



Six American Modernists

Rebeca Gualberto Valverde



Six American Modernists:

American Women Modernists Robert Henri, Marian Wardle, Sarah Burns, Brigham Young University. Museum of Art, 2005 The seven essays included in this volume move beyond the famed Ashcan School to recover the lesser known work of Robert Henri's women students. The contributors, who include well-known scholars of art history, American studies, and cultural studies, demonstrate how these women participated in the modernizing of women's roles during this era.

American Modernism Catherine Morley, 2020-07-13 Encompassing writers from Edith Wharton, Ezra Pound, and T. S. Eliot to Willa Cather, Theodore Dreiser, and Gertrude Stein, *American Modernism: Cultural Transactions* is a comprehensive and informative companion to the field of American literary modernism. This groundbreaking new book explores the changing patterns of American literary culture in the early years of the 20th century in the aftermath of the great American Renaissance, when the United States was well on its way to becoming the most economically powerful and culturally influential nation in the world. It brings together some of the most eminent British and European scholars to investigate how the United States's unique cultural position is in fact the by-product of a range of cultural transactions between the United States and Europe, between the visual and the literary arts, and between the economic and aesthetic worlds. And it presents a stunning re-examination of the social, cultural, and artistic contours of American modernism, from the impact of a liberal Scottish speaker on T. S. Eliot's considerations of Shakespeare to the generic hybridity of Edith Wharton's writing, from the influence of Oscar Wilde on Hart Crane to the effect of Anglo-European experimentalism on Native American fiction, and much more. Through close textual and archival analysis, backed up with compelling historical insights, these nine new essays explore the nature and limits of American modernism. They address such topical issues as geomodernism, transnationalism, and the nature of American identity; they examine the ways writers embraced or rejected the emerging modern world; and they take a fresh look at American literature in the broad context of international modernism.

American Modernism and Depression Documentary Jeff Allred, 2012-11-01 *American Modernism and Depression Documentary* surveys the uneven terrain of American modernity through the lens of the documentary book. Jeff Allred argues that photo-texts of the 1930s stage a set of mediations between rural hinterlands and metropolitan areas, between elite producers of culture and the forgotten man of Depression-era culture, between a myth of consensual national unity and various competing ethnic and regional collectivities. In light of the complexity this entails, this study takes issue with a critical tradition that has painted the documentary expression of the 1930s as a simplistic and propagandistic divergence from literary modernism. Allred situates these texts and the documentary modernism they represent as a central part of American modernism and response to American modernity, as he looks at the impoverished sharecroppers depicted in the groundbreaking *Let Us Now Praise Famous Men*, the disenfranchised African Americans in Richard Wright's polemical *12 Million Black Voices*, and the experiments in Depression-era photography found in *Life* magazine.

The Cambridge History of American Modernism Mark Whalan, 2023-07-20 The Cambridge History

of American Modernism examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism; coverage ranges from the traditional such as short stories, novels, and poetry to the new media that shaped the period's literary culture such as jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field and attends to the contestations and inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished, from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

Byron Browne, a Seminal American Modernist Jim

Rogers, Byron Browne, 2001 **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. *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.

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 *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.

Cross-cultural Visions in African American Modernism Yoshinobu

Hakutani, 2006 Yoshinobu Hakutani traces the development of African American modernism, which initially gathered momentum with Richard Wright's literary manifesto *Blueprint for Negro Writing* in 1937. Hakutani dissects and discusses the cross-cultural influences on the then burgeoning discipline in three stages: American dialogues, European and African cultural visions, and Asian and African American cross-cultural visions. In writing *Black Boy*, the centerpiece of the Chicago Renaissance, Wright was inspired by Theodore Dreiser. Because the European and African cultural visions that Wright, Ralph Ellison, Alice Walker, and Toni Morrison acquired were buttressed by the universal humanism that is common to all cultures,

this ideology is shown to transcend the problems of society Fascinated by Eastern thought and art Wright Walker Sonia Sanchez and James Emanuel wrote highly accomplished poetry and prose Like Ezra Pound Wright was drawn to classic haiku as reflected in the 4 000 haiku he wrote at the end of his life As W B Yeats s symbolism was influenced by his cross cultural visions of noh theatre and Irish folklore so is James Emanuel s jazz haiku energized by his cross cultural rhythms of Japanese poetry and African American music The book demonstrates some of the most visible cultural exchanges in modern and postmodern African American literature Such a study can be extended to other contemporary African American writers whose works also thrive on their cross cultural visions such as Amiri Baraka Ishmael Reed Charles Johnson and haiku poet Lenard Moore

