

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2007

576 messages · Wed 28 Feb 2007 – Sat 31 Mar 2007

An electronic mailing-list archive

University at Buffalo, State University of New York

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

March 2007 buried the philosopher of the unreal and then, without quite meaning to, spent the rest of the month refuting him. Jean Baudrillard, who had argued that the real had vanished into image and that we live among copies with no original, died on the sixth. Five hundred and seventy-seven messages moved through the list, and around his death the archive arranged a quiet body of evidence to the contrary — a poet genuinely recognized, a language genuinely dying — the stubbornly real events his theory said were no longer possible.

The recognition came in the paper of record. A rare Sunday Times review of Rae Armantrout gave a Language poet the mainstream page, and the room turned it over warily. Ruth Lepson noted that the reviewer had avoided situating Armantrout in Language poetry at all, she suspected *“for fear of losing readers”*; Murat Nemet-Nejat defended the notice, quoting its admiration for lines *“as densely patterned as silicon chips”*. It was a real arrival — a difficult poet actually seen on the page that decides, for most readers, who exists — and yet an arrival with her difficult context politely simulated away, the Language poet admitted only once her Language poetry had been left at the door. Recognition, the room noted, came at the price of a small unreality.

Then the theorists themselves went on dying. In an elegy titled for Baudrillard, Alan Sondheim rolled the whole French generation into one long memento mori — Barthes hit by a van, and after him Derrida, Foucault, Deleuze, Lyotard, and now Baudrillard — confessing, *“I raised myself on all of them”*, and watching his teachers pass one by one into the single thing no theory has ever dissolved. The philosophers of the vanished real were vanishing, really, and in the oldest possible way.

And a real loss no simulation could cover was underway in China. A thread on a village struggling to save its dying language followed the slow disappearance of Manchu in Heilongjiang — a tongue going silent for good, its last speakers old. Against Baudrillard's thesis that everything now is only image and copy, a language dying is precisely not a copy: it is a final, unrecoverable subtraction from the world, the opposite of a simulacrum, a real absence where a real speech had been.

It was, in the end, the refutation of Baudrillard by Baudrillard. The man who declared the real had disappeared disappeared himself, into death, the one event

no simulacrum has ever managed to cover; and the month gathered around him its plain contrary evidence — a poem actually read, a tongue actually lost. I have set March down exactly as the archive delivered it — the sanded-down review, the dying theorists, and the dying language — because it was the month the philosopher of the unreal died in the most real way there is, and the world answered his life's argument the way it always answers it in the end: with a grave, a silence, and a poet, for once, actually seen.

— *K. M. F.*

Contents

Every entry links to its message. 576 in all.

28 FEB 2007

1. Nico Vassilakis — Fick Thus, short vispo vids & a new book
2. Adam Tobin — Re: Russell Edson - what school is he?
3. UbuWeb — UbuWeb Featured Resources, March: Selected by Caroline Bergvall
4. sandra de 1913 — SIGHTINGS by Shin Yu Pai
5. Daniel Godston — Re: Russell Edson - what school is he?
6. Tom W. Lewis — Re: laundrypoetry
7. Tom W. Lewis — Recall: laundrypoetry
8. charles alexander — warehouse district
9. Alexander Jorgensen — Poetry and a Strange Revelation for this BAD speller
10. Stephen Vincent — Nouveau de Blog
11. Nico Vassilakis — SUBTeXt/Seattle - Robert Fitterman & BRyant Mason 3/7/07

1 MAR 2007

12. Clay Banes — Re: Russell Edson - what school is he?
13. Charlie Rossiter — poems poetc etc
14. Steve Halle — Tim Yu on Seven Corners
15. Crane's Bill Books — Reminder: 31 Words
16. David A. Kirschenbaum — *NYC Tonight* Boog City presents Ecopoetics
17. ian davidson — Skald 24
18. Dr. Barry S. Alpert — Re: Russell Edson - what school is he?
19. Adam Fieled — "Charles Bernstein and the Preponderance of the Avant-Garde"
20. Dan Waber — visual poets
21. Jesse Crockett — Re: laundrypoetry
22. christopher.winks — Fw: Vibrant Gray -- Call for submissions
23. Halvard Johnson — Hamilton Stone Review, Issue 11, Winter 2007, Now Online!
24. Poetry Project — Events at the Poetry Project 3/5 - 3/7
25. mIEKAL aND — Re: Vibrant Gray -- Call for submissions
26. Joel Weishaus — Fw: letter
27. Dillon Westbrook — Re: Events at the Poetry Project 3/5 - 3/7
28. Dillon Westbrook — woops- meant to retitle (use|usage)
29. Lou Rowan — Golden Handcuffs Review#8 now out
30. Alexander Jorgensen — CREELEY and Experimetalism

