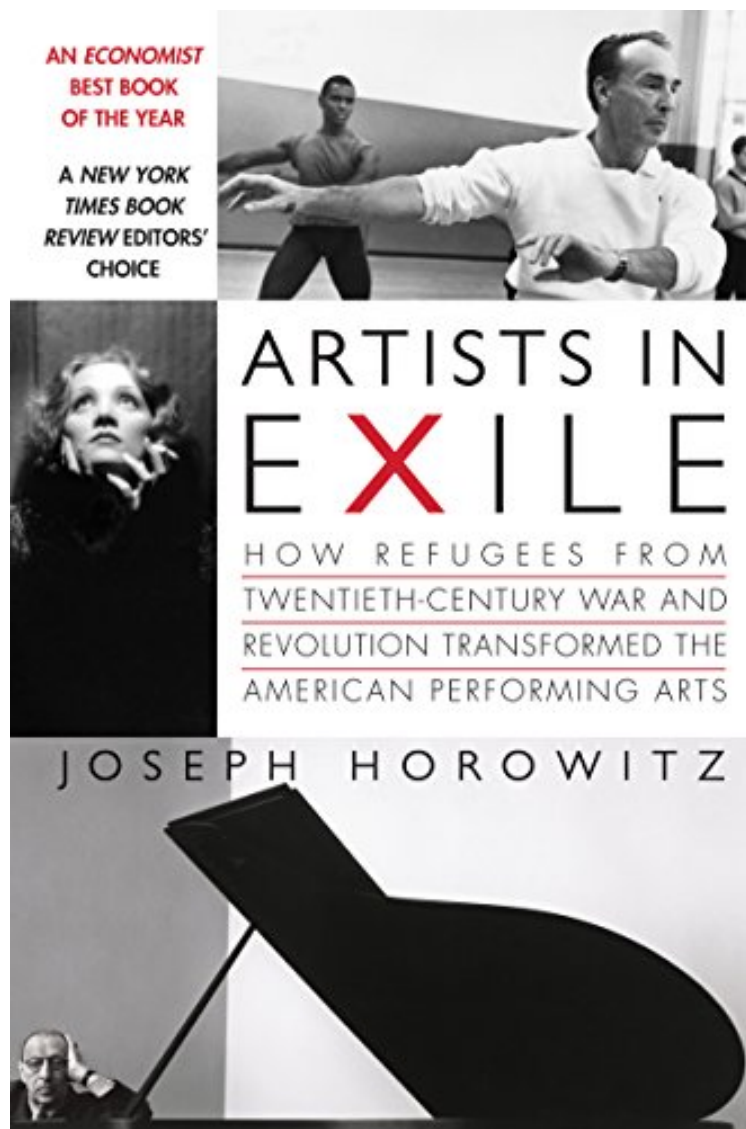


[DOWNLOAD] Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts

Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts

Joseph Horowitz

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Joseph Horowitz : Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts before purchasing it in order to gauge whether or not it would be worth my time, and all praised Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts:

11 of 11 people found the following review helpful. A fascinating read By A. Thiele This is a great book, very well

researched and written in an easy-to-read manner. I don't understand the other two reviewers - I even checked to see if I had bought a second edition when I read about the language being a "disgrace". There are a couple of typos early on, but the rest of the book is beautifully written. I can't judge about the correct year of a movie being 1915 or 1916 or 1918, which another reviewer lists as one of the "wince-making" errors in the book, but in my opinion this is beside the point. Scholars interested in a specific person profiled here will not buy this book; they will buy a biography of that person instead. This book is for anyone who wants to learn more about the impact of a sudden change in culture on people's ability to make art - the change being of course the ascent of the Nazis to power and World War II, which drove many Europeans to exile in the United States. The author doesn't restrict himself to one genre, instead choosing to cover dance, music, cinema and theater; as a result, he spends only a few pages on each of the many celebrities (Toscanini, Dietrich, etc) he writes about, but there are enough notes at the end of the book to help the curious reader find references regarding this or that person. Besides, many artists with high potential did not fare too well after they arrived in the States and are now largely forgotten. I can see how the lack of space devoted to any one person might frustrate some readers, though. The book is more an overview than an in-depth examination of how exile has affected specific individuals. I loved that book, and highly recommend it to anyone who wonders how changing cultures in adulthood affects artists and their ability to make art.

0 of 0 people found the following review helpful. Informative
 By Michy Very interesting
 3 of 6 people found the following review helpful. Fascinating But Sloppy
 By Kenneth Great subject, interestingly told, but did anybody edit the language? It's a disgrace. If so many mistakes made it through, I wonder whether anybody did any fact-checking either.

