

EZRA
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and the
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arts

Ezra Pound And The Visual Arts

Turker Anthony Ozturk



Ezra Pound And The Visual Arts:

Ezra Pound and the Visual Arts Ezra Pound, 1980 Gathers all the poet's art criticism from various sources as well as his articles explaining the new approach of vortography the English avantgarde movement Pound's Artists Kettle's Yard Gallery, 1985 **Pound's Artists** Richard Humphreys, 1985 *Pound's Artists* Richard Humphreys, 1985 *Ezra Pound and the Visual Culture of Modernism* Rebecca Beasley, 2007-06-21 An important contribution to the study of Pound's influences and of the relationship between modernism and art *Ezra Pound and the Visual Arts* Lionel Kelly, 1983 Ezra Pound and the Visual Arts Richard Humphreys, 1985 **Pound's Artists** Richard Humphreys, John Alexander, Peter Robinson, 1985 Ezra Pound and Visual Art Turker Anthony Ozturk, 1988 *Ezra Pound's Aesthetics and the Origins of Modernism* Jo Brantley Berryman, 2020-05-30 Ezra Pound one of the most innovative and influential if controversial poets of the 20th century continues to dominate the current literary landscape He was a key figure in helping to create what became modernism Pound wrote poetry and criticism based on revolutionary aesthetic principles still relevant to our understanding of the arts today This new work asks what are these principles and how did Pound develop them Who and what influenced him What beliefs enabled him not only to write poetry that remains challenging intriguing and original but also to recognize other writers and visual artists of distinction The author places Pound in the cultural context examining how his early and wide ranging interests from antiquity to the contemporary shaped his aesthetic views From his study and analysis of literature and art across cultures and centuries Pound developed guiding principles for his own work and an enduring way of conceptualizing imaginative and lived experience Emerging from the cultural background of his immediate predecessors the English Romantics and American Transcendentalists Pound relied on his own understanding of particular writers from ancient Greece Rome and medieval Italy as well as China in order to discover techniques and themes he could adapt He synthesized sources from East and West The catchphrase Make it New associated with Pound's modernism takes on a different light in the full context of his translation AS THE SUN MAKES IT NEW DAY BY DAY MAKE IT NEW His aesthetics thus present not a rejection of the past but an ongoing vision for today This is an original study which will be widely welcomed **The Cambridge Companion to Ezra Pound** Ira B. Nadel, 1999-02-11 This Companion contains fifteen chapters by leading international scholars who together reflect diverse but complementary approaches to the study of Ezra Pound's poetry and prose They consider the poetics foreign influences economics politics and publication history of Pound's entire corpus and reveal his importance in developing some of the key movements in twentieth century poetry The book also situates Pound's work in the context of Modernism illustrating his influence on contemporaries like T S Eliot and James Joyce Taken together the chapters offer a sustained examination of one of the most versatile influential and certainly controversial poets of the modern period Approaches to Teaching Pound's Poetry and Prose Demetres P. Tryphonopoulos, Ira B. Nadel, 2021-04-05 Offers pedagogical techniques for teaching works by Ezra Pound including his prosody his references to

classical and Asian traditions and his role in modernism as well as his fascism anti-Semitism and other problematic beliefs Gives syllabus suggestions for undergraduate and graduate literature courses including many online resources The Cambridge Companion to Modernism Michael Levenson, 2011-09-15 This Companion has long been a standard introduction to the field This second edition is updated and enhanced with four new chapters addressing the key themes being researched taught and studied in modernism Its interdisciplinary approach is central to its success as it brings together readings of the many varieties of modernism Chapters address the major literary genres the intellectual religious and political contexts and parallel developments in film painting and music The catastrophe of the First World War the emergence of feminism the race for empire the conflict among classes the essays show how these events and circumstances shaped aesthetic and literary experiments In doing so they explain clearly both the precise formal innovations in language image scene and tone and the broad historical conditions of a movement that aspired to transform culture Ruskin and Modernism Giovanni Cianci, Peter Nicholls, 2000-12-12 The extent of John Ruskin's influence has long been acknowledged though his impact on the development of Anglo-American modernism has received little systematic attention In this volume published to mark the centenary of Ruskin's death a group of international scholars consider what is often an awkward and conflicted relation Ruskin's voluminous writings are seen to shelter an incipient modernism whose antipathy to a degraded modernity powerfully predicts a major current within the work of the new century **Art and Its Discontents** Richard Read, 2003 Although interest in the painter poet and art writer Adrian Stokes 1902-1972 has been growing in recent years Art and Its Discontents is the first biographical study of this pivotal figure in British modernism Focused on Stokes's formative years the book offers important new insights into his intellectual development his growing commitment to the arts and his eventual turn to the art criticism that would win him international renown Even as Richard Read follows Stokes from his London childhood to his travels in Italy and his psychoanalysis with Melanie Klein he weaves Stokes's experiences and writings into the great social and cultural issues of his era Stokes's friendship with Ezra Pound is given its due but Read balances his exploration of Stokes's modernist ideas with detailed discussion of his profound debt to the teachings of John Ruskin and Walter Pater Seen in this broad perspective Stokes emerges as a thinker who bridged Victorian and modernist cultures and renewed the British tradition of aesthetic criticism The Pool Group and the Quest for Anthropological Universality Betsy van Schlun, 2016-11-21 Pool was an avant-garde group that originated in 1927 in Britain and was active under this name until 1933 The group consisted of the well-known modernist poet H.D. the English writer Bryher and the young Scottish writer and artist Kenneth Macpherson All three were first and foremost writers who at one point discovered film as another modern experimental medium of artistic expression Pool associated with almost all the iconic modernists of their time with Ezra Pound Gertrude Stein Ernest Hemingway James Joyce Marianne Moore William Carlos Williams T.S. Eliot and Virginia Woolf to name only a few In addition due to their interest in film they were also befriended with such influential filmmakers