The Cambridge Companion to the American Modernist Novel Joshua L. Miller, 2015-10-29 The Cambridge Companion to the American Modernist Novel offers a comprehensive analysis of US modernism as part of a wider global literature Both modernist and American literary studies have been reshaped by waves of scholarship that unsettled prior consensus regarding America s relation to transnational diasporic and indigenous identities and aesthetics the role of visual and musical arts in narrative experimentation science and technology studies and allegiances across racial ethnic gendered and sexual social groups Recent writing on US immigration imperialism and territorial expansion has generated fresh and exciting reasons to read or reread modernist novelists both prominent and forgotten Written by a host of leading scholars this Companion provides unique interpretations and approaches to modernist themes techniques and texts **New York Magazine** ,1991-11-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

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 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 **New York Magazine** ,1991-11-18 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With

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Gender, Race, and Mourning in American Modernism Greg Forter, 2011-04-14 American modernist writers' engagement with changing ideas of gender and race often took the form of a struggle against increasingly inflexible categories Greg Forter interprets modernism as an effort to mourn a form of white manhood that fused the masculine with the feminine He argues that modernists were engaged in a poignant yet deeply conflicted effort to hold on to socially feminine and racially marked aspects of identity qualities that the new social order encouraged them to disparage Examining works by F Scott Fitzgerald Ernest Hemingway William Faulkner and Willa Cather Forter shows how these writers shared an ambivalence toward the feminine and an unease over existing racial categories that made it difficult for them to work through the loss of the masculinity they mourned *Gender Race and Mourning in American Modernism* offers a bold reading of canonical modernism in the United States

Modern American Religion, Volume 2 Martin E. Marty, 1997-06-21 In this second volume of two tracing the history of 20th century American religion Martin E Marty tells the story of how America has survived religious disturbances and culturally prospered from them

The Politics of Irony in American Modernism Matthew Stratton, 2013-11-01 Shortlisted for the 2015 Modernist Studies Association Book Prize This book shows how American literary culture in the first half of the twentieth century saw irony emerge as a term to describe intersections between aesthetic and political practices Against conventional associations of irony with political withdrawal Stratton shows how the term circulated widely in literary and popular culture to describe politically engaged forms of writing It is a critical commonplace to acknowledge the difficulty of defining irony before stipulating a particular definition as a stable point of departure for literary cultural and political analysis This book by contrast is the first to derive definitions of irony inductively showing how writers employed it as a keyword both before and in opposition to the institutionalization of New Criticism It focuses on writers who not only composed ironic texts but talked about irony and satire to situate their work politically Randolph Bourne Benjamin De Casseres Ellen Glasgow John Dos Passos Ralph Ellison and many others

The African American Roots of Modernism James Edward Smethurst, 2011 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 fr

Wasteland Modernism Rebeca Gualberto Valverde, 2021-09-06 This book proposes a renewed myth critical approach to the so called wasteland modernism of the 1920s to reassess certain key texts of the American modernist canon from a critical prism that offers new perspectives of analysis and interpretation Myth criticism and more specifically the critical survey of myth as an aesthetic and ideological strategy fundamental for the comprehension of modernist literature leads to an engaging discussion about the disenchantment of myth in modernist literary texts This process of mythical disenchantment inextricable from the cultural

and historical circumstances that define the modernist zeitgeist offers a possibility for revising from a contemporary standpoint a set of classic texts that are crucial to our understanding of the modern literary tradition in the United States. This study carries out an exhaustive and updated myth critical examination of works by T S Eliot, John Dos Passos, F Scott Fitzgerald, Ernest Hemingway, John Steinbeck, and Djuna Barnes to broaden the scope of familiar themes and archetypes enclosing the textual analysis of these works in a wider exploration about the purpose and functioning of myth in literature particularly in times of crisis and transformation. *Crowd Violence in American Modernist Fiction* Benjamin S. West, 2013-03-21. This study explores numerous depictions of crowd violence, literal and figurative, found in American Modernist fiction and shows the ways crowd violence is used as a literary trope to examine issues of racial, gender, national, and class identity during this period. Modernist writers consistently employ scenes and images of crowd violence to show the ways such violence is used to define and enforce individual identity in American culture. James Weldon Johnson, William Faulkner, Richard Wright, Ernest Hemingway, F Scott Fitzgerald, and John Steinbeck, for example, depict numerous individuals as victims of crowd violence and other crowd pressures typically because they have transgressed against normative social standards. Especially important is the way that racially motivated lynching and the representation of such lynchings in African American literature and culture becomes a noteworthy focus of canonical Modernist fiction composed by white authors.

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