

MARIANNE MOORE AND THE VISUAL ARTS

PHILIP D. MARTELLO, EDITOR



LINDA LEAVELL

Marianne Moore And The Visual Arts Prismatic Color

Anthony S. Fauci



Marianne Moore And The Visual Arts Prismatic Color:

Marianne Moore and the Visual Arts Linda Leavell, 1995 At the forefront of modernism Marianne Moore 1837 1972 both influenced and was shaped by the rich aesthetic climate of her age and she consistently looked beyond her own medium for inspiration Based extensively on unpublished archival material and replete with reproductions of paintings photographs and other examples of modernist art this is the first book to explore Moore s work in its interdisciplinary context to show us why Moore believed that language is a special extension of the power of seeing Through a thorough examination of her published and unpublished work Leavell describes Moore s formal solutions to the overthrow of nineteenth century conventions and examines the ethical implications of this revolution She shows that Moore shared the personal values espoused by Stieglitz Kandinsky and other visual artists particularly in their radical resistance to aesthetic social and spiritual hierarchies Finally Leavell deals with challenges that confronted American artists after World War I to preserve artistic expression in an industrial age and to define a distinctly American art BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Marianne Moore and the Cultures of Modernity Victoria Bazin, 2016-05-06 Victoria Bazin examines the poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman of living in the aftermath of the First World War of being interpellated as a modern consumer and of writing in the age of mechanical reproduction She argues that Moore s textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity on textual extracts and reproductions on the phantasmagoria of city life revealing something modernism worked hard to conceal its relation to modernity more specifically its relation to the new emerging and expanding mass consumer culture Drawing extensively on archival resources to trace Moore s influences and to describe her own distinctive modernist aesthetic this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity Moore s use of the quoted fragment is conceptualised in relation not only to Walter Benjamin s philosophical history but also to William James s image of the world as a series of partial stories As such this account of Marianne Moore not only contributes to a greater understanding of the poet and her work but it also offers up a more politicized and historically nuanced understanding of poetic modernism between the wars one that retains a sense of the formal complexities of poetic language and the poet s own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem This book will appeal therefore not only to scholars already familiar with Moore s poetry but more widely to those interested in modernism and American culture between the wars **Marianne Moore, Elizabeth Bishop, and May Swenson** Kirstin Hotelling Zona, 2002 Provides a new perspective on three important women poets and challenges prevailing notions of feminist criticism **Deep Skin** Peggy Anne Samuels, 2010 Elizabeth Bishop who constructed poems of crystalline visual accuracy is often regarded as the most painterly of twentieth century American poets In *Deep Skin* Peggy Samuels explores Bishop s attraction to painters who experimented with dynamic interactions between surface and depth

She tells the story of the development of Bishop's poetics in relation to her engagement with mid century art particularly the work of Paul Klee Kurt Schwitters and Alexander Calder Contemporary conversations about the visual arts circulating among art historians and reviewers shaped Bishop's experience and illuminated aesthetic problems for which she needed to find solutions The book explores in particular the closest intellectual context for Bishop her friend Margaret Miller who worked as a research associate and later associate curator at the Museum of Modern Art Samuels traces a complex and rich four way metaphor in her portrait of Bishop's methods surface of verse surface of painting skin and interface between mind and world The visual arts helped Bishop to develop a new model for lyric the surface of verse becomes a threshold that opens in two directions to nature and to the interior of the poet Bishop's poetics is very much about the touch of the materials of the mind and world inside the materiality of verse Translating and revising some of the concepts from the visual arts in her own linguistic medium she begins to experiment with modulation absorption and incorporation across multiple registers of experience

Degrees of Freedom Bethany Hicok, 2008 In this original contribution to the history of American poetry in the 20th century Bethany Hicok traces the influence of the women's college on the poetic development of three American poets Marianne Moore at Bryn Mawr Elizabeth Bishop at Vassar and Sylvia Plath at Smith **Queer Lyrics** J.