2 MAR 2007

31. Fluffy Singler — Re: Poetry and a Strange Revelation for this BAD speller
32. Jesse Glass — Congrats To Shin Yu Pai on Sightings!
33. Alan Sondheim — my sister's murder
34. David-Baptiste Chirot — Re: Russell Edson & Black Mountain & a query re this query re "what..."
35. Barry Schwabsky — Re: "Charles Bernstein and the Preponderance of the Avant-Garde"
36. Paul Nelson — Re: "Charles Bernstein and the Preponderance of the Avant-Garde"
37. Dan Wilcox — February Blogs on Poetry in Albany
38. Christopher Leland Winks — Re: Vibrant Gray -- Call for submissions
39. Murat Nemet-Nejat — Re: my sister's murder
40. Gabrielle Welford — Re: Vibrant Gray -- Call for submissions
41. Aaron Vidaver — Open Text Reading Series #2: Marie Annharte Baker (Vancouver)
42. Joel Weishaus — "The Way North" -2 Text-4
43. Warren Lloyd — Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

3 MAR 2007

44. Shad Marsh — Russell Edson & Black Mountain & a query re this query re "what school?"
45. Alan Sondheim — New video work at Millennium, NYC, March 10th

- 46. Brian Clements — Forwarded from Russell Edson
- 47. Pierre Joris — CHAPBOOK RELEASE
- 48. Jacqueline Gens — Re: Forwarded from Russell Edson
- 49. Ricejunk2 — PUN
- 50. Ricejunk2 — Re: Poems: to post or not to post
- 51. Ricejunk2 — A Poem (By someone else) titled "A Poem" and worthy of discussion :-)
- 52. Ricejunk2 — Re: You must reply to this with a poem - creative?
- 53. Alexander Jorgensen — Re: comitted poets - and even those who have been ...
- 54. Alexander Jorgensen — Maryland: Expert on Russian Intelligence Shot Outside Home

4 MAR 2007

- 55. Jonathan Minton, Word For/Word — New Issue of Word For/Word (#11)
- 56. Maria Damon — Xcp: Cross-Cultural Poetics
- 57. Del Ray Cross — SHAMPOO issue 29
- 58. Lewis LaCook — Angels on the Henderson Bridge
- 59. Peter Ciccariello — the poem that makes itself
- 60. Desmond Swords — Bardic Bulliten
- 61. Tom W. Lewis — Re: comitted poets - and even those who have been ...
- 62. Dana Teen Lomax — FW: Visually Arresting
- 63. Matt Henriksen — Cannibal Issue Two & Cannibal Chapbook Series

5 MAR 2007

- 64. Alan Sondheim — Crepuscule liner notes (apologies 4 x-posting)
- 65. Bob Heman — coming soon!!! the 2nd Official CLWN WR Event on March 29, 2007 at SAFE-T-GAL...
- 66. EH — Oppen quote
- 67. Dan Waber — ars poetica update
- 68. Deborah Poe — berssenbrugge's email
- 69. Michael Kelleher — Literary Buffalo E-Newsletter for 3.05.07-3.11.07
- 70. David-Baptiste Chirot — Re: Fwd: Amiri Baraka and Ras Baraka @ UWM (3.5)
- 71. Michael Kelleher — One more thing....
- 72. Ron Silliman — Silliman's Blog: Torqued!
- 73. gfrym — Re: Friends of Big Bridge
- 74. Schlesinger Kyle — BILL BERKSON'S SUDDEN ADDRESS: SELECTED LECTURES 1981-2006
- 75. Alan Sondheim — EXHIBIT A (group show in Second Life) (fwd)
- 76. Matt Henriksen — Sat 3/10 Howe, Smith, Berrigan, Weiser, Hawkey, Moschovakis, Yankelevich, ...
- 77. Cynie Cory — Janaka Stucky's email?
- 78. mIEKAL aND — FROZEN HYPNOSIS 1-29
- 79. Elizabeth Treadwell — Ratcliffe & Rodefer at SPT this Fri, 3/9
- 80. Elizabeth Treadwell — news from Small Press Traffic

6 MAR 2007

- 81. matthew cooperman — new book, readings East/West
- 82. Jesse Glass — Jeses Glass on Steve Bradley's [REDACTED] this Wednesday
- 83. Jesse Crockett — last call for work --- listenlight 08
- 84. Jim Andrews — New links to interactive audio works
- 85. David Gershman — Illusion Literature Rack Special!
- 86. Stephen Vincent — Libby Guilty of Lying in C.I.A. Leak Case
- 87. amy king — AWP?
- 88. Geoffrey Gatza — Re: AWP?
- 89. kevin thurston — in honor of Aaron Belz's success...
- 90. amy king — Re: in honor of Aaron Belz's success...
- 91. amy king — Re: AWP?
- 92. Alexander Dickow — baraka
- 93. kevin thurston — Re: in honor of Aaron Belz's success...

