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Georgia O'Keeffe
Dictated by Life

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ESSENCE SINGLETON

Sister Brother Yale University Press
The life and work of an essential photographer whose feminism and pictorialist images distanced her from the mainstream. In the first book devoted to Anne Brigman (1869–1950), Kathleen Pyne traces the groundbreaking photographer's life from Hawai'i to the Sierra and elsewhere in California, revealing how her photographs emerged from her experience of local place and cultural politics. Brigman's work caught the eye of the well-known photographer

Alfred Stieglitz, who welcomed her as one of the original members of his Photo-Secession group. He promoted her work as exemplary of his modernism and praised her Sierra landscapes with female nudes—work that at the time separated Brigman from the spiritualized upper-class femininity of other women photographers. Stieglitz later drew on Brigman's images of the expressive female body in shaping the public persona of Georgia O'Keeffe into his ideal woman artist. This nuanced account reasserts Brigman's place among photography's most important early advocates and provides new insight into the gender and racialist

dynamics of the early twentieth-century art world, especially on the West Coast of the United States.

Saul Steinberg Yale University Press
Carol Loeb Shloss creates a compelling portrait of a complex relationship of a daughter and her literary-giant father: Ezra Pound and Mary de Rachewiltz, Pound's child by his long-time mistress, the violinist Olga Rudge. Brought into the world in secret and hidden in the Italian Alps at birth, Mary was raised by German peasant farmers, had Italian identity papers, a German-speaking upbringing, Austrian loyalties common to the area and, perforce, a fascist education. For years, de Rachewiltz had no idea that Pound and Rudge, the benefactors who would sporadically appear, were her father and mother.

Gradually the truth of her parentage was revealed, and with it the knowledge that Dorothy Shakespear, and not Olga, was Pound's actual wife. Dorothy, in turn, kept her own secrets: while Pound signed the birth certificate of her son, Omar, and claimed legal paternity, he was not the boy's biological father. Two lies, established at the birth of these children, created a dynamic antagonism that lasted for generations. Pound maneuvered through it until he was arrested for treason after World War II and shipped back from Italy to the United States, where he was institutionalized rather than imprisoned. As an adult, de Rachewiltz took on the task of claiming a contested heritage and securing her father's literary legacy in the face of a legal system that failed

to recognize her legitimacy. Born on different continents, separated by nationality, related by natural birth, and torn apart by conflict between Italy and America, Mary and Ezra Pound found a way to live out their deep and abiding love for one another. *Let the Wind Speak* is both a history of modern writers who were forced to negotiate allegiances to one another and to their adopted countries in a time of mortal conflict, and the story of Mary de Rachewiltz's navigation through issues of personal identity amid the shifting politics of western nations in peace and war. It is a masterful biography that asks us to consider cultures of secrecy, frayed allegiances, and the boundaries that define nations, families, and politics.

Ansel Adams UPNE

A portrait of the modernist poet goes beyond popularized depictions to reveal her passionate and canny nature as well as her struggles between her devotion to family and desire for freedom.

American literature and Irish culture, 1910-55 Open Road Media

The time is 1887. From any window in Georgia O'Keeffe's Sun Prairie, Wisconsin birthplace home she only saw the Wisconsin prairie with its traces of roads veering around the flat marshlands and a vast sky that lifted her soul. At twelve years of age Georgia had a defining moment when she declared, "I want to be an artist." Years later from her east-facing window in Canyon, Texas she observed the Texas Panhandle sky with its focus points on the plains and a great canyon of earth history colors

streaking across the flat land. Georgia's love of the vast, colorful prairie, plains and sky again gave definition to her life when she discovered Ghost Ranch north of Abiquiu, New Mexico. She fell prey to its charms which were not long removed from the echoes of the "Wild West." These views of prairie, plains and sky became Georgia's muses as she embarked on her step-by-step path with her role models--Alon Bement, Arthur Jerome Dow and Wassily Kandinsky. In this two-part biography of which this is Part I covering the period 1887-1945, Nancy Hopkins Reily "walks the Sun Prairie Land," as if in Georgia's day as a prologue to her family's friendship with Georgia in the 1940s and 1950s. Reily chronicles Georgia's defining days within the arenas of landscape, culture, people

