
Weldon Kees And The Arts At Midcentury

The Poems

The Collected Poems of Weldon Kees

It's Just You & Me, Miss Moon

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Weldon Kees and the Arts at Midcentury

*Weldon Kees And The
Arts At Midcentury*

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The Poems Oxford University Press, USA
The Dream Songs is widely seen as Berryman's masterpiece, an impressively vast and varied collection of poems that is in itself a single, sprawling, ever-shifting poem. The songs in this great work are thus offered in many different tones, moods, and guises, although their form, Berryman's idiosyncratic reworking of the sonnet, remains more or less constant.

Combining all of Berryman's earlier 77 Dream Songs (which won the 1965 Pulitzer Prize) and His Toy, His Dream, His Rest (which won the 1969 National Book Award), this one-volume edition contains no fewer than 385 entries in what the critic Denis Donoghue has called Berryman's "dream diary." The book also has an index of first lines, an index of titles, and a note by the author.

The Collected Poems of Weldon Kees

University of Arkansas Press
Working-class machismo plus alcohol plus Catholicism have woven a spirit-killing trap

that our protagonist has to escape, by way of courage and imagination. The poems convey the stress of outgrowing one's origins without betraying them. It's a drama that Ryan Vine explores without sentimentalizing and without self-vaunting: not an easy feat. Vine hits notes of bleak elegy like those in the best dark songs by Bruce Springsteen.-Mark Halliday
It's Just You & Me, Miss Moon Knopf
This publication offers an unparalleled opportunity to appreciate the development of the artist's work as it unfolded over nearly seven decades,

beginning with his early academic works, made in Holland before he moved to the United States in 1926, and concluding with his final, sparsely abstract paintings of the late 1980s.

Collected Poems Farrar, Straus and Giroux Poetry. In this remarkable anthology of poems about Weldon Kees or inspired by Weldon Kees—each accompanied by a statement by the poet regarding Kees's influence, magic, and power over the imagination of 20th Century American poetry—the editors Christopher Buckley and Christopher Howell have scored a major coup in American letters. Coupled with these poems are nearly 20 essays by some of the greatest lights of 20th Century American poetry, including Dana Gioia and Joseph Brodsky.

Aspects of Robinson U of Nebraska Press William Clay, a naive English instructor, arrives at a small midwestern college to take up his first full-time teaching assignment, and falls in love with Dorothy Bruce, a radio singer

Selected Short Stories of Weldon Kees U of Nebraska Press

"A milestone publication of the late Christopher Gilbert's poetry, with an

introduction by the National Book Award winner Terrance Hayes. Christopher Gilbert's award-winning 'Across the Mutual Landscape' has become an underground classic of contemporary American poetry. Now reissued and presented with Gilbert's never-before-published last manuscript written before his death in 2007, 'Turning into Dwelling' offers new readers the original music and vision of one of our most inventive poets."--Provided by publisher.

Reviews and Essays, 1936-55 Metuchen, N.J. : Scarecrow Press

In this landmark work, Jed Perl captures the excitement of a generation of legendary artists—Jackson Pollack, Joseph Cornell, Robert Rauschenberg, and Ellsworth Kelly among them—who came to New York, mingled in its lofts and bars, and revolutionized American art. In a continuously arresting narrative, Perl also portrays such less well known figures as the galvanic teacher Hans Hofmann, the lyric expressionist Joan Mitchell, and the adventuresome realist Fairfield Porter, as well the writers, critics, and patrons who rounded out the artists' world. Brilliantly describing the intellectual crosscurrents of

the time as well as the genius of dozens of artists, *New Art City* is indispensable for lovers of modern art and culture.

Beautiful Wall Baker Academic *Can Poetry Matter?* is an important book, and anyone who professes to care about the state of American poetry will have to take it into account. --World Literature Today.

Weldon Kees and the Midcentury Generation University of Chicago Press Born in 1914 in Beatrice, Nebraska, and presumed dead in 1955 (when he apparently leapt from the Golden Gate Bridge), Weldon Kees has become one of the better-known ?unknown? American poets of the twentieth century, his fiction and poetry largely kept alive by other poets. But Kees was also that rare artist who excelled in many genres and media: a skillful painter, filmmaker, jazz musician, and composer. He was a gifted critic as well, and his criticism bears the marks of his own deep and broad engagement with the arts.øWeldon Kees and the Arts at Midcentury is the first book to reflect the full range and reach of Kees's artistic activities. Bringing together writers from various disciplines?art historians, poets,

literary critics, curators, and cultural scholars, including Dore Ashton, James Reidel, Dana Gioia, and Stephen C. Foster?this volume offers a wide variety of perspectives through which to evaluate the meaning and significance of Kees?s achievement. Although the essays themselves partake of the diversity of Kees?s impact on the culture, all agree on one fundamental point: any history of postwar American culture that neglects Kees?s multifaceted contribution is ultimately incomplete.

