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Insatiable Curiosity JHU Press

This book is a study of the relations between the body and its technologies in modernism. Tim Armstrong traces the links between modernist literary texts and medical, psychological and social theory across a range of writers, including Yeats, Henry James, Eliot, Stein, and Pound. Armstrong shows how modernist texts enact experimental procedures which have their origins in nineteenth-century psychophysics, biology, and bodily reform techniques, but within a context in which the body is reconceived and subjected to new modes of production, representation and commodification. Drawing on a wide range of disciplines, Armstrong challenges the received oppositions between technology and literature, the instrumental and the aesthetic, by demonstrating the leaky boundaries and complex interconnections between these domains. This book offers a cultural history of modernism as it negotiated the enduring fact of the human body in a period of rapid technological change.

We Modern People MIT Press

Robert Brain traces the origins of artistic modernism to specific technologies of perception developed in late-nineteenth-century laboratories. Brain argues that the thriving fin-de-siècle field of “physiological aesthetics,” which sought physiological explanations for the capacity to appreciate beauty and art, changed the way poets, artists, and musicians worked and brought a dramatic transformation to the idea of art itself.

Movies, Modernism, and the Science Fiction Pulps MIT Press

Since the first world’s fair in London in 1851, at the dawn of the era of industrialization, international expositions served as ideal platforms for rival nations to showcase their advancements in design, architecture, science and technology, industry, and politics. Before the outbreak of World War II, countries competing for leadership on the world stage waged a different kind of war—with cultural achievements and propaganda—appealing to their own national strengths and versions of modernity in the struggle for power. World’s Fairs on the Eve of War examines five fairs and expositions from across the globe—including three that were staged (Paris, 1937; Dusseldorf, 1937; and New York, 1939–40), and two that were in development before the war began but never executed (Tokyo, 1940; and Rome, 1942). This coauthored work considers representations of science and technology at world’s fairs as influential cultural forces and at a critical moment in history, when tensions and ideological divisions between political regimes would soon lead to war.

African Modernism MIT Press

In the early decades of the twentieth century, engagement with science was commonly used as an emblem of modernity. This phenomenon is now attracting increasing attention in different historical specialties. Being Modern builds on this recent scholarly interest to explore engagement with science across culture from the end of the nineteenth century to approximately 1940. Addressing the breadth of cultural forms in Britain and the western world from the architecture of Le Corbusier to working class British science fiction, Being Modern paints a rich picture. Seventeen distinguished contributors from a range of fields including the cultural study of science and technology, art and architecture, English culture and literature examine the issues involved. The book will be a valuable resource for students, and a spur to scholars to further examination of culture as an interconnected web of which science is a critical part, and to supersede such tired formulations as 'Science and culture'.

Legacies of Modernism Polity

Modernism and the Machinery of Madness demonstrates the emergence of a technological form of paranoia within modernist culture which transformed much of the period's experimental fiction. Gaedtke argues that the works of writers such as Samuel Beckett, Anna Kavan, Wyndham Lewis, Mina Loy, Evelyn Waugh, and others respond to the collapse of categorical distinctions between human and machine. Modern British and Irish novels represent a convergence between technological models of the mind and new media that were often regarded as 'thought-influencing machines'. Gaedtke shows that this literary paranoia comes into new focus when read in light of twentieth-century memoirs of mental illness. By thinking across the discourses of experimental fiction, mental illness, psychiatry, cognitive science, and philosophy of mind, this book shows the historical and conceptual sources of this confusion as well as the narrative responses. This book contributes to the fields of modernist studies, disability studies, and medical humanities.

Science, Technology, and Irish Modernism Cambridge University Press

This classic MUP text discusses the historical development of science, technology and medicine in Western Europe and North America from the Renaissance to the present. Combining theoretical discussion and empirical illustration, it redefines the geography of science, technology and medicine.