and the history surrounding each, a discourse level that Georgia would easily recognize. NANCY HOPKINS REILY was a classic outdoor color portraitist for more than twenty years and has taught portrait workshops at Angelina College in Lufkin, Texas where she had a one-woman show of her portraits. Her advance studies included an invitational workshop with Ansel Adams. Reily graduated from Southern Methodist University and lives in Lufkin, Texas. She is also the author of "Classic Outdoor Color Portraits" and "Joseph Imhof, Artist of the Pueblos," both from Sunstone Press.

Marsden Hartley University of New Mexico Press

Explores O'Keeffe's unmatched accomplishments in still-life painting in

two essays accompanied by reproductions of her work and photographs of her studios.

James Fenimore Cooper Macmillan
Marsden Hartley had a lifelong personal and aesthetic engagement with Maine, where he was born in 1877 and where he died at age sixty-six. As an important member of the artistic circle promoted by Alfred Stieglitz, Hartley began his career by painting the mountains of western Maine. He subsequently led a peripatetic life, traveling throughout Europe and North America and only occasionally visiting his native state. By midlife, however, his itinerant existence had taken an emotional toll, and he confided to Stieglitz that he wanted “so earnestly a ‘place’ to be.” Finally returning to the state in his later years,

he transformed his identity from urbane sophisticate to “the painter from Maine.” But while Maine has played a clear and defining role in Hartley’s art, not until now has this relationship been studied with the breadth and richness it warrants. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}
Marsden Hartley’s Maine is the first in-depth discussion of Hartley’s complex and shifting relationship to his native state. Illustrated with works from throughout the painter’s career, it provides a nuanced understanding of Hartley’s artistic range, from the exhilarating Post-Impressionist landscapes of his early years to the late, roughly rendered paintings of Maine and its people. The absorbing essays examine Hartley’s view of Maine as a

place of light and darkness whose spirit imbued his art, which encompassed buoyant coastal views, mournful mountain vistas, and portraits of Mainers. An illustrated chronology provides an overview of Hartley's life, juxtaposing major personal incidents with concurrent events in Maine's history. For Hartley, who was strongly influenced by such artists as Paul Cézanne, Winslow Homer, and Albert Pinkham Ryder, Maine was an enduring source of inspiration, one powerfully intertwined with his past, his cultural milieu, and his desire to create a regional expression of American modernism.

Marsden Hartley's Maine SUNY Press
Mina Loy is recognised today as one of the most innovative modernist poets,

numbering Gertrude Stein, Marcel Duchamp, Djuna Barnes and T.S. Eliot amongst her admirers. Drawing on substantial new archival research, this book challenges the existing critical myth of Loy as a 'modern woman' through an analysis of her unpublished autobiographical prose. Mina Loy's *Autobiographies* explores this major twentieth century writer's ideas about the 'modern' and how they apply to the 'modernist' writer-based on her engagement with twentieth-century avant-garde aesthetics-and charts how Loy herself uniquely defined modernity in her essays on literature and art. Sandeep Parmar here shows how, ultimately, Loy's autobiographies extend the modernist project by rejecting earlier impressions of avant-garde futurity and

newness in favour of a 'late modernist' aesthetic, one that is more pessimistic, inward and interested in the fragmentary interplay between the past and present.

The Venice Myth Sunstone Press

Relates the adventures of woodsman Natty Bumppo in upper New York State at the time of the Iroquois wars.

The Little Magazine Others and the Renovation of Modern American Poetry

Henry Holt

Best known for his barbed and brilliant art for "The New Yorker," Saul Steinberg (1914-1999) turned his magic touch to the fields of painting, sculpture, advertising, and even wartime propaganda. This is the first comprehensive look at Steinberg's extraordinary contribution to 20th-century art.

The World Broke in Two Yale University Press

Recreates the events in Boston at the beginning of the American Revolution, including the battle of Bunker Hill.

