
York Ycal 52

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QUINCY ROWAN

The Archive Routledge

The first biography written with full cooperation of the O'Keeffe family examines the artist's long and distinguished career, her personal relationships, and her significance in terms of American art and the women's movement

Georgia O'Keeffe Frederick R Weisman Art Museum

Publisher Description

The Collection of Alfred Stieglitz Macmillan

Actors know about "falling up": a split-second ignition from the wings, propelling entrance as a new character, an unwilling ascent to a different mode of being, an in-body experience that overlays preparation, opportunity, choice, or chance. *Falling Up*, the first and only full-length Floyd study, is a metaphor for humanity's uncanny ability to rise from seeming disaster into rebirth. Floyd's consistent succession of soars, stumbles, slides, or wrenches

sings of triumph over odds. A modern Renaissance man, Floyd is our greatest living opera composer and librettist, a trained concert pianist, a master stage director, and a teacher. In *Falling Up*, Holliday offers an intimate account of the life that shaped the words and music. Combining insights from hundreds of interviews with Floyd, his family, and many of the last half-century's greatest singers, conductors, and opera administrators, *Falling Up* traces Floyd's Southern roots and the struggles and sacrifices that accompanied his rise to operatic stardom. With more than forty photographs, the detailed evolution of Floyd's fourteen operas, and in-depth analysis of his nonoperatic works, *Falling Up* is essential reading for opera fans and professionals alike, a book that moves, informs, and entertains.

Cold Modernism State University of New York Press

Reassesses the life and work of the early American writer who established genres such as the Western, the sea tale, and Revolutionary War romance.

Ezra Pound and China Yale University Press

Full describes and evaluates the literary career of one of the most misunderstood of modern writers.

Holding On Upside Down University Press of Amer

Explores O'Keeffe's unmatched accomplishments in still-life painting in two essays accompanied by reproductions of her work and photographs of her studios.

Marsden Hartley and the West University of Pennsylvania Press

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.

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

A portrait of the twentieth-century woman artist discusses such topics as her marriage to art photography pioneer Alfred Stieglitz, the impact of his infidelity on her psyche, and her relocation to New Mexico, where she created her signature works. Reprint. 10,000 first printing.

The Little Magazine Others and the Renovation of Modern American Poetry University of Michigan 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.

Ansel Adams SUNY Press

The transnational modernist Mina Loy (1882–1966) embodied the

avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist. Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artisthood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy's importance in an entirely novel way. Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden uses close readings of Loy's poetry, prose, polemics, and unpublished writings to trace her response to how these movements wrote themselves, collectively, into being.

Georgia O'Keeffe, A Private Friendship, Part II University of New Mexico 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.

George Platt Lynes Nan A. Talese

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.

The World Broke in Two A&C Black

George Platt Lynes: *The Daring Eye* is a life of the gregarious American portrait, dance, fashion, and male nude photographer

whose career spanned the late 1920s to 1955. From age 18, Lynes entered the cosmopolitan world of the American expatriate community in Paris when he became acquainted with the salon of Gertrude Stein and Alice B. Toklas. Intending to pursue a literary and small press publishing career, Lynes also began photographing authors like Stein, Jean Cocteau, André Gide, and Colette. Soon, he turned exclusively to photography, establishing himself as one of the premier fashion photographers in the Condé Nast stable, documenting the early ballets of George Balanchine, and pursuing his private obsession with seductive images of young male nudes almost never published in his time. Lynes's private life was as glamorous and theatrical as his images with their brilliant studio lighting and dramatic Surrealist set-ups. Barely out his teens, he met the publisher Monroe Wheeler who was already in a relationship with the emerging expatriate novelist Glenway Wescott. The peripatetic threesome maintained a polyamorous connection that lasted some 15 years. Their New York apartment became a mecca for elegant cocktail and name-dropping dinner parties. Their ménage-à-trois complicates our understanding of the pre-Stonewall gay closet. This biography, drawing upon intimate letters and an unpublished memoir of Lynes's life by his brother, writer and editor Russell Lynes, paints a portrait of the emerging influence of gays and lesbians in the visual, literary, and performing arts that defined transatlantic cosmopolitan culture and presaged later gay political activism. Full Bloom: The Art and Life of Georgia O'Keeffe Manchester University Press

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 Oxford University Press

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.

Lionel Lincoln: or, The Leaguer of Boston Houghton Mifflin Harcourt P

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. *Seeing High and Low* Distributed Art Pub Incorporated Devoted, eccentric, and compelling, Gertrude and Leo Stein were constant companions, from childhood to adulthood, until, finally, they spoke no more. Americans, expatriates, and virtually orphans, they lived together for almost forty years, collaborating in one of the great artistic and literary adventures of the twentieth century. Sister Brother tells the story of that adventure and relationship. With a personality that drew people toward her?regardless of what they thought of her inventive, hermetic prose?Gertrude Stein dazzled and perplexed. Enigmatic, intelligent, and self-absorbed, Leo also dazzled but in his own way. One of the crucial figures in Gertrude's early years, he was the original guiding spirit of the famed salon at 27 rue de Fleurus, which continued for almost two decades. From her early days as a medical student to her first days in Paris, Gertrude was passionately driven toward the career in which she distinguished herself, demanding appreciation as an exceptional writer who knew precisely what she intended. This book shows how Gertrude slowly struggled with what became a unique voice?and why her brother spurned it. ø With its wealth of new and rare material, its reconstruction of Leo's famed art collection, and its array of characters?from Bernard Berenson to Pablo Picasso?this biography offers the first glimpse into the smoldering sibling

relationship that helped form two of the twentieth century's most unusual figures.

American literature and Irish culture, 1910-55 University of Washington Press

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.

Foursome Routledge

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

Georgia O'Keeffe New York, Oxford U. P

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.