Reactionary Modernism Oxford University Press

In *The Senses of Modernism*, Sara Danius develops a radically new theoretical and historical understanding of high modernism. The author closely analyzes Thomas Mann's *The Magic Mountain*, Marcel Proust's *Remembrance of Things Past*, and James Joyce's *Ulysses* as narratives of the sweeping changes that affected high and low culture in the age of technological reproduction. In her discussion of the years from 1880 to 1930, Danius proposes that the high-modernist aesthetic is inseparable from a technologically mediated crisis of the senses. She reveals the ways in which

categories of perceiving and knowing are realigned when technological devices are capable of reproducing sense data. Sparked by innovations such as chronophotography, phonography, radiography, cinematography, and technologies of speed, this sudden shift in perceptual abilities had an effect on all arts of the time. Danius explores how perception, notably sight and hearing, is staged in the three most significant modern novels in German, French, and British literature. *The Senses of Modernism* connects technological change and formal innovation to transform the study of modernist aesthetics. Danius questions the longstanding acceptance of a binary relationship between high and low culture and describes the complicated relationship between modernism and technology, challenging the conceptual divide between a technological culture and a more properly aesthetic one.

World's Fairs on the Eve of War UCL Press

Changes in the routines of domestic life were among the most striking social phenomena of the period between the two World Wars, when the home came into focus as a problem to be solved: re-imagined, streamlined, electrified, and generally cleaned up. Modernist writers understood themselves to be living in an epochal moment when the design and meaning of home life were reconceived. Moving among literature, architecture, design, science, and technology, *Machines for Living* shows how the modernization of the home led to profound changes in domestic life and relied on a set of emergent concepts, including standardization, scientific method, functionalism, efficiency science, and others, that form the basis of literary modernism and stand at the confluence of modernism and modernity. Even as modernist writers criticized the expanding reach of modernization into the home, they drew on its conceptual vocabulary to develop both the thematic and formal commitments of literary modernism. Rosner's work develops a new methodology for interdisciplinary modernist studies and shows how the reinvention of domestic life is central to modernist literature.

Ways of Knowing Cornell University Press

Listening to instruments -- "The joy of precision" : mechanical instruments and the aesthetics of automation -- "The alchemy of tone" : Jörg Mager and electric music -- "Sonic handwriting" : media instruments and musical inscription -- "A new, perfect musical instrument" : the trauntonium and electric music in the 1930s -- The expanding instrumentarium

Modernism, Science, and Technology Harvard University Press

Speculative modernists--that is, British and American writers of science fiction, fantasy and horror during the late 19th and early 20th centuries--successfully grappled with the same forces that would drive their better-known literary counterparts to existential despair. Building on the ideas of the 19th-century Gothic and utopian movements, these speculative writers anticipated literary Modernism and blazed alternative literary trails in science, religion, ecology and sociology. Such authors as H.G. Wells and H.P. Lovecraft gained widespread recognition--budding from them, other speculative authors published fascinating tales of individuals trapped in dystopias, of anti-society attitudes, post-apocalyptic worlds and the rapidly expanding knowledge of the limitless universe. This book documents the Gothic and utopian roots of speculative fiction and explores how these authors played a crucial role in shaping the culture of the new century with their darker, more evolved themes.

Gender in Modernism MIT Press

The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism's relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology. This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic.

Leonardo to the Internet Columbia University Press

Reveals the many roles and forms of sound in modernism. Drawing on a wealth of texts and thinkers, the book shows the distinctive nature of sonic cultures in modernity. Arguing that these cultures are not reducible to sound alone, the book further shows that these encompass representations of sound in 'other' media: especially literature; but also, cinema and painting. Figures discussed include canonical writers such as Joyce, Richardson, and Woolf; relatively neglected writers such as Henry Roth and Bryher; and a whole host of musicians, artists, and other commentators, including Wagner, Schoenberg, Kandinsky, Adorno, and Benjamin. Conceptually as well as topically diverse, the book engages issues such as city noise and 'foreign' accents, representations of sound in 'silent' cinema, the relationship of music to language, and the effects of technology on sonic production and reception.