Vincent, 2016-09-23 Queer Lyrics fills a gap in queer studies the lyric as poetic genre has never been directly addressed by queer theory Vincent uses formal concerns difficulty and closure to discuss innovations specific to queer American poets He traces a genealogy based on these queer techniques from Whitman through Crane and Moore to Ashbery and Spicer Queer Lyrics considers the place of form in queer theory while opening new vistas on the poetry of these seminal figures

Modernism Edited Bazin Victoria Bazin, 2019-02-20 Examines Marianne Moore's editorship of the modernist magazine the Dial between 1925 and 1929 As editor of the Dial Moore wielded considerable cultural authority in the world of arts and letters yet cultural histories of modernist magazines have largely overlooked her editorial influence *Modernism Edited* Marianne Moore and the Dial Magazine makes visible Moore's contribution to the production of modernism even as it complicates the concept of editorial agency It explores the public face of the modernist editor the image of highbrow distinction circulated by the Dial and embodied by the figure of Miss Moore It also examines Moore's editorial practice as a form of modernist contractility drawing on her own poetics to understand more fully the motives underpinning her revisions It returns to the well known case of Moore's radical cuts to Hart Crane's poem The Wine Menagerie as well as instances of collaborative struggle with Williams Carlos Williams Gertrude Stein Paul Rosenfeld and D H Lawrence In doing so the book conceptualises editorial labour as a form of creative and critical social practice Key Features Returns to controversial case of Moore's revisions to Hart Crane's The Wine Menagerie Uncovers evidence that points to Moore's revisions to the work of other well known modernists Conceptualizes editorial agency Develops methodologies for critically engaging with magazine content Uncovers and analyses Moore's advertisements for the Dial Produces a sustained analysis of Moore's editorial

comments for the DialDraws on Moore's poetics to understand her editorial revisions **Our Emily Dickinsons** Vivian R. Pollak, 2017 *Our Emily Dickinsons* situates Dickinson's life and work within larger debates about gender sexuality and literary authority in America Examining Dickinson's influence on Marianne Moore Sylvia Plath Elizabeth Bishop and others Vivian R. Pollak complicates the connection between authorial biography and poetry that endures **Humor, Empathy, and Community in Twentieth-Century American Poetry** Rachel Trousdale, 2021 *Studies* how American poets of the last hundred years have used laughter to promote recognition of shared humanity across difference *East-West Exchange and Late Modernism* Zhaoming Qian, 2017-11-07 In *East West Exchange and Late Modernism* Zhaoming Qian examines the nature and extent of Asian influence on some of the literary masterpieces of Western late modernism Focusing on the poets William Carlos Williams Marianne Moore and Ezra Pound Qian relates captivating stories about their interactions with Chinese artists and scholars and shows how these cross cultural encounters helped ignite a return to their early experimental modes Qian's sinuous readings of the three modernists last books of verse Williams's *Pictures from Brueghel* 1962 Moore's *Tell Me Tell Me* 1966 and Pound's *Drafts and Fragments of Cantos CX CXVII* 1969 expand our understanding of late modernism by bringing into focus its heightened attention to meaning in space its obsession with imaginative sensibility and its increased respect for harmony between humanity and nature *Cultures of Modernism* Cristanne Miller, 2007 Examines the influences of location on the literary achievements of three modernist women writers **Changing Subjects** Srikanth Reddy, 2012-07-12 Theoretical accounts of modern American poetry often regard literary texts as the expression of a subjectivity irremediably fractured by the dividing practices of power In *Changing Subjects* Srikanth Reddy seeks to redress our critical bias toward a fatalistic poetics of rupture and fragmentation by foregrounding a fluent tradition of writers from Walt Whitman to John Ashbery who explore digression rather than disjunction as a rhetorical strategy for the making of modern poetry Mapping the ramifying topography of literary digression *Changing Subjects* offers a wide ranging anatomy of the excursus within twentieth century American poetics Moving from aesthetics to the archive to narratology to figures of identity Reddy considers various spheres in which American writers revisit and revise our models of purposeful discourse by cultivating a poetics of digression in modern literature In new readings of authors such as Wallace Stevens Marianne Moore Frank O'Hara and Lyn Hejinian this study proposes that changing the subject offers a digressive method for negotiating the vexing complexities of art knowledge history and subjectivity under the curious conditions of modernity The book concludes with a survey of Elliptical strategies employed by a new generation of poets writing in the wake of John Ashbery's aleatory craft who seek to extend the digressive project of American poetry into the twenty first century **A Companion to Modernist Poetry** David E. Chinitz, Gail McDonald, 2014-03-31 *A COMPANION TO MODERNIST POETRY* A Companion to Modernist Poetry A Companion to Modernist Poetry presents contemporary approaches to modernist poetry in a uniquely in depth and accessible text The first section of the volume reflects the attention to historical and cultural context that has been

