmé ou encore rodin

lorsque l'humanité était essentiellement unie et proche du divin elle pouvait envisager la réalisation d'une œuvre totale et transcendante la construction de la tour de babel reste l'exemple mythique de cette aspiration c'est l'aspiration moderne à accomplir une œuvre d'art dont la transcendance puisse actualiser l'absolu et transformer l'homme qui explore cette thèse la réalisation d'une œuvre d'art totale supposerait la synthèse parfaite des arts ou l'approfondissement radical d'une forme d'art en particulier pour arriver à son dépassement dans la source commune et absolu de l'art elle produirait une expérience esthétique proche de l'extase ou l'œuvre et tous les sens du sujet seraient en parfaites fusion et harmonie cette étude retrace brièvement la genèse de cette aspiration dans l'imaginaire biblique et classique jusqu'à son aboutissement dans l'univers de la cathédrale gothique ensuite l'exploration de la philosophie romantique allemande pose les jalons de l'avènement de la notion théorico pratique de gesamtkunstwerk par laquelle wagner nomme cette quête de la modernité or l'analyse d'œuvres exemplaires de wagner mallarmé rodin et monet met en évidence que chaque tentative est unique et irréductible à une quelconque taxinomie il ressort que par delà des différentes approches disciplines moyens et réalisations chacun des artistes étudiés se heurte à l'impossibilité d'atteindre ce haut idéal avoue ou latent l'œuvre d'art totale ne peut donc être vécue que comme un horizon mouvant car chaque tentative de l'approcher éclaire son impossibilité même cet idéal inatteignable semble inscrit dans le destin de l'humanité depuis la brisure de l'unité essentielle de l'être illustrée par la chute de babel

sur la scène contemporaine tant théâtrale que musicale s'inventent de nouvelles relations de type dialogique entre la musique et le théâtre celles-ci n'ont rien de fusionnel et ne s'inscrivent pas véritablement dans les genres constitués que sont l'opéra ou la comédie musicale on parle alors de musicalité de la mise en scène ou des textes de théâtralité de la musique et de l'interprétation musicale cet ouvrage s'attache à décrire identifier explorer l'ensemble de ces relations et à en esquisser la généalogie

the gesamtkunstwerk total work of art once a key concept in wagner studies has become problematic this book sheds light on this conundrum by first tracing the development of the concept in the 19th century through selected examples some of which include combinations of different art forms it then focuses on the culmination of the gesamtkunstwerk in wagner's theories and in the practice of his late music dramas of which der ring des nibelungen is the most complete representation finally the book contrasts the view of the ring as a fusion of dramatic text and music with the 20th century trend towards deconstruction in wagnerian productions and the importance of ring against this trend a case is made here for a fresh critical approach and a reconsideration of the nature and basis for the fundamental unity which has hitherto been widely perceived in wagner's ring approaches through leitmotiv alone are no longer acceptable however in conjunction with another principle moment which wagner insisted on combining with motive these can be ingeniously staged and steered to

dramatic ends by means of musical dynamics and expressive devices such as accumulation analysis of the two erda scenes demonstrates how this complex combination of resources acts as a powerful means of fusion of the musical and dramatic elements in the ring and confirms its status as a gesamtkunstwerk

since the introduction of the personal computer multi media has become an important ingredient of modern life yet the combination of different media has a long history in western european culture during the middle ages and early modern period artists from various disciplines collaborated frequently and produced amazingly complex multi media art works the contributions to this volume in the series groningen studies in cultural change take up the challenge to go beyond comparatism in order to study combinations of the arts in the most literal sense of the word and explore the changing attitudes towards the production and perception of multi media art from the middle ages to the early modern period the topics range from the epistemology of word and image combined multi media interior decoration early forms of totaltheater political communication the emotive effects of lutherian poetry and music to the eighteenth century french critics of ut pictura poesis

comment les nouvelles technologies peuvent elles inspirer les artistes d aujourd'hui il ne s agit pas seulement de créer sur de nouveaux supports mais de comprendre l'essence des technologies numériques pour s'en inspirer et bousculer les catégories de ce que nous appelons encore art c'est l'analyse des relations qui existent entre différents langages qui mettra en évidence une nouvelle manière de mêler réel et imaginaire jusqu'à présent nous n'avons considéré que la fusion des langages dans l'opéra le cinéma ou la chanson si elle promet d'élargir le champ expressif elle montre aussi ses limites il nous faut donc imaginer son opposé la fission des langages la confrontation expressive des langages artistiques et technologiques devrait être au coeur d'une révolution culturelle encore à venir les chemins esthétiques qui y mènent restent à défricher en étudiant les modalités qui intensifient les langages une théorie esthétique générale et prospective se dessine

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