Anne Brigman Houghton Mifflin Harcourt P

Continuing Perspectives on the Black Diaspora is a response to a 1990 publication that studied the persistence and resilience of black (African) diasporic populations in the Caribbean, Latin America, North America, and the United Kingdom. In that book, the authors used the themes of persistence and resilience to interrogate the social processes and the coping repertoire of these diasporic populations. This volume investigates the often-overlooked African presence in Asia. Researchers sought to determine

how many of these diasporic populations have fared in the context of political independence, globalization/economic marginalization, and the presence of ethnic conflict and institutional racism, even with positive class formations and declining significance of race in other geographical areas. Prescriptions for the continued viability of these diasporic populations are provided. India and China are undergoing a global renaissance, emerging as potentially significant economic, political, and cultural actors on the world scene. Meanwhile, ancestral Africa is still socially, politically, and economically fragmented, thereby causing a new migratory "push" to North America and Europe. Book jacket.

Gertrude Stein in Pieces Yale

University Press
 American literature and Irish culture, 1910–55: The politics of enchantment discusses how and why American modernist writers turned to Ireland at various stages during their careers. By placing events such as the Celtic Revival and the Easter Rising at the centre of the discussion, it shows how Irishness became a cultural determinant in the work of American modernists. It is the first study to extend the analysis of Irish influence on American literature beyond racial, ethnic or national frameworks. Through close readings and archival research, *American literature and Irish culture, 1910–55* provides a balanced and structured approach to the study of the complexities of American modernist writers' responses to Ireland. Offering

new readings of familiar literary figures – including Fitzgerald, Moore, O’Neill, Steinbeck and Stevens – it makes for essential reading for students and academics working on twentieth-century American and Irish literature and culture, and transatlantic studies.

Holding On Upside Down Nan A. Talese
Mary Ellen Bute: Pioneer Animator captures the personal and professional life of Mary Ellen Bute (1906–1983) one of the first American filmmakers to create abstract animated films in 1934, also one of the first Americans to use the electronic image of the oscilloscope in films starting in 1949, and the first filmmaker to interpret James Joyce's literature for the screen, *Passages from James Joyce's Finnegans Wake*, a live-action film for which she won a Cannes

Film Festival Prize in 1965. Bute had an eye for talent and selected many creative people who would go on to be famous. She hired Norman McLaren to hand paint on film for the animation of her *Spook Sport*, 1939, before he left to head the animation department of the Canadian Film Board. She cast the now famous character actor Christopher Walken at age fourteen as the star of her short live-action film, *The Boy Who Saw Through*, 1958. Also, Bute enlisted Elliot Kaplan to compose the film score of her *Finnegans Wake* before he moved on to compose music for TV's *Fantasy Island* and *Ironside*. This biography drawn from interviews with Bute's family, friends, and colleagues, presents the personal and professional life of the filmmaker and her behind-the-scenes process of

making animated and live action films. Painting Berlin Stories Vintage

Ezra Pound is one of the most significant poets of the twentieth century, a writer whose poetry is particularly notable for the intensity of its linguistic qualities. Indeed, from the principles of Imagism to the polyphony of his Cantos, Pound is central to our conception of modernism's relationship with language. This volume explores the development of Pound's understanding of language in the context of twentieth-century linguistics and the philosophy of language. It draws on largely unpublished archival material in order to provide a broadly chronological account of the development of Pound's views and their relation to both his own poetry and to modernist writing as a whole. Beginning

with Pound's contentious relationship with philology and his antagonism towards academia, the book traces continuities and shifts across Pound's career, culminating in a discussion of the centrality of language to the conception of his Cantos. While it contains discussions around significant figures in twentieth-century linguistic thought, such as Ferdinand de Saussure and Ludwig Wittgenstein, the book attempts to recover the work of theorists such as Leonard Bloomfield, Lucien Lévy-Bruhl, and C.K. Ogden, figures who were once central to modernism, but who have largely been pushed to the periphery of modernist studies. The picture of Pound that emerges is a figure whose understanding of language is not only bound up with modernist approaches to

anthropology, politics, and philosophy, but which calls for a new understanding of modernism's relationship to each.