Can Poetry Matter? The Museum of Modern Art

Robert Lacy's *The House on Brown Street* is a remarkable collection of essays that find Lacy--post-Marine Corps--working in a funeral, interviewing Martin Luther King, going off to the Iowa Writers Workshop to work with the likes of Kurt Vonnegut, and landing in the cold comfort of place in Minnesota; as one of the book's epigraphs, by Weldon Kees, notes, "A chilly landscape tightens up the mind." Take, then, for example, the chilly landscape of the funeral home where the narrator helps to bury adulterers and the beautiful girl with whom he attended school. Similarly, the

landscapes at Iowa Writers Workshop, as described in "The House on Brown Street," avoids the risk of name-dropping but describes former Marines (Dubus) whose fascination for guns has not subsided, or family men (Vonnegut) who struggled to put food on the table. The landscape is littered and complicated by cheap whiskey and cheap gin, shooting garbage cans, and "porcelain pretty teenage daughters" who "break half the hearts on the prairie." The encounters Lacy has in these various landscapes ultimately lead the narrator and the reader to the conclusion: "I haven't wasted my life."

[The Surveyors](#) Princeton University Press Provides reproductions of the art works from more than two hundred authors.

Robinson Alone U of Nebraska Press A new collection about violence and the rural Midwest from a poet whose first book was hailed as "memorable" (Stephanie Burt, *Yale Review*) and "impressive" (*Chicago Tribune*) *Flyover Country* is a powerful collection of poems about violence: the violence we do to the land, to animals, to refugees, to the people of distant countries, and to one another. Drawing on memories of his childhood on

a dairy farm in Illinois, Austin Smith explores the beauty and cruelty of rural life, challenging the idea that the American Midwest is mere "flyover country," a place that deserves passing over. At the same time, the collection suggests that America itself has become a flyover country, carrying out drone strikes and surveillance abroad, locked in a state of perpetual war that Americans seem helpless to stop. In these poems, midwestern barns and farmhouses are linked to other lands and times as if by psychic tunnels. A poem about a barn cat moving her kittens in the night because they have been discovered by a group of boys resonates with a poem about the house in Amsterdam where Anne Frank and her family hid from the Nazis. A poem beginning with a boy on a farmhouse porch idly swatting flies ends with the image of people fleeing before a drone strike. A poem about a barbwire fence suggests, if only metaphorically, the debate over immigration and borders. Though at times a dark book, the collection closes with a poem titled "The Light at the End," suggesting the possibility of redemption and forgiveness.

Building on Smith's reputation as an accessible and inventive poet with deep insights about rural America, *Flyover Country* also draws profound connections between the Midwest and the wider world. [The Oxford Book of American Poetry](#) Simon and Schuster

A beautiful new collection from Mary Jo Salter brings us poems of puzzlement and acceptance in the face of life's surprises. "I'm still alive and now I'm in Bratislava," says the speaker of one of Salter's poems, as she travels with her unlikely late-in-life love, a military man. She never expected to be here, to know someone like him, to be parted from her previous life; how did it happen? Time is hurtling, but these poems try to slow it down to examine its curious by-products--the prints of Dürer, an Afghan carpet, photographs of people we've lost. The title poem, a crown of sonnets, takes up key moments in the poet's past, the quirky advent of poetic inspiration, and the seemingly sci-fi future of the universe. Throughout, in a tone of ironic wonderment, placing rich new love poems alongside some inevitable poems of leavetaking, Salter invites the reader to weigh and ponder the way things have

turned out--for herself, for all of us--in this new century, and perhaps to conclude, as she does, "That's funny . . . "

[Live Nude Girl](#) Macmillan

Collects essays about the years the author spent as a professional nude model.

[Vanished Act](#) Fundacion Juan March

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

[My Window Seat for Arlena Twigg](#)

