

MARIANNE MOORE AND THE VISUAL ARTS

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Marianne Moore And The Visual Arts Prismatic Color

J. Vincent



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aesthetic climate of her age and she consistently looked beyond her own medium for inspiration Based extensively on unpublished archival material and replete with reproductions of paintings photographs and other examples of modernist art this is the first book to explore Moore s work in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that language is a special extension of the power of seeing Through a thorough examination of her published and unpublished work Leavell describes Moore s formal solutions to the overthrow of nineteenth century conventions and examines the ethical implications of this revolution She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, 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

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 **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 **Eco-Modernism** Jeremy Diaper,2022-11-17 In drawing together contributions from leading and emerging scholars from across the UK and America Eco Modernism offers a diverse range of environmental and ecological interpretations of modernist texts and illustrates that ecocriticism can offer fresh and provocative ways of understanding literary modernism *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 1929As 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 Dial Draws 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

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 *Cultural Critique and Abstraction* Elisabeth W. Joyce, 1998 This study of Marianne Moore and the visual arts focuses on how art productions serve to break down and re create cultural practice proving that culture is a mutable organism reluctant to change but not impervious to it In doing so author Elisabeth W Joyce shows that even though Moore may have restricted herself to the quiet provincial life of Brooklyn her poetry attests to her resistance to the constrictions imposed by the predominating bourgeoisie This study presents the bifurcation between modernism and the avant garde where while the modernists retreated from engagement in society the avant gardistes remained focused on political and social issues in order to critique stifling cultural phenomena so that art could effect cultural changes In taking this stance instead of viewing Moore's poetry as typically and provincially American Joyce places her in the international and radical art movements of the early twentieth century

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

Twenty-First Century Marianne Moore Elizabeth Gregory, Stacy Carson Hubbard, 2017-12-07 This collection represents a new range of critical awareness and marks the burgeoning of what is a twenty first century Marianne Moore renaissance The essays explore Moore s participation in modernist movements and communities her impact on subsequent generations of artists and the dynamics of her largely disregarded post World War II career At the same time they track the intersection of the evolution of her poetics with cultural politics across her career Drawing on fresh perspectives from previously unknown biographical material and new editions and archives of Moore s work the essays offer particularly interesting insights on Moore s relationships and her late career role as a culture icon

Marianne Moore Cristanne Miller, 1995 Not confessional or autobiographical not openly political or gender conscious all that Marianne Moore s poetry is not has masked what it actually is Cristanne Miller s aim is to lift this mask and reveal the radically oppositional aesthetic and political nature of the poet s work A new Moore emerges from Miller s persuasive book one whose political engagement and artistic experiments though not cut to the fashion of her time point the way to an ambitious new poetic Miller locates Moore within the historical literary and family environments that shaped her life and work particularly her sense and deployment of poetic authority She shows how feminist notions of gender prevalent during Moore s youth are reflected in her early poetry and tracks a shift in later poems when Moore becomes more openly didactic more personal and more willing to experiment with language typically regarded as feminine Distinguishing the lack of explicit focus on gender from a lack of gender consciousness Miller identifies Moore as distinctly feminist in her own conception of her work and as significantly expanding the possibilities for indirect political discourse in the lyric poem Miller s readings also reveal Moore s frequent and pointed critiques of culturally determined power relationships those involving race and nationality as well as gender Making new use of unpublished correspondence and employing close interpretive readings of important poems Miller revises and expands our understanding of Marianne Moore And her work links Moore in her radically innovative reactions to dominant constructions of authority with a surprisingly wide range of late twentieth century women poets

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