as Sergei Eisenstein and Georg Wilhelm Pabst and became closely associated with Weimar Berlin film culture Pool unites classical Modernism and modernity two directions that are usually considered to be contradictory The Pool phenomenon opens a new perspective onto Modernism and prompts a reconsideration of its canonical texts and figures Contrary to many artists of Modernism who devised highly individualistic aesthetic styles the artists of Pool strove towards a universal art of humanity that was rooted in all human nature and psychology

The Geometry of Modernism Miranda B. Hickman, 2005 Addressing both the literature and the visual arts of Anglo American modernism The Geometry of Modernism recovers a crucial development of modernism's early years that until now has received little sustained critical attention the distinctive idiom composed of geometric forms and metaphors generated within the early modernist movement of Vorticism formed in London in 1914 Focusing on the work of Wyndham Lewis leader of the Vorticist movement as well as Ezra Pound H D and William Butler Yeats Hickman examines the complex of motives out of which Lewis initially forged the geometric lexicon of Vorticism and then how Pound H D and Yeats later responded to it and the values that it encoded enlisting both the geometric vocabulary and its attendant assumptions and ideals in transmuted form in their later modernist work Placing the genesis and appropriation of the geometric idiom in historical context Hickman explores how despite its brevity as a movement Vorticism in fact exerted considerable impact on modernist work of the years between the wars in that its geometric idiom enabled modernist writers to articulate their responses to both personal and political crises of the 1930s and 1940s Informed by extensive archival research as well as treatment of several of the least known texts of the modernist milieu The Geometry of Modernism clarifies and enriches the legacy of this vital period

Pound and Pasolini Sean Mark, 2022-11-17 In October 1967 Pier Paolo Pasolini travelled to Venice to interview Ezra Pound for broadcast on national television One a lifelong Marxist the other a former propagandist for the Fascist regime their encounter was billed as a clash of opposites But what do these poets share And what can they tell us about the poetics and politics of the twentieth century This book reads one by way of the other aligning their engagement with different temporalities and traditions politics and geographies languages and forms evoked as utopian alternatives to the cultural and political crises of capitalist modernity Part literary history part comparative study it offers a new and provocative perspective on these poets and the critical debates around them in particular on Pound's Italian years and Pasolini's use of Pound in his work Their connection helps to understand the implications and legacies of their work today

American Poetry: The Modernist Ideal Clive Bloom, Brian Docherty, 1995-09-12 Tracing its origins back to Walt Whitman the Modernist tradition in American poetry is driven by the same concern to engage with the world in revolutionary terms inspired by the concept of democracy vital to the American dream But this tradition is not confined to a few writers at the beginning of the century instead it has been an enduring force extending from coast to coast and of varying hues Imagist Objectivist Beat International in flavour but shaped by the language and conditions of America this poetry continues to speak to us today This collection of specially

commissioned essays brings together leading scholars and critics to define the American Modernist canon providing a range of perspectives helpful to all those interested in this fascinating poetry **My Silver Planet** Daniel Tiffany, 2013-12-23

Reveals the hidden origins of kitsch in poetry from the eighteenth century Taking its title from John Keats *My Silver Planet* contends that the problem of elite poetry's relation to popular culture bears the indelible mark of its turbulent incorporation of vernacular poetry a legacy shaped by nostalgia contempt and fraudulence Daniel Tiffany reactivates and fundamentally redefines the concept of kitsch freeing it from modernist misapprehension and ridicule by tracing its origin to poetry's alienation from the emergent category of literature Tiffany excavates the forgotten history of poetry's relation to kitsch beginning with the exuberant revival of archaic and often spurious ballads in Britain in the early eighteenth century In these controversial events of poetic imposture Tiffany identifies a submerged pact in opposition to the bourgeois values of literature between elite and vernacular poetries Tiffany argues that the ballad revival the earliest explicit formation of what we now call popular culture sparked a perilous but seemingly irresistible flirtation among elite audiences with poetic forgery that endures today in the ambiguity of the kitsch artifact Is it real or fake art or kitsch He goes on to trace the genealogy of kitsch in texts ranging from nursery rhymes and poetic melodrama to the lyric commodities of Baudelaire He scrutinizes the fascist paradise inscribed in Ezra Pound's *Cantos* as well as the avant garde poetry of the New York School and its debt to pop and plastic art By exposing and elaborating the historical poetics of kitsch *My Silver Planet* transforms our sense of kitsch as a category of material culture

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