- 94. Chris Stroffolino — Re: baraka
- 95. amy king — I'LL ANSWER ME ----> AWP?
- 96. Deborah Poe — Re: AWP?
- 97. Halvard Johnson — Query and favor
- 98. Charles Bernstein — Jean Baudrillard (1929-2007)
- 99. Marcus Bales — Call for Submissions -- Outsider Art --
- 100. Halvard Johnson — Re: favor and query

7 MAR 2007

- 101. David Baratier — Re: AWP?
- 102. David Baratier — performance poetry
- 103. CA Conrad — 2 upcoming NY events in March and April, hope to see you /\//\//\//\//\//\//...
- 104. David A. Kirschenbaum — Lou Reed/ Delmore Schwartz News
- 105. Sylvester Pollet — Outsider Art
- 106. susan maurer — Re: last call for work --- listenlight 08
- 107. Angelin Borsics — free examinations copies of Twentieth-Century German Poetry
- 108. Marcus Bales — Re: Outsider Art
- 109. elen — FW: Ensemble Jourine March Issue
- 110. kevin thurston — Re: Outsider Art
- 111. amy king — Re: Outsider Art
- 112. amy king — Re: AWP?
- 113. Marcus Bales — Re: Outsider Art
- 114. amy king — Re: Outsider Art
- 115. Aldon Nielsen — Re: performance poetry
- 116. David Fernandes — Re: Outsider Art
- 117. Mark Weiss — Re: Outsider Art
- 118. Taylor Brady — Re: performance poetry
- 119. Metta Sama — Re: performance poetry
- 120. Vernon Frazer — Re: Outsider Art
- 121. mIEKAL aND — Re: Outsider Art
- 122. Will Esposito — Re: Outsider Art
- 123. Lea Graham — Re: performance poetry
- 124. Murat Nemet-Nejat — Re: Outsider Art
- 125. Christopher Leland Winks — Re: Outsider Art
- 126. George Bowering — Re: Outsider Art
- 127. George Bowering — Re: Outsider Art
- 128. Murat Nemet-Nejat — Re: Outsider Art
- 129. Thomas savage — Re: Outsider Art
- 130. Halvard Johnson — FC2's send-off for R. M. Berry
- 131. Stephen Vincent — Re: AWP?
- 132. Mark Weiss — Re: Outsider Art
- 133. kevin thurston — Re: Outsider Art
- 134. Stephen Vincent — Re: Outsider Art
- 135. Chris Stroffolino — Re: AWP....
- 136. amy king — Re: Outsider Art
- 137. Alexander Dickow — Baraka
- 138. amy king — Re: Outsider Art
- 139. Dillon Westbrook — Re: Baraka
- 140. Ruth Lepson — Re: Baraka
- 141. Stephen Vincent — Re: Outsider Art
- 142. Michael Tod Edgerton — Seeking Michael Palmer (who isn't?)
- 143. Michael Kelleher — Correction
- 144. Lewis LaCook — King's Woods : The A-history of Lorain, Ohio - a data-driven networked hyper...
- 145. Rob McLennan — the ottawa small press book fair - spring edition
- 146. Aldon Nielsen — advance notice

147. Mark Weiss — Re: Outsider Art
148. David-Baptiste Chirot — Re: Outsider Art
149. phanero — Re: Outsider Art
150. Photios Giovanis — Carolee Schneemann, friend of many poets
151. Vernon Frazer — Please help if you can. Re: Thoma Chapins' 50th b'day - fri. 3/9
152. Brigitte Byrd — Re: FC2's send-off for R. M. Berry
153. tyrone williams — Re: advance notice
154. Fulcrum Annual — Mazer & Sturgeon read at the Democracy Center, Weds. 3/14 7:30 PM
155. cralan kelder — New from Longhouse ~ Spring 2007 and Origin magazine Sixth Series forthcomi...
156. Catherine Daly — Re: AWP?
157. Aaren Yandrich — A Reading Against War
158. Jim Andrews — Videogames and Art
159. Marcus Bales — Re: Outsider Art
160. Desmond Swords — Love Poetry Hate Racism - 22 April - Global events