Optical Impersonality National Geographic Books

Historian Thomas J. Misa's sweeping history of the relationship between technology and society over the past 500 years reveals how technological innovations have shaped -- and have been shaped by -- the cultures in which they arose. Spanning the preindustrial past, the age of scientific, political, and industrial revolutions, as well as the more recent eras of imperialism, modernism, and global security, this compelling work evaluates what Misa calls "the question of technology." Misa brings his acclaimed text up to date by examining how today's unsustainable energy systems, insecure information networks, and vulnerable global shipping have helped foster geopolitical risks and instability. A masterful analysis of how technology and culture have influenced each other over five centuries, *Leonardo to the Internet* frames a history that illuminates modern-day

problems and prospects faced by our technology-dependent world. Praise for the first edition "Closely reasoned, reflective, and written with insight, grace, and wit, Misa's book takes us on a personal tour of technology and history, seeking to define and analyze paradigmatic techno-cultural eras." -- Technology and Culture "Follows [Thomas] Hughes's model of combining an engaging historical narrative with deeper lessons about technology." -- American Scholar "His case studies, such as that of Italian futurism or the localizations of the global McDonalds, provide good starting points for thought and discussion." -- Journal of Interdisciplinary History "This review cannot do justice to the precision and grace with which Misa analyzes technologies in their social contexts. He convincingly demonstrates the usefulness of his conceptual model." -- History and Technology "A fascinating, informative, and well-illustrated book." -- Choice

Sonic Modernity Edinburgh University Press

The paradox at the heart of the return to realism in the interwar years, as seen in work by Moholy-Nagy, Brecht, and others. The human figure made a spectacular return in visual art and literature in the 1920s. Following modernism's withdrawal, nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters. But the celebrated return of the human in the interwar years was not as straightforward as it may seem. In *Realism after Modernism*, Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates. Interwar realism, he argues, did not reinstate its nineteenth-century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche. Through close readings of a series of works by German artists and writers of the period, Fore investigates five artistic devices that were central to interwar realism. He analyzes Bauhaus polymath László Moholy-Nagy's use of linear perspective; three industrial novels riven by the conflict between the temporality of capital and that of labor; Brecht's socialist realist plays, which explore new dramaturgical principles for depicting a collective subject; a memoir by Carl Einstein that oscillates between recollection and self-erasure; and the idiom of physiognomy in the photomontages of John Heartfield. Fore's readings reveal that each of these "rehumanized" works in fact calls into question the very categories of the human upon which realist figuration is based. Paradoxically, even as the human seemed to make a triumphal return in the culture of the interwar period, the definition of the human and the integrity of the body were becoming more tenuous than ever before. Interwar realism did not hearken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter, revealing the emergence of a human subject quite unlike anything that had come before.

Machines for Living MIT Press

This book provides a full scale description and discussion of science, technology, society, cross-cultural communication and modernity and is presented at a level that makes it accessible to the interested academic. Starting with the historical overview, the text outlines the relevance of technology today and in the future. Then follows an introduction to the discovery and invention by agricultural, feudal, capitalist and socialist systems, and conversely the ways in which science and technology has altered economic, social, and political beliefs and practices during industrial revolutions and have transformed the whole nature of human society. Tracing the relationship between science and technology from dawn to civilization to the twenty first century, the book argues that technology is applied science and vice versa and this phenomenon emerged relatively recently, as industry and governments began funding scientific research that would lead to new technologies. The book goes beyond technology by also describing the path from modernity to post modernity and discussing the theories of modernity. Further the internet and social media receive increased attention as well. Finally, the discussion turns to the future structure of society and gender equality, expected to have a more distributed future generation, thereby addressing the synergies between education system, globalization and cross-cultural communication. This book is designed as the primary general textbook for Engineers at the undergraduate level in any university. This course is a multidisciplinary elective course from emerging areas in the 4- year institution and is a required course in most universities.

Shifting Gears JHU Press

Grouped into 21 thematic sections, this collection provides theoretical introductions to the primary texts provided by the scholars who have taken the lead in pushing both modernism and gender in different directions. It provides an understanding of the complex intersections of gender with an array of social identifications.