especially fruitful in recent scholarship The second section focuses on various movements and groupings of poets placing writers in literary history and indicating the currents and countercurrents whose interaction generated the category of modernism as it is now broadly conceived The third section traces the arcs of twenty one poets careers illustrated by analyses of key works The Companion thus offers breadth in its presentation of historical and literary contexts and depth in its attention to individual poets it brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important and who are likely to appear on syllabi and to attract critical interest for many years to come Edited by two highly respected and notable critics in the field *A Companion to Modernist Poetry* boasts a varied list of contributors who have produced an intense focused study of modernist poetry *Criminal Ingenuity* Ellen Levy, 2011-05-13 *Criminal Ingenuity* offers both a history and a theory of the conflicted relation between poetry and painting in high and mid century modernism focusing on figures like T S Eliot Clement Greenberg Marianne Moore John Ashbery and Joseph Cornell *Holding On Upside Down* Linda Leavell, 2013-10-22 This perceptive and elegant biography of modernist poet Marianne Moore captures well the strange and entrancing drama of her life The Wall Street Journal Winner of the Plutarch Award for the Best Biography of 2013 In the popular imagination Marianne Moore is dignified white haired and demure in her tricorne hat She lives with her mother until the latter s death She maintains meaningful friendships with fellow poets but never marries or falls in love Linda Leavell s *Holding On Upside Down* the first biography of Moore written with the support of her family s estate delves beneath the surface of this calcified image to reveal a passionate canny woman caught between genuine devotion to her mother and an irrepressible desire for freedom Her many poems about survival are revealed to be not just quirky nature studies but acts of survival themselves As a young poet Moore joined the Greenwich Village artists and writers who wanted to overthrow all her mother s pieties She also won their admiration for the radical originality and technical proficiency of her verse After her mother s death thirty years later the aging recluse transformed herself into a charismatic performer and beloved celebrity She won virtually every literary prize available to her and was widely hailed as America s greatest living poet Elegantly written meticulously researched critically acute and psychologically nuanced *Holding On Upside Down* provides at last the biography that this major poet and complex personality deserves

Modernist Women Writers and American Social Engagement Jody Cardinal, Deirdre E. Egan-Ryan, Julia Lisella, 2019-03-15 *Modernist Women Writers and American Social Engagement* explores the role of social and political engagement by women writers in the development of American modernism Examining a diverse array of genres by both canonical modernists and underrepresented writers this collection uncovers an obscured strain of modernist activism Each chapter provides a detailed cultural and literary analysis revealing the ways in which modernists politically and socially engaged interventions shaped their writing Considering issues such as working class women s advocacy educational reform political radicalism and the global implications for American literary production this book examines the complexity of the

relationship between creating art and fostering social change Ultimately this collection redefines the parameters of modernism while also broadening the conception of social engagement to include both readily acknowledged social movements as well as less recognizable forms of advocacy for social change Marianne Moore and the Archives Jeff Westover, 2024-05-09 Marianne Moore and the Archives features new archival research to explore the work of a major American modernist poet providing innovative approaches to Moore's career as it is documented in her archives in Philadelphia This volume is also the first that draws upon the Marianne Moore Digital Archive MMDA The Little Magazine Others and the Renovation of Modern American Poetry Suzanne W. Churchill, 2017-03-02 Suzanne Churchill's well researched and superbly crafted study is the first book length treatment of Others an important and neglected little magazine that served as a laboratory for modernist poetic experimentation In discussions of influential poets such as Mina Loy Marianne Moore and William Carlos Williams whose careers Others helped launch Churchill counters the notion of Modernism as aesthetically self isolating and socially disengaged Rather she traces a correspondence between formal innovation and social change in American modernist poetry and argues that this dimension of modernist formalism is lost when poems are studied in isolation Others provides a framework for reassessing the scope and significance of modernist formalism The little magazine not only anchors modernist poetry in a social context but also leads to new insight into major modernist texts Churchill's commitment to her subject's broad cultural contexts makes her book important for students and teachers of Modernism as well as for those working in the fields of American poetry and poetics gender studies queer theory periodical studies and cultural studies *Poetry in the Museums of Modernism* Catherine E. Paul, 2002 How modernist writers experienced the Louvre the British Museum and the Museum of Natural History and how these museums influenced their writing *The Ethics of William Carlos Williams's Poetry* Ian D. Copestake, 2010 The poet as an inheritor of an Emersonian tradition and Paterson as an ethical autobiography in progress

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