University of Michigan Press

A study in how a poet's corpus is remembered after he vanishes. Weldon Kees is one of those fascinating people of whom you've likely never heard. Most intriguingly, he disappeared without a trace on July 18, 1955. Police found his 1954 Plymouth Savoy abandoned on the north side of the Golden Gate Bridge one day later. The keys were still in the ignition. Though Kees had alluded days prior to picking up and moving to Mexico, none of his poetry, art, or criticism has since surfaced either north or south of the Rio Grande. Kees's vanishing has led

critics to compare him to another American modernist poet who met a similar end two decades prior—Hart Crane. In comparison to Crane, Kees is certainly now a more obscure figure. John T. Irwin, however, is not content to allow Kees to fall out of the twentieth-century literary canon. In *The Poetry of Weldon Kees*, Irwin ties together elements of biography and literary criticism, spurring renewed interest in Kees as both an individual and as a poet. Irwin acts the part of literary detective, following clues left behind by the poet to make sense of Kees's fascination with death, disappearance, and the lasting interpretation of an artist's work. Arguing that Kees's apparent suicide was a carefully plotted final aesthetic act, Irwin uses the poet's disappearance as a lens through which to detect and interpret the structures, motifs, and images throughout his poems—as the author intended. The first rigorous literary engagement with Weldon Kees's poetry, this book is an astonishing reassessment of one of the twentieth century's most gifted writers.

[New Art City](#) Fortress Press

The Rumpus, in a review of his work,

labeled poet Ryan Vine "a raconteur," and his superior story-telling skills are on full display in *WARD*. The poems are witty, teeming with dark humor, political, playful, and the sardonic tone is pitch-perfect for our times, when we seem to have forgotten that an important survival strategy is the ability to laugh at ourselves. In its heart of hearts, *WARD* is a book about ethos and mythos, about the creation of a character and the investigation of voice. As one critic, Taylor Collier, wrote: "In the tradition of Kees's *Crusoe* poems, Berryman's *Henry* poems, and to some degree Yeats's *Crazy Jane* poems, [Vine] builds a series of poems around a central character as a means of investigating both interior and exterior contemporary realities." *WARD* also reads like a book concerned with the beginning, middle, and end. The poet Connie Wanek wrote, "the character Ward, part sage, part drunk, part father, part amigo, part real and part myth, meanders through the book, and his recurring presence, and the interplay between the persona of the poet and Ward, lend it a narrative quality." *Flying Creatures of Fra Angelico* Knopf
 "In the first poem of this collection, Emily

Moon shows us Weldon Kees at his typewriter, making art 'for a future that looks/as empty and bleak/as the present'-thereby flashing Kees out of the mid-twentieth century into our time. Here are the haze of cigarette smoke, the taste of whiskey, jazz on the soundtrack, walk-ons by Pope Francis and Frida Kahlo, and locations chosen or invented by Moon, the poet-director. Here is her version of Kees' shadow/symbol, the character Robinson, presented as an obsession. These poems about Kees offer mysteries, deeply appropriate for a man whose life story includes his sudden disappearance in 1955-a mystery still, serving here as a touchstone for Moon's poetry." -Judith Arcana
 "Emily Moon's debut explores a groundbreaking potential for mystery. Lines like, 'Sounds of the harbor clanked around us. / Salt breeze carried a tang of diesel / and sewage. / A clock chimed some ways off. / He checked his watch. Cinderella hour' bring this poetical film noir to life. For the reader interested in both story and lyricism, it's just you & me, miss moon is in a revelatory league of its own." -Hannah Beresford, Poetry Editor at No Tokens

The Writer's Brush Stephen F. Austin
 University Press

This celebratory volume gives us the entire career of Donald Justice between two covers, including a rich handful of poems written since *New and Selected Poems* was published in 1995. Winner of the Pulitzer Prize, Justice has been hailed by his contemporary Anthony Hecht as "the supreme heir of Wallace Stevens." In poems that embrace the past, its terrors and reconciliations, Justice has become our poet of living memory. The classic American melancholy in his titles calls forth the tenor of our collective passages: "Bus Stop," "Men at Forty," "Dance Lessons of the Thirties," "The Small White Churches of the Small White Towns." This master of classical form has found in the American scene, and in the American tongue, all those virtues of our literature and landscape sought by Emerson and Henry James. For half a century he has endeavored, with painterly vividness and plainspoken elegance, to make those local views part of the literary heritage from which he has so often taken solace, and inspiration. *School Letting Out* (Fourth or Fifth Grade) The afternoons of going home

from school Past the young fruit trees and
the winter flowers. The schoolyard cries
fading behind you then, And small boys
running to catch up, as though It were an
honor somehow to be near— All is forgiven
now, even the dogs, Who, straining at
their tethers, used to bark, Not from anger

but some secret joy.

It's Just You and Me, Mr. Moon Boa Editions
Of the Greek and Latin love poets,
Propertius (c. 50-10 B.C.) is one of those
who holds the most immediate appeal for
the twentieth-century reader. His helpless
infatuation for the sinister figure of his
mistress Cynthia forms the main subject of

his poetry, and is analyzed with a
tormented but witty grandeur in all its
changing moods--from ecstasy to suicidal
despair. This study includes English verse
translations of his work, along with a
chronology, explanatory notes, and a brief
bibliography.