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~~REIFICATION~~

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theory by Georgy
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What is

Reification

(Marxism)?,

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Reification

(Marxism),

Define

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(Marxism)

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or, The Cultural

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desire and the

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Gender, Genre,

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| Carrie Preston

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The ancient world served as an

unconventional source of inspiration for a generation of modernists.

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film,
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Solo
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argues that a
strain of antimo-
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~~Solo ...~~

Derived from nin

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eteenth-century
acting theorist
François
Delsarte and
largely
organized by
women,
Delsartism
shaped modernist
performances,
genres, and
ideas of gender.
Even Ezra Pound,
a famous

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promoter of the
“new,” made
ancient figures
speak in the
“old” genre of
the dramatic
monologue and
performed public
recitations.

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Literature and

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study to trace

the shared

history of

modern dance,

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silent film, and

poetic

recitation in

Delsartism

Performance

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"Lucidly written
and solidly
argued,
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Mythic Pose
excavates a

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fascinating clas
sicist-
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genealogy of
modernism.

Preston's
impressive
historical
research
interrupts the
standard
gendered
dichotomy of
antimodernism

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and avant-
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Solo makes an
Solo important
Performance contribution to
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la torre bueno
prize in dance
studies the book
examines

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Solo
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in modern dance
film and poetic
recitation and
the
subjectivities
they construct
culminating in
case studies ...

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Preston

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Mythic Pose

recovers the

tradition of

Delsartism, a

popular

international

movement that

promoted bodily

and vocal solo

performances,

particularly for

women. This

strain of classi

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Mythic Pose
cal-
antimodernism
Gender Genre
Solo
shaped dance,
film, and
poetics.
Performance

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mythic pose :
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solo performance~~
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the Modernism's
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prize, Society

of Dance History

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inspiration for
a generation of
modernists.

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examples from
literature,
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photography, and
film, Modernism&

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#8217;s Mythic
Pose argues that
a ...

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laveste pris og
få den straks på
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Mythic Pose

argues that a

strain of antimo-

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permeates

modernist

celebrations of

novelty, shock,

and technology.

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The touchstone
of Preston's
study is
Delsartism - the
popular
transnational
movement which
promoted mythic
statue - posing,
poetic
recitation, and
other hybrid
solo
performances for

Read Book Modernisms

health and
spiritual
development.

Derived from nineteenth-century
acting theorist
Francois
Delsarte and
largely
organized by
women,
Delsartism
shaped modernist
performances,

Read Book Modernisms

genres, and ideas of gender. Even Ezra Pound, a famous promoter of the new, "made ancient figures speak in the "old" genre of the dramatic monologue and performed public recitations.

Recovering
Page 56/113

Read Book

Modernisms

Mythic Poets in nineteenth-century popular entertainment and

Delsartism's

hybrid

performances,

this book

considers the

canonical

modernists Pound

and T. S. Eliot,

lesser-known

poets like

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Modernisms

Charlotte Mew,
the Russian
filmmaker Lev
Kuleshov,
Isadora Duncan
the
international
dance star, and
H.D. as poet and
film actor.
Preston's interd
isciplinary
engagement with
performance,

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poetics, modern
dance, and
silent film
demonstrates
that studies of
modernism often
overemphasize
breaks with the
past. Modernism
also posed myth
in an ambivalent
relationship
tomodernity, a
halt in the

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Modernisms

march of Pose

progress that
could function
as escapism,

skeptical

critique, or a
figure for the
death of gods
and
civilizations."

The ancient
world served as
an

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Mythic Poese
Gender Genre
Solo
Performance

unconventional
source of
inspiration for
a generation of
modernists.

Drawing on
examples from
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argues that a
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permeates
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statue-posing,
poetic

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Mythic Pose, and
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health and
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development.

Delsartism
shaped modernist
performances,
genres, and
ideas of gender

Social dance was

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ubiquitous in

interwar

Britain. The

social mingling

and expression

made possible

through non-

theatrical

participatory

dancing in

couples and

groups inspired

heated

commentary, both

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Modernisms

vociferous and
subtle. By
drawing
attention to the
ways social
dance accrued
meaning in
interwar
Britain, Rishona
Zimring
redefines and
brings needed
attention to a
phenomenon that

Read Book Modernisms

has been
overshadowed by
other
developments in
the history of
dance. Social
dance, Zimring
argues, haunted
the interwar
imagination, as
illustrated in
trends such as
folk revivalism
and the rise of

Read Book Modernisms

therapeutic
dance education.
She brings to
light the
powerful
figurative
importance of
popular music
and dance both
in the aftermath
of war, and
during Britain's
entrance into
cosmopolitan

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Modernisms

Mythic Poets
modernity and

the

Gender Genre

modernization of

Solo
gender

Performance
relations.

