
Der Sturm

Metropolis

Handbook of International Futurism

Lothar Schreyer Edition. 3. Theateraufsätze

Dictionary-catalogue of Operas and Operettas which Have Been Performed on the Public Stage

Redwall

Deutsches Wörterbuch

Herwarth Walden and Der Sturm

Back to the Futurists

Collaborative Form

The Getty Research Journal, No 1

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art

Herwarth Walden and DER STURM

A Storm in Europe

Beiträge zur deutschen Mythologie

The Germanic Review

European Romanticism

A Companion to Dada and Surrealism

Der Sturm

German Expressionist Painting

Neues und vollständiges deutsch-englisches Wörterbuch

2014

British Museum

The Bradley Bibliography: Forestry. 1914

Studies

Der Sturm

Der Sturm

Klinger in Der Sturm- Und Drangperiode
Four Metaphors of Modernism
2020
Washington University Studies
Metamorphoses of the Absolute
A German reading book, with notes, selected by E. Oswald
Literary Life in German Expressionism and the Berlin Circles
The Bradley Bibliography: Dendrology. 1911-12
Cubists and Post-impressionism
Still wie der Sturm
Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art
Der Sturm
Der Sturm (La Tempesta)
Lessing Yearbook Index to Volumes I-XX and the Supplements

Der Sturm

Downloaded from music-school.fbny.org by guest

CORTEZ KOBE

Metropolis U of Minnesota Press

In 1909 the Italian poet Filippo Tommaso Marinetti's Founding Manifesto of Futurism was published on the front page of *Le Figaro*. Between 1909 and 1912 the Futurists published over thirty manifestos, celebrating speed and danger, glorifying war and technology, and advocating political and artistic revolution. This collection of essays aims to reassess the

activities of the Italian Futurist movement from an international and interdisciplinary perspective, focusing on its activities and legacies in the field of poetry, painting, sculpture, theatre, cinema, advertising and politics. The essays offer exciting new readings in gender politics, aesthetics, historiography, intermediality and interdisciplinarity. They explore the works of major players of the movement as well as its lesser-known figures, and the often critical impact of Futurism on contemporary or later avant-garde movements such as Cubism, Dada and

Vorticism. The publication will be of interest to scholars and students of European art, literature and cultural history, as well as to the informed general public.

[Handbook of International Futurism](#)

Manchester University Press

The "Getty Research Journal" showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program.

Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. The inaugural issue of the "Getty Research Journal" features essays by Olivier Debrouse, Chelsea Foxwell, Karen Lang, Annette Leddy, Riccardo Marchi, Marc J. Neveu, Spyros Papapetros, Lorenzo Pericolo, Charles G. Salas, and Irene Small; the short texts examine materials at the Getty related to Nicolas de Nicolay, Pietro Millini, Gian Lorenzo Bernini, painting in nature around 1800, Yona Friedman, Alfred Schmela, Allan Kaprow, and African-American avant-garde artists in Los Angeles."

Lothar Schreyer Edition. 3.

Theateraufsätze Walter de Gruyter GmbH & Co KG

Traces the development of Expressionism in Dresden, Munich, and Vienna between 1905 and 1914.

Dictionary-catalogue of Operas and Operettas which Have Been Performed on the Public Stage Walter de Gruyter GmbH & Co KG

This book on modern art, published in 1919, features several early modern art

movements including Post-Impressionism, the Fauves, Cubism and Futurism.? *Redwall* Kent State University Press
This collection of essays is devoted to the diversity of the conceptual and terminological definitions of the notion of the "absolute". Absolute comprises both the concepts of the Western world related to God and the verbal constructions flowing from these ideas in the spheres of law, philosophy, linguistics, politics, medicine, literature, and arts. Over time, absolute and its neologisms have undergone various modifications, assuming the associated characteristics of syntactic ambiguity and inflation. Absolute can imply an increase in the degree of a quality attached to some object or phenomenon and can be used as either an adverbial modifier or a proper noun. In its appearances as a procedural term, absolute mostly conveys a negative connotation when evaluating some action. The question posed in this book is not what absolute is, but what possibilities exist with regard to perceiving and conceptualizing it in human terms, both historically and in the present.

