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Modernist Montage: The Obscurity of Vision in Cinema and Literature by Sitney, P. Adams. New York: Columbia Press, 1990. 1st. Softcover. Very Good/None. 250 pages. Softcover. B/w illustrations throughout. Wrapper excellent. Binding tight. Pages and edges clean. In great shape. "...Traces a history of modernism in cinemas and provides compelling readings of a wide range of classic films made ...

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Find many great new & used options and get the best deals for Modernist Montage : The Obscurity of Vision in Modernist Cinema and Literature by P. Adams Sitney (1990, Hardcover) at the best online prices at eBay! Free shipping for many products!

Tracing the history of modernism in cinema, this study provides readings of a range of classic films made between 1925 and 1980 by such filmmakers as Carl Dreyer, Ingmar Bergman and Robert Bresson. It argues that the act of vision and visual experience are problematized in literary modernism.

### Publisher Description

Sitney analyzes in detail the work of eleven American avant-garde filmmakers as heirs to the aesthetics of exhilaration and innovative vision articulated by Ralph Waldo Emerson and explored by John Cage, Charles Olson and Gertrude Stein. The films discussed span the sixty years since the Second World War. With three chapters each devoted to Stan Brakhage and Robert Beavers, two each to Hollis Frampton and Jonas Mekas, and single chapters on Marie Menken, Ian Hugo, Andrew Noren, Warren Sonbert, Su Friedrich, Ernie Gehr, and Abigail Child, *Eyes Upside Down* is the fruit of Sitney's lifelong study of visionary aspirations in the American avant-garde cinema.

In this wide-ranging and original account of Modernism, Michael Levenson draws on more than twenty years of research and a career-long fascination with the movement, its participants, and the period during which it thrived. Seeking a more subtle understanding of the relations between the period's texts and contexts, he provides not only an excellent survey but also a significant reassessment of Modernism itself. Spanning many decades, illuminating individual achievements and locating them within the intersecting histories of experiment (Symbolism to Surrealism, Naturalism to Expressionism, Futurism to Dadaism), the book places the transformations of culture alongside the agitations of modernity (war, revolution, feminism, psychoanalysis). In this perspective, Modernism must be understood more broadly than simply in terms of its provocative works, experimental forms, and singular careers. Rather, as Levenson demonstrates, Modernism should be viewed as the emergence of an adversary culture of the New that depended on audiences as well as artists, enemies as well as supporters.

The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and American modernism

Slapstick comedy landed like a pie in the face of twentieth-century culture. Pratfalls and nyuk-nyuks percolated alongside literary modernism throughout the 1920s and 1930s before slapstick found explosive expression in postwar literature, experimental film, and popular music. William Solomon charts the origins and evolution of what he calls slapstick modernism --a merging of artistic experimentation with the socially disruptive lunacy made by the likes of Charlie Chaplin. Romping through texts, films, and theory, Solomon embarks on a harum-scarum intellectual odyssey from high modernism to the late modernism of the Beats and Burroughs before a head-on crash into the raw power of punk rock. Throughout, he shows the links between the experimental writers and silent screen performers of the early century, and explores the potent cultural undertaking that drew inspiration from anarchical comedy after World War Two.

*Deafening Modernism* tells the story of modernism from the perspective of Deaf critical insight. Working to develop a critical Deaf theory independent of identity-based discourse, Rebecca Sanchez excavates the intersections between Deaf and modernist studies. She traces the ways that Deaf culture, history, linguistics, and literature provide a vital and largely untapped resource for understanding the history of American language politics and the impact that history has had on modernist aesthetic production. Discussing Deaf and disability studies in these unexpected contexts highlights the contributions the field can make to broader discussions of the intersections between images, bodies, and text. Drawing on a range of methodological approaches, including literary analysis and history, linguistics, ethics, and queer, cultural, and film studies, Sanchez sheds new light on texts by T.S. Eliot, Ezra Pound, Gertrude Stein, William Carlos Williams, Charlie Chaplin, and many others. By approaching modernism through the perspective of Deaf and disability studies, *Deafening Modernism* reconceptualizes deafness as a critical modality enabling us to freshly engage topics we thought we knew.

This engaging study returns to a truly remarkable year, the year in which both *Ulysses* and *The Waste Land* were published, in which *The Great Gatsby* was set, and during which the Fascisti took over in Italy, the Irish Free State was born, the Harlem Renaissance reached its peak, Charlie Chaplin's popularity crested, and King Tutankhamen's tomb was discovered. In short, the year which not only in hindsight became the primal scene of literary modernism but which served as the cradle for a host of major political and aesthetic transformations resonating around the globe. In his previous study, the acclaimed *Dialect of Modernism* (OUP, 1994), Michael North looked at the racial and linguistic struggles over the English language which gave birth to the many strains of modernism. Here, he expands his vision to encompass the global stage, and tells the story of how books changed the future of the world as we know it in one unforgettable year.