Analyzing

paintings,

films, memoirs,

a ballet

production, and

archival

documents, in

addition to

writings by

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Modernisms

Virginia Woolf,
D.H. Lawrence,
Katherine
Mansfield,
Vivienne Eliot,
and T.S. Eliot,
to name just a
few, Zimring
provides crucial
insights into
the experience,
observation, and
representation
of social dance

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Modernisms

during a time of cultural transition and recuperation.

Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent

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Modernisms

Intellectuals.

Gender Genre

The rich legacy
of women's

contributions to

Irish theatre is
traditionally
viewed through a
male-dominated
literary canon
and mythmaking,
thus arguably
silencing their
work. In this

Read Book Modernisms

timely book,
Shonagh Hill
proposes a
feminist
genealogy which
brings new
perspectives to
women's
mythmaking
across the
twentieth and
twenty-first
centuries. The
performances

Read Book

Modernisms

Mythic Pose

considered
include the
tableaux vivants
performed by the

Inghinidhe na
hireann

(Daughters of
Ireland), plays
written by Alice
Milligan, Maud
Gonne, Lady
Augusta Gregory,
Eva Gore-Booth,
Mary Devenport

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Modernisms

O'Neill, Mary
Elizabeth Burke-
Kennedy, Paula
Meehan, Edna

O'Brien and
Marina Carr, as
well as plays
translated,
adapted and
performed by
Olwen Four. The
theatrical work
discussed
resists the

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Modernisms

occlusion of
women's cultural
engagement that
results from
confinement to
idealised myths
of femininity.
This is realised
through embodied
mythmaking: a
process which
exposes how
bodies bear the
consequences of

Read Book Modernisms

these myths,
while refusing
to accept the
female body as
passive bearer
of inscription
through the
assertion of a
creative female
corporeality.

In this
inventive mix of
criticism,

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Modernisms

Scholarship, and
personal
reflection,
Carrie J.

Preston explores
the nature of
cross-cultural
teaching,
learning, and
performance.
Throughout the
twentieth
century,
Japanese noh was

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Modernisms

a major creative catalyst for American and European writers, dancers, and composers. The noh theater's stylized choreography, poetic chant, spectacular costumes and masks, and

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Modernisms

Mythic Pose
engagement with
history inspired
Gender Genre
Solo
Western artists
as they

Performance
reimagined new
approaches to
tradition and
form. In
Learning to
Kneel, Preston
locates noh's
important
influence on
such canonical

Read Book Modernisms

figures as
Pound, Yeats,
Brecht, Britten,
and Beckett.

These writers
learned about
noh from an
international
cast of
collaborators,
and Preston
traces the ways
in which
Japanese and

Read Book

Modernisms

Western artists
influenced one
another.

Preston's

critical work
was profoundly
shaped by her
own training in
noh performance
technique under
a professional
actor in Tokyo,
who taught her
to kneel, bow,

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Modernisms

Mythic Pose

Gender Genre

Solo

Performance

chant, and submit to the teachings of a conservative tradition. This encounter challenged Preston's assumptions about effective teaching, particularly her inclinations to emphasize

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Modernisms

Western ideas of innovation and subversion and to overlook the complex ranges of agency experienced by teachers and students. It also inspired new perspectives regarding the generative relationship

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Mythic Western
writers and
Gender Genre
Solo
performers.

Performance
Pound, Yeats,
Brecht, and
others are often
criticized for
their
orientalist
tendencies and
misappropriation
of noh, but
Preston's

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Modernisms

Mythic Pose and her journey reflect a more nuanced understanding of cultural exchange.