Deutsches Wörterbuch Getty

Publications

Based on hitherto overlooked archival material, this book reveals Nell Walden's significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world. This book introduces Walden as an ardent collector of modern and indigenous art and critically contextualises her own art production in relation to expressionist concepts of art and to gendered ideas on abstraction and decoration. Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany. Finally, the book provides an analysis of Walden's continuing work for Der Sturm after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women's supportive labour for the canonisation and institutionalisation of modern art in museums and archives. The book will be of interest to scholars working in art history,

visual studies, and gender studies.

Herwarth Walden and Der Sturm Edwin Mellen Press

The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of

Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact.

Back to the Futurists Alfred Music

This volume is a register and bibliography to the first 20 volumes of the Lessing Yearbook and its supplements, *Humanitaet und Dialog*, *Lessing in heutiger Sicht*, *Nation und Gelehrtenrepublik*, and *Lessing und die Toleranz*.

Collaborative Form John Wiley & Sons

The International Yearbook of Futurism Studies was founded in 2009, the centenary year of Italian Futurism, in order to foster intellectual cooperation between Futurism scholars across countries and academic disciplines. The Yearbook does not focus exclusively on Italian Futurism, but on the relations between Italian Futurism and other Futurisms worldwide, on artistic movements inspired by Futurism, and on artists operating in the international sphere with close contacts to Italian or Russian Futurism. Volume 4 (2014) is an open issue that addresses reactions to Italian Futurism in 16 countries (Argentina, Armenia, Brazil,

Egypt, France, Germany, Great Britain, Greece, Holland, Hungary, Japan, Portugal, Russia, Slovenia, Spain, USA), and in the artistic media of photography, theatre and visual poetry.

The Getty Research Journal, No 1 A&C Black

This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Wayne State University Press

This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering

historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field. Offers historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century. Dada and Surrealism are arguably the most popular areas of modern art, both in the academic and public spheres.

Herwarth Walden and DER STURM
Cambridge Scholars Publishing

Romanticism was always culturally diverse. Though English-language anthologies have previously tended to see Romanticism as predominantly British, the term itself actually originated in Germany, where it became the banner of a Europe-wide movement involving the profound intellectual and aesthetic changes which we now associate with modernity. This anthology is the first to place British

Romanticism within a comprehensive and multi-lingual European context, showing how ideas and writers interconnected across national and linguistic boundaries. By reprinting everything in the original languages, together with an English translation of all non-English material in parallel on the opposite page, it offers a new intellectual map of Romanticism. Material is thematically arranged as follows: - Art & Aesthetics - The Self - History - Language - Hermeneutics & Theology - Nature - The Exotic - Science. While focusing on European texts, the inclusion of essays on their North American and Japanese reception means that Romanticism can be seen as a global phenomenon, influencing a surprising number of the ways in which the modern world sees itself.

A Storm in Europe Walter de Gruyter GmbH & Co KG

Collaborative Form attempts to show the nature and limits of works of art that are made up of two or more artistic forms. The first task of this book is to analyze and interpret a set of such combinations. Each chapter treats one collaborative work and attempts to show that the principles of

collaboration are the same, whether the components are poetry and graphic works as in *Lettera Amatoria* by René Char and George Braque, poetry and music as in *Herzgewachse* by Maurice Maeterlinck and Arnold Schoenberg, or more complex sets that include painting, music, dance, lighting, and drama as in *Der gelbe Klang* by Wassily Kandinsky, *Morder, Hoffnung der Frauen* by Oskar Kokoschka, and *Triad* by Alwin Nikolais. Hines breaks down disciplinary barriers and then emphasizes the effects of the interactions between the arts. The first step, in methodology, is that of refusing to make a priori commitments to the critical methodologies of the arts involved. Each art is treated from its own perspective, and each interpretation attends to interactions of the arts rather than to the contribution of any one art. Once the collaborative works are examined, the book shows that such works are similar to other art forms. They obey the laws of temporal necessity, non-addition, multiple interpretation, and unity that any poem, painting, or musical composition might be said to obey. Unlike other arts though, collaborative forms are unique examples of the combinative

effects of the arts. In the process of interpreting individual works and attempting to summarize this form, we are forced to see beyond the conventions of the constituent arts.

