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Americas Modernisms

RJ Alexander



Americas Modernisms:

Modernism and Latin America Patricia Novillo-Corvalán, 2017-09-22 This book is the first in depth exploration of the relationship between Latin American and European modernisms during the long twentieth century Drawing on comparative historical and postcolonial reading strategies including archival research it seeks to reenergize the study of modernism by putting the spotlight on the cultural networks and aesthetic dialogues that developed between European and non European writers including Pablo Neruda James Joyce Leonard Woolf Virginia Woolf Jorge Luis Borges Victoria Ocampo Roberto Bolaño Julio Cortázar Samuel Beckett Octavio Paz Carlos Fuentes and Malcolm Lowry The book explores a wide range of texts that reflect these writers complex concerns with questions of exile space empire colonization reception translation human subjectivity and modernist experimentation By rethinking modernism comparatively and by placing this intricate web of cultural interconnections within an expansive transnational and transcontinental framework this unique study opens up new perspectives that delineate the construction of a polycentric geography of modernism It will be of interest to those studying global modernisms as well as Latin American literature transatlantic studies comparative literature world literature translation studies and the global south [American Literature and Culture, 1900 - 1960](#) Gail McDonald, 2008-04-15 This introduction to American literature and culture from 1900 to 1960 is organized around four major ideas about America that is it big new rich and free Illustrates the artistic and social climate in the USA during this period Juxtaposes discussion of history popular culture literature and other art forms in ways that foster discussion questioning and continued study An appendix lists relevant primary and secondary works including websites An ideal supplement to primary texts taught in American literature courses **Improvisation and the Making of American Literary Modernism** Rob Wallace, 2010-10-14 **American Modernism** R. Roger Remington, Lisa Bodenstedt, 2003-01-01 Presents an account of a key period in American graphic design as it manifested itself in various media covering major historical influences and significant works **The Cambridge Companion to American Modernism** Walter Kalaidjian, 2005-04-28 The Cambridge Companion to American Modernism provides a comprehensive and authoritative overview of American literary modernism from 1890 to 1939 These original essays by twelve distinguished scholars of international reputation offer critical overviews of the major genres literary culture and social contexts that define the current state of Modern American literature and cultural studies Among the diverse topics covered are nationalism race gender and the impact of music and visual arts on literary modernism as well as overviews of the achievements of American modernism in fiction poetry and drama The book concludes with a chapter on modern American criticism An essential reference guide to the field the Companion offers readers a chronology of key events and publication dates covering the first half of the twentieth century in the United States and a bibliography of further reading organized by chapter topics [American Modernism \(1910-1945\)](#) Roger Lathbury, Jerry Phillips, Patricia Linehan, 2010 A guide to the modernist movement in American literature with information on

American modernism the Lost Generation modernism in the American novel the Harlem Renaissance modernism in poetry and drama and the literary culture of the Moderns

Modernism Tim Armstrong, 2005-06-17 In this study aimed at a general and student audience Tim Armstrong seeks to define modernism not only by its aesthetics and literary genres but also by its links with broader cultural areas in which the modern is implicated and debated and which inform its representational modes

Besedilo s hrbta knj The Cambridge Companion to American Modernism Walter Kalaidjian, 2005-04-28 The Cambridge Companion to American Modernism provides a comprehensive and authoritative overview of American literary modernism from 1890 to 1939 These original essays by twelve distinguished scholars of international reputation offer critical overviews of the major genres literary culture and social contexts that define the current state of Modern American literature and cultural studies Among the diverse topics covered are nationalism race gender and the impact of music and visual arts on literary modernism as well as overviews of the achievements of American modernism in fiction poetry and drama The book concludes with a chapter on modern American criticism An essential reference guide to the field the Companion offers readers a chronology of key events and publication dates covering the first half of the twentieth century in the United States and an up to date bibliography of further reading organized by chapter topics