The Collection of Alfred Stieglitz

Routledge

The time is 1946. From Georgia O'Keeffe's old hacienda sitting on a bluff in Abiquiu, New Mexico, she could see my aunt and uncle, Helen and Winfield Morten's property across the Chama River. Georgia had begun the restoration of her property. The Mortens, in the final stages of purchasing land along the Chama River, had recently completed their restoration of another old hacienda they called Rancho de Abiquiu. As one of few Anglos in the Chama River valley, Georgia ventured over to Rancho de Abiquiu to introduce herself and a private friendship resulted with the

Mortens and their family. In this close family circle, Georgia revealed herself and proved that beneath her bare face there was more to her than just an artist of legendary proportions. Nancy Hopkins Reily spent many of her childhood days walking the Abiquiu and Ghost Ranch land. She explored the canyons, the White Place, Echo Amphitheater, the mountains, and the Chama River by walking the trails worn by earlier moccasined feet. In a seamless, clear, and straightforward narrative of excerpts from their lives, Reily presents Georgia in a time-window of her age. The book features Reily's youthful experiences, letters from Georgia, glimpses of the family's memorabilia and photographic snapshots—all gracefully woven into the forces of the contemporaneous scene

that shaped their friendship. In addition, there are insights into the land's beauty, times, culture, history and the people who surrounded Georgia, as well as many minute details that should be remembered and which are often overlooked by others when they speak of Georgia O'Keeffe.

Ezra Pound and 20th-Century Theories of Language Yale University Press

Collects the private correspondence between Georgia O'Keeffe and Alfred Stieglitz, revealing the ups and downs of their marriage, their thoughts on their work, and their friendships with other artists.

Georgia O'Keeffe, A Private Friendship, Part I Manchester University Press

Publisher Description

[Ezra Pound and China](#) SUNY Press

From National Book Award winner Deirdre Bair, the definitive biography of Saul Steinberg, one of *The New Yorker's* most iconic artists. The issue date was March 29, 1976. The *New Yorker* cost 75 cents. And on the cover unfolded Saul Steinberg's vision of the world: New York City, the Hudson River, and then...well, it's really just a bunch of stuff you needn't concern yourself with.

Steinberg's brilliant depiction of the world according to self-satisfied New Yorkers placed him squarely in the pantheon of the magazine's—and the era's—most celebrated artists. But if you look beyond the searing wit and stunning artistry, you'll find one of the most fascinating lives of the twentieth century. Born in Romania, Steinberg was educated in Milan and was already

famous for his satirical drawings when World War II forced him to immigrate to the United States. On a single day, Steinberg became a US citizen, a commissioned officer in the US Navy, and a member of the OSS, assigned to spy in China, North Africa, and Italy. After the war ended, he returned to America and to his art. He quickly gained entree into influential circles that included Saul Bellow, Vladimir Nabokov, Willem de Kooning, and Le Corbusier. His wife was the artist Hedda Sterne, from whom he separated in 1960 but never divorced and with whom he remained in daily contact for the rest of his life. This conveniently freed him up to amass a coterie of young mistresses and lovers. But his truly great love was the United States, where he traveled extensively by

bus, train, and car, drawing, observing, and writing. His body of work is staggering and influential in ways we may not yet even be able to fully grasp, quite possibly because there has not been a full-scale biography of him until now. Deirdre Bair had access to 177 boxes of documents and more than 400 drawings. In addition, she conducted several hundred personal interviews. Steinberg's curious talent for creating myths about himself did not make her job an easy one, but the result is a stunning achievement to admire and enjoy. The electronic version of this title does not contain the 35 Saul Steinberg illustrations that are available in the print edition.

The Deerslayer or the First Warpath
Metropolitan Museum of Art

"A literary history of the year 1922 in the lives of Virginia Woolf, D.H. Lawrence, E.M. Forster, and T.S. Eliot"--

Cold Modernism Sunstone Press

"Explores a significant but overlooked aspect of early twentieth-century modernism, one that focuses on surface

appearance rather than interiority or psychological depth. Looks at the writers Wyndham Lewis and Mina Loy, the artists Balthus and Hans Bellmer, and the fashion designer Coco Chanel"--
Provided by publisher.

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