Beiträge zur deutschen Mythologie

Jazzybee Verlag

Der Sturm (The Tempest) gilt traditionell als das letzte Theaterstück von William Shakespeare (1564–1616). Der Zauberer Prospero und seine Tochter Miranda sind (zwölf Jahre vor Einsetzen der Spielhandlung) auf einer Insel gestrandet. Prospero war vormals Herzog von Mailand, beschäftigte sich jedoch mehr und mehr mit seinen magischen Studien und vernachlässigte seine Pflichten als Herzog. Dies nutzte sein machthungriger Bruder Antonio aus, indem er mit Hilfe Alonsos, des Königs von Neapel, eine Armee aufstellte, gegen Mailand zog und Prospero stürzte. Prospero entkam zusammen mit seiner Tochter in einem kaum seetüchtigen Boot und sie gelangten auf die Insel, auf der Prospero nun herrscht. Ihm unterstehen der Luftgeist Ariel sowie der deformierte Sohn der Hexe Sycorax namens Caliban. Sycorax hatte Ariel vor ihrem Tod in einer gespaltenen

Kiefer gefangen gesetzt, in der er auf ewig geblieben wäre, hätte Prospero ihn nicht befreit. Aus Dankbarkeit steht Ariel jetzt Prospero zu Diensten ... (aus wikipedia.de) Die Serie "Meisterwerke der Literatur" beinhaltet die Klassiker der deutschen und weltweiten Literatur in einer einzigartigen Sammlung. Lesen Sie die besten Werke großer Schriftsteller, Poeten, Autoren und Philosophen auf Ihrem elektronischen Lesegerät. Dieses Werk bietet zusätzlich * Eine Biografie/Bibliografie des Autors. *The Germanic Review* Nabu Press A choral for SATB with Orchestra Accompaniment composed by Franz Joseph Haydn. European Romanticism BRILL Volume 10 examines how the innovative impulses that came from Italy were creatively merged with indigenous traditions and how many national variants of Futurism emerged from this fusion. Ten essays investigate various aspects of Italian Futurism and its links to Austria, Georgia, France, Hungary and Portugal and in fields such as Typography, Olfaction, Photography. Section 2 examines seven examples of caricatures and satires of Futurism in the

contemporary press, followed by Section 3, reporting on the Archiv der Avantgarden (AdA) in Dresden. Section 4 communicates bibliographic details of 120 book publications on Futurism in the period 2017-2020, including exhibition catalogues, conference proceedings and editions.

A Companion to Dada and Surrealism Routledge

"Based on hitherto overlooked archival material, this book reveals Nell Walden's significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world. This book introduces Walden as an ardent collector of modernist and indigenous art and critically contextualises her own art production in relation to expressionist concepts of art and to gendered ideas on abstraction and decoration. Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany. Finally, the

book provides an analysis of Walden's continuing work for Der Sturm after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women's supportive labour for the canonisation and institutionalisation of modern art in museums and archives. The book will be of interest to scholars working in art history, visual studies, and gender studies"--

Der Sturm Univ of California Press
Exploring the significance of metaphor in modern art "Where do the roots of art lie?" asked Der Sturm founder Herwarth Walden. "In the people? Behind the mountains? Behind the planets. He who has eyes to hear, feels." Walden's Der Sturm—the journal, gallery, performance

venue, press, theater, bookstore, and art school in Berlin (1910–1932)—has never before been the subject of a book-length study in English. *Four Metaphors of Modernism* positions Der Sturm at the center of the avant-garde and as an integral part of Euro-American modern art, theory, and practice. Jenny Anger traces Walden's aesthetic and intellectual roots to Franz Liszt and Friedrich Nietzsche—forebears who led him to embrace a literal and figurative mixing of the arts. She then places Der Sturm in conversation with New York's Société Anonyme (1920–1950), an American avant-garde group modeled on Der Sturm and founded by Katherine Sophie Dreier, Marcel Duchamp, and Man Ray. Working against the tendency to examine artworks

and artist groups in isolation, Anger underscores the significance of both organizations to the development and circulation of international modernism. Focusing on the recurring metaphors of piano, glass, water, and home, *Four Metaphors of Modernism* interweaves a historical analysis of these two prominent organizations with an aesthetic analysis of the metaphors that shaped their practices, reconceiving modernism itself. Presented here is a modernism that is embodied, gendered, multisensory, and deeply committed to metaphor and a restoration of abstraction's connection with the real.

German Expressionist Painting
*Neues und vollständiges deutsch-
englisches Wörterbuch*