Relations AnnKatrin Jonsson, 2006 In Relations AnnKatrin Jonsson develops a new understanding of ethics and subjectivity within high modernism The author analyzes Joyce s Ulysses Woolf s The Waves and Barnes s Nightwood as narratives that depict a subject turning towards the other and the world a movement that seriously questions the sovereignty of the subject as cogito instead opening up for otherness excess and indeterminacy The author points to convergences between a phenomenological manner of thinking found in modernist literature and the notion of an ethics and an ethical subjectivity a subject who exists in an inescapable relation with the world As the novels acknowledge otherness there is a rebound effect on the narrative its structure and style otherness transforms the narrative itself In this way Ulysses The Waves and Nightwood indicate a desire to escape from a notion of the subject that contains and controls the world and the other By indicating ways in which new conceptions of ethics are made possible within modernism the author also shows that there are within modernism both literary and philosophical texts whose understanding and representation of subjectivity already express and establish crucial aspects of the discourse on ethics and ethical subjectivity that characterize recent continental philosophy and cultural theory

Debating American Modernism Debra Bricker Balken, 2003 When Duchamp moved from Paris to New York in 1915 he was disappointed by the predominantly nature based abstraction he observed publicly proclaiming that American artists were too dependent on outmoded European traditions and had overlooked their greatest subjects the skyscraper and the machine Meanwhile the artists associated with Alfred Stieglitz and his 291 gallery remained loyal to their belief in nature as a source of ongoing renewal for visual culture and emphasized the crucial role that intuition and spirituality played in their creation of art The crossfire between Duchamp and Stieglitz and their respective

circles defined a critical moment in early twentieth century American art Debating Modernism includes reproductions of work by artists from both camps from Charles Demuth Georgia O Keeffe and Paul Strand to Man Ray Francis Picabia and Marsden Hartley An essay by curator Debra Bricker Balken traces the threads of the debate through the 1910s and 20s and also addresses the appearance of sexualized imagery in nearly all of these artists works a phenomenon that ironically unifies the two seemingly opposed camps Jay Bochner s essay focuses on the artists respective violations of American expectations about art

American Modernism (Re)Considered Robert C. Hauhart, Jeff Birkenstein, 2025-08-07 What exactly is modernism and who are modernist writers What distinguishes American modernism from its European counterpart American Modernism Re Considered questions the principal distinction between modernism and other genres movements styles in literature through new critical readings of canonical modernist texts alongside texts which pose a problem for modernism due to their ambiguous if not marginal relation to some of its predominant tenets It asks Is modernism characterized principally by a transition from older forms like naturalism and realism to a style that is new innovative and experimental Is it found in shared understandings and alignments regarding the nature and purpose of art Is it identifiable by modernists treatment of various central themes including as a reaction to modernity as a response to the Boer and World wars as an interrogation of Britain s empire and its dissolution and how these events fragmented modern life Or is it all of the above Contributors discuss a wide range of texts by authors such as Nella Larsen Willa Cather Charlotte Perkins Gilman Anne Carson Wallace Stevens Am rico Paredes Richard Wright Ernest Hemingway and T S Eliot to challenge the aesthetic social and temporal boundaries of modernism in America Through original close readings of these texts American Modernism Re Considered subjects modernism to new interrogations and offers new answers to questions that remain contemporary even as they harken back to its height of popularity and interest in the mid 1920s

The Eight and American Modernisms Peter John Brownlee, 2009 Frustrated by the art world s elitism and the snobbish exclusivity of the academy s juries eight American painters united in 1908 to upend the establish norms and stage their own exhibition of modernist art Led by the charismatic Robert Henri they came to be known as The Eight and their two week show at New York s Macbeth Galleries drew a multitude of visitors who crowded into the galleries to critique the much publicized work of these revolutionary artists Their paintings of urban scenes marked a significant departure from the prevailing style which emphasized physical and natural beauty and met with critical success The established chronicle maintains that the Eight were rendered dysfunctional and artistically irrelevant after European modernism arrived in the United States at the 1913 Armory Show The Eight and American Modernisms revises this account and reevaluates these respected artists careers including their late works Accompanying a traveling exhibition this lushly illustrated volume challenges the accepted wisdom about the evolution of the modernist style In addition to Henri The Eight included William Glackens George Luks Everett Shinn John French Sloan Arthur B Davies Ernest Lawson and Maurice Prendergast