The Senses of Modernism Cambridge University Press

From quantum physics and genetics to psychology and the social sciences, from the development of atomic weapons to the growing mass media of film and radio, the early 20th century was a period of intense scientific and technological change. *Modernism, Science, and Technology* surveys the

scientific contexts of writers from H.G. Wells and Gertrude Stein to James Joyce and Virginia Woolf and the ways in which modernist writers responded to these paradigm shifts. Introducing key concepts from science studies and their implications for the study of modernist literature, the book includes chapters covering the physical sciences, mathematics, life sciences, social sciences and 'pseudosciences'. Including a timeline of key developments and guides to further reading, this is an essential guide to students and researchers studying the topic at all levels.

Modernism, Technology, and the Body MIT Press

With the rise of science, we moderns believe, the world changed irrevocably, separating us forever from our primitive, premodern ancestors. But if we were to let go of this fond conviction, Bruno Latour asks, what would the world look like? His book, an anthropology of science, shows us how much of modernity is actually a matter of faith. What does it mean to be modern? What difference does the scientific method make? The difference, Latour explains, is in our careful distinctions between nature and society, between human and thing, distinctions that our benighted ancestors, in their world of alchemy, astrology, and phrenology, never made. But alongside this purifying practice that defines modernity, there exists another seemingly contrary one: the construction of systems that mix politics, science, technology, and nature. The ozone debate is such a hybrid, in Latour's analysis, as are global warming, deforestation, even the idea of black holes. As these hybrids proliferate, the prospect of keeping nature and culture in their separate mental chambers becomes overwhelming—and rather than try, Latour suggests, we should rethink our distinctions, rethink the definition and constitution of modernity itself. His book offers a new explanation of science that finally recognizes the connections between nature and culture—and so, between our culture and others, past and present. Nothing short of a reworking of our mental landscape, *We Have Never Been Modern* blurs the boundaries among science, the humanities, and the social sciences to enhance understanding on all sides. A summation of the work of one of the most influential and provocative interpreters of science, it aims at saving what is good and valuable in modernity and replacing the rest with a broader, fairer, and finer sense of possibility.

The Mental Life of Modernism Springer Nature

Placing women writers at the center of the sensory and technological experimentation that characterized the modernist movement, *Dissensuous Modernism* shows how women of the era challenged gendered narratives that limited their power and agency and waged dissent through their radical sensuous writing. Allyson DeMaagd critiques an overemphasis among modernist writers and generations of researchers on the "masculine" senses of sight and sound, shifting the conversation toward the "feminine" senses of smell, taste, and touch. These senses, long considered "lower," were explored by writers such as H.D., Mina Loy, Virginia Woolf, and Elizabeth Bowen, as DeMaagd demonstrates through detailed close readings of their lesser-studied novels. DeMaagd's analysis shows how these women incorporated technology in their work to reunify the senses or to draw attention to the destructive disunity of the senses, highlighting the subversive potential of sensory integration. *Dissensuous Modernism* illuminates how modernist women writers breached the sensory borders society erects between men and women, heteronormativity and queerness, ability and disability, technology and nature, and human and nonhuman. It elevates diverse embodied experiences and illuminates the pivotal role of women in modernist sensory thought.

From Energy to Information Univ of California Press

Shifting Gears is a richly illustrated exploration of the American era of gear-and-girder technology. From the 1890s to the 1920s machines and structures shaped by this technology emerged in many forms, from automobiles and harvesting machines to bridges and skyscrapers. The most casual onlooker to American life saw examples of the new technology on Main Street, on the local railway platform, and in the pages of popular magazines. A major consequence of this technology was its effect on the arts, in particular the literary arts. Three prominent American writers of the time -- Ernest Hemingway, John Dos Passos, and William Carlos Williams -- became designer-engineers of the word. Tichi reveals their use of prefabricated, manufactured components in poems and prose. As designers, they enacted in style and structure the new technological values. The writers, according to Tichi, thought of words themselves as objects for assembly into a design. Using materials from magazines, popular novels, movie reviews, the toy industry, and advertising, as well as the texts of the nation's major enduring writers, Tichi shows how turn-of-the-century technology pervaded every aspect of American culture and how this culture could be defined as a collaborative effort of the engineer, the architect, the fiction writer, and the poet. She demonstrates that a technological revolution is not a revolution only of science but of language as well. Originally published in 1987. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.