Contrary to the common view that cultural modernism is a broadly anti-mimetic movement, one

Read Book Modernisms

which turned
away from
traditional
artistic goals
of representing
the world,
Rhythmic
Modernism argues
that rhythm and
mimesis are
central to
modernist
aesthetics.
Through detailed

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Modernisms

close readings
of non-fiction
and short
stories, Helen
Rydstrand shows
that textual
rhythms
comprised the
substance of
modernist
mimesis.
Rhythmic
Modernism
demonstrates how

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Modernisms

Many modernist writers, such as D. H. Lawrence, Katherine

Mansfield and Virginia Woolf, were profoundly invested in mimicking a substratum of existence that was conceived as rhythmic, each displaying a

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Modernisms

fascination with rhythm, both as a formal device and as a vital, protean concept that helped to make sense of the complex modern world.

Performing
Antiquity:
Ancient Greek
Music and Dance

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Modernisms

from Paris to

Delphi,

1890-1930

investigates

collaborations

between French

and American

scholars of

Greek antiquity

(archaeologists,

philologists,

classicists, and

musicologists),

and the

Page 90/113

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Modernisms

performing

artists

(dancers,

composers,

choreographers

and musicians)

who brought

their research

to life at the

birth of

Modernism. The

book tells the

story of

performances

Read Book

Modernisms

taking place at
academic
conferences, the
Paris Opéra,
ancient
amphitheaters in
Delphi, and
private homes.
These musical
and dance
collaborations
are built on
reciprocity: the
performers gain

Read Book

Modernisms

new insight into

their craft

while learning

new techniques

or repertoire

and the scholars

gain an

opportunity to

bring theory

into

experimental

practice, that

is, they have a

chance see/hear/

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Modernisms

Mythic Pose what

they have

studied and

imagined. The

performers

receive the

imprimatur of

scholarship, the

stamp of

authenticity,

and validation

for their

creative

activities.

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Mythic Poese
Drawing from
methods and
Gender Genre
theory from
Solo
musicology,
Performance,
dance studies,
performance
studies, queer
studies,
archaeology,
classics and art
history the book
shows how new
scholarly
methods and

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Modernisms

technologies
altered the
performance,
and, ultimately,
the reception of
music and dance
of the past.
Acknowledging
and critically
examining the
complex
relationships
performers and
scholars had

Read Book Modernisms

with the pasts
they studied
does not
undermine their
work. Rather,
understanding
our own limits,
biases, dreams,
obsessions,
desires, loves,
and fears
enriches the
ways we perform
the past.

Read Book Modernisms Mythic Pose

Modernism, as a
powerful
movement, saw
the literary and
artistic
traditions, as
well as pure
science,
starting to
evolve
radically,
creating a
crisis, even

Read Book

Modernisms

chaos, in

Mythic Pose
Gender Genre
Solo
Performance
culture and
society. Within
this chaos, myth

offered an
ordered picture
of that world
employing
symbolic and
poetic images.

Both W.B. Yeats
and Angelos
Sikelianos
embraced myth

Read Book Modernisms

and symbols
because they
liberate
imagination and
raise human
consciousness,
bringing
together humans
and the cosmos.
Being opposed to
the rigidity of
scientific
materialism that
inhibits

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Modernisms

Mythic Pose

development, the

two poets were

waiting for a

new age and a

new religion,

expecting that

they,

themselves,

would inspire

their community

and usher in the

change. In their

longing for a

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new age, Pose

archaeology was
a magnetic field

for Yeats and

Sikelianos, as

it was for many
writers and

thinkers. After

Sir Arthur

Evans's

discovery of the

Minoan

Civilization

where women

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Modernisms

appeared so

peacefully

prominent, the

dream of re-

creating a

gynocentric

mythology was no

longer a

fantasy. In

Yeats's and

Sikelianos's

gynocentric

mythology, the

feminine figure

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appears in various forms and, like in a drama, it plays different roles. Significantly, a gynocentric mythology permeates the work of the two poets and this mythology is of pivotal importance in

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Mythic Poets,
their poetics
and even in
Solo their life as
Performance of
their creative
desire brought
to them female
personalities to
inspire and
guide them.
Indeed, in
Yeats's and
Sikelianos's

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gynocentric
mythology, the
image of the
feminine holds a
place within a
historical
context taking
the reader into
a larger social,
political and
religious space.

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original and

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creative Pose

thematic

Gender Genre

approach to the

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subject, with

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time, and

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theoreticians
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profound ways in
which modernist
authors have
influenced key
thinkers, and
vice versa

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readers

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understand the

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visual culture,

and pastimes

that influenced,

and were

influenced by,

the experimental

literature

published around

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Gender Genre

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