During the first half of the twentieth century—decades of war and revolution in Europe—an "intellectual migration" relocated thousands of artists and thinkers to the United States, including some of Europe's supreme performing artists, filmmakers, playwrights, and choreographers. For them, America proved to be both a strange and opportune destination. A "foreign homeland" (Thomas Mann), it would frustrate and confuse, yet afford a clarity of understanding unencumbered by native habit and bias. However inadvertently, the condition of cultural exile would promote acute inquiries into the American experience. What impact did these famous newcomers have on American culture, and how did America affect them? George Balanchine, in collaboration with Stravinsky, famously created an Americanized version of Russian classical ballet. Kurt Weill, schooled in Berlin jazz, composed a Broadway opera. Rouben Mamoulian's revolutionary Broadway productions of *Porgy and Bess* and *Oklahoma!* drew upon Russian "total theater." An army of German filmmakers—among them F. W. Murnau, Fritz Lang, Ernst Lubitsch, and Billy Wilder—made Hollywood more edgy and cosmopolitan. Greta Garbo and Marlene Dietrich redefined film sexuality. Erich Korngold upholstered the sound of the movies. Rudolf Serkin inspirationally inculcated dour Germanic canons of musical interpretation. An obscure British organist reinvented himself as "Leopold Stokowski." However, most of these gifted émigrés to the New World found that the freedoms they enjoyed in America diluted rather than amplified their high creative ambitions. A central theme of Joseph Horowitz's study is that Russians uprooted from St. Petersburg became "Americans"—they adapted. Representatives of Germanic culture, by comparison, preached a German cultural bible—they colonized. "The polar extremes," he writes, "were Balanchine, who shed Petipa to invent a New World template for ballet, and the conductor George Szell, who treated his American players as New World Calibans to be taught Mozart and Beethoven." A symbiotic relationship to African American culture is another ongoing motif emerging from Horowitz's survey: the immigrants "bonded with blacks from a shared experience of marginality"; they proved immune to "the growing pains of a young high culture separating from parents and former slaves alike."

From Publishers Weekly Horowitz's sophisticated case studies explore a tension in the art of 20th-century performers who emigrated from Europe or Russia: they both stayed foreign and became American. A one-time executive director of the Brooklyn Philharmonic Orchestra, Horowitz (Classical Music in America) extends his domain beyond music into other performing arts, examining key exemplars in each discipline such as Igor Stravinsky in music composition, George Balanchine in ballet, and Marlene Dietrich and Josef von Sternberg in Hollywood. His understanding of the political nuances of immigrants' artistic work, influenced by the circumstances in which they fled their native countries, is fascinating. Yet Horowitz emphasizes the Americanization of the artworks at the expense of their European roots. Based on what Horowitz admits is a highly select group of artists, he often poses broad questions and makes bold, generalized statements, such as trivializing the plight of the immigrant artist in contemporary American society: the tensions of forced migration—of exile and nostalgia—have abated. Still, what Horowitz lacks in balance he more than makes up for in emotion, and in expounding on the political resonance of the immigrants' art, he composes an enlightening, informative read. 31 bw photos. (Feb.) Copyright © 2003 Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From The New Yorker During the first half of the twentieth century, thousands of artists fled Europe's turmoil for the United States, in the process becoming more or less unwitting participants in "an ongoing national discussion about American identity." Though not all the émigrés thrived, some, like Arturo Toscanini, found that their work translated easily to their new audience, while others, like

George Balanchine, adapted Old World techniques to New World sensibilities, creating art that came to be seen as quintessentially American. Noting that "the American experience is itself an experience of cultural exchange," Horowitz delineates the disciplines in which the process was relatively fluid (dance and cinema), and those in which it progressed in fits and starts. American theatre, he finds, was the slowest to accept outside influence, while classical music was a bit too eager. Copyright copy;2008Click here to subscribe to The New YorkerFrom BooklistThere are many reasons why the performing arts flowered in twentieth-century America, among them, as Horowitz's well-researched, gracefully written book points up, the influx of gifted, energetic directors, actors, dancers, composers, and musicians during the interwar years. George Balanchine, Arnold Schoenberg, Marlene Dietrich, Fritz Lang, Ernst Lubitsch, Kurt Weill, Bertolt Brechtmdash;all leaders in their respective fieldsmdash;transplanted to American soil and set about transforming the scenes they found there, raising the stakes and shaking America out of provincial slumber; for instance, by creating modern American dancemdash;Balanchine's achievement. Not all the refugees thrived. For every Balanchine there was a Beacute;la Bartoacute;k, unable to be as productive or to obtain the recognition he enjoyed in Europe (composers and classical musicians found the move especially hard). Horowitz recounts the experiences of dozens of European actors, dancers, directors, and musicians as they found, or failed to find, their ways in America but in the process brought new ideas and ways of looking at the world to a country ready to step up front and center. --Jack Helbig