The Routledge Introduction to American Modernism Linda

Wagner-Martin,2016-02-12 The modernist period was crucial for American literature as it gave writers the chance to be truly innovative and create their own distinct identity Starting slightly earlier than many guides to modernism this lucid and comprehensive guide introduces the reader to the essential history of the period including technology religion economy class gender and immigration These contexts are woven of into discussions of many significant authors and texts from the period Wagner Martin brings her years of writing about American modernism to explicate poetry and drama as well as fiction and life writing Among the authors emphasized are Ernest Hemingway William Faulkner Zora Neale Hurston Langston Hughes F Scott Fitzgerald Gertrude Stein Willa Cather John Dos Passos William Carlos Williams Mike Gold James T Farrell Clifford Odets John Steinbeck and countless others A clear and engaging introduction to an exciting period of literature this is the ultimate guide for those seeking an overview of American Modernism **American Modernism. Wallace Stevens'**

Modernist Composition of "The Man With The Blue Guitar" Ljuba Kabzan,2021-02-04 Seminar paper from the year 2005 in the subject American Studies Literature grade 2 0 University of Bayreuth course American Modernism language English abstract Wallace Stevens The Man With The Blue Guitar is one of his most famous long poems For a better understanding of the poem it is necessary to examine the art forms of Modernism that influenced him while composing this poem and to have a look at his poetic development Only then it becomes clear that this poem is typically modern and that at the same time Stevens own way of poetic composition cannot be compared to any other poet of Modernism This is the aim of this essay Wallace Stevens already published his first poetic work during his College years at Harvard University 1897 1900 However it took him many years until he could contribute himself fully to poetry The first major collections of poetry Harmonium came out in 1923 when Stevens was 44 years old Only in times of financial security Stevens had a leading position in an insurance company did he reach his highest poetic creativity **American Modernism** Nancy E.

Green,Herbert F. Johnson Museum of Art,1986 **False Starts** David M. Ball,2014-11-30 From Herman Melville s claim that failure is the true test of greatness to Henry Adams s self identification with the mortifying failure in his long education and William Faulkner s eagerness to be judged by his splendid failure to do the impossible the rhetoric of failure has served as a master trope of modernist American literary expression David Ball s magisterial study addresses the fundamental questions of language meaning and authority that run counter to well rehearsed claims of American innocence and positivity beginning with the American Renaissance and extending into modernist and contemporary literature The rhetoric of failure was used at various times to engage artistic ambition the arrival of advanced capitalism and a rapidly changing culture not to mention sheer exhaustion False Starts locates a lively narrative running through American literature that consequently queries assumptions about the development of modernism in the United States *Mid-Century Modernism and the American Body* Kristina Wilson,2021-04-13 The first investigation of the role of how modernist objects were marketed by affirming buyers racial and gender identities Critical Essays on American Modernism Michael J. Hoffman,Patrick D.

Murphy,1992 **The African American Roots of Modernism** James Smethurst,2011-06-06 The period between 1880 and 1918 at the end of which Jim Crow was firmly established and the Great Migration of African Americans was well under way was not the nadir for black culture James Smethurst reveals but instead a time of profound response from African American intellectuals The African American Roots of Modernism explores how the Jim Crow system triggered significant artistic and intellectual responses from African American writers deeply marking the beginnings of literary modernism and ultimately notions of American modernity In identifying the Jim Crow period with the coming of modernity Smethurst upsets the customary assessment of the Harlem Renaissance as the first nationally significant black arts movement showing how artists reacted to Jim Crow with migration narratives poetry about the black experience black performance of popular culture forms and more Smethurst introduces a whole cast of characters including understudied figures such as William Stanley Braithwaite and Fenton Johnson and more familiar authors such as Charles Chesnutt Pauline Hopkins and James Weldon Johnson By considering the legacy of writers and artists active between the end of Reconstruction and the rise of the Harlem Renaissance Smethurst illuminates their influence on the black and white U S modernists who followed American Modernism Charles Brock,Nancy K. Anderson,Harry Cooper,2010 Unknown countries early American modernism and the Shein collection Charles Brock Catalogue Find the right people and listen evolution of a collection Nancy Anderson

Unveiling the Magic of Words: A Report on "**Americas Modernisms**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Americas Modernisms**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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