8 MAR 2007

161. David Baratier — Re: performance poetry
162. Alexander Dickow — baraka (location of article, etc)
163. Gabrielle Welford — Obama, Israel and Palestine
164. Ann Bogle — Re: AWP?
165. Dan Waber — news from vispoets.com
166. tyrone williams — Re: baraka (location of article, etc)
167. Cynie Cory — Re: FC2's send-off for R. M. Berry
168. David Baratier — poets who perform
169. Catherine Daly — wsj
170. Catherine Daly — Re: AWP?
171. Lori Emerson — Dj Spooky's Rhythm Science?
172. Lori Emerson — Re: Dj Spooky's Rhythm Science?
173. Lewis Warsh — Barbara Henning / United Artists
174. Taylor Brady — Re: Dj Spooky's Rhythm Science?
175. Dan Coffey — Re: Dj Spooky's Rhythm Science?
176. Aldon Nielsen — Re: baraka (location of article, etc)
177. Lori Emerson — Re: Dj Spooky's Rhythm Science?
178. Katalanche Press — New magazine: The Can
179. Jesse Crockett — listenlight 08 delayed --- get firefox!
180. Adam Fieled — Anselm Berrigan on PFS Post
181. steve d. dalachinsky — Fw: Fw: 1 personell change the 15th
182. Aaron Vidaver — Open Text Reading Series #3: Dorothy Trujillo Lusk (Vancouver)
183. Simon DeDeo — rhubarb is susan
184. Eric Elshtain — New Beard of Bees Chapbook
185. Poetry Project — Events at the Poetry Project 3/12 - 3/16
186. Tisa Bryant — NYC: Bryant/Koestenbaum/LaFarge April 3 reading at Redhead
187. Mark DuCharme — Rachel Levitsky
188. Joel Weislaus — North-2 Text-5
189. Montgomery fuller — your assistance with my writers cred: lawrence ytzhak braithwaite

9 MAR 2007

190. Joel Bettridge — Poetry at Beinecke Library: Announcements
191. Alan Sondheim — sonnet + videos
192. Eric Elshtain — New Beard of Bees Chapbook
193. Fulcrum Annual — Shakespeare Music in Worcester & Boston: March 17 & 19 -- FREE!
194. Dan Waber — a prize for interestingness
195. Ruth Lepson — Re: Anselm Berrigan on PFS Post
196. susan maurer — Re: New Beard of Bees Chapbook
197. susan maurer — Re: Outsider Art
198. Andrea Lawlor — THE ODYSSEY at Cellspace SF March 10

- 199. David A. Kirschenbaum — NYC/*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too*
- 200. Dr. Barry S. Alpert — Re: Carolee Schneemann, friend of many poets
- 201. Alexander Jorgensen — Requesting Information on ONE LESS mag Nikki Widner - Williamsburg, ...
- 202. lds — Re: sonnet + videos
- 203. lcabri — on torque
- 204. L Guevarra — NEW in PAPERBACK: The Collected Poems of Ted Berrigan
- 205. David-Baptiste Chirot — Re: Outsider Art
- 206. L Guevarra — NEW BOOK: The Age of Huts (compleat)

10 MAR 2007

- 207. Murat Nemet-Nejat — Re: Outsider Art
- 208. Rob McLennan — peter f yacht club
- 209. reJennifer Bartlett — New on the SES Poetics Blog
- 210. Geoffrey Gatza — AWP photo gallery
- 211. Mark Truscott — March 16: Ross and Smith at Test
- 212. mairead byrne — Re: AWP photo gallery
- 213. David A. Kirschenbaum — Boog City 39 Available
- 214. Stephen Vincent — Re: Outsider Art
- 215. Ruth Lepson — Re: New on the SES Poetics Blog
- 216. David-Baptiste Chirot — Re: outsider Art & poets of Gitmo (complete Guardian article includ...
- 217. lcabri — torse / torsion / torque / Le torque

11 MAR 2007

- 218. John Tranter — " Pre-announcing Jacket 32"
- 219. Anne Coon — Re: Fwd: a prize for interestingness
- 220. Montgomery fuller — lord patch (aka)
- 221. Dan Wilcox — Third Thursday Open Mic: Albany, NY
- 222. Alan Sondheim — Pas. compressed.
- 223. Murat Nemet-Nejat — Re: outsider Art & poets of Gitmo (complete Guardian article included h...
- 224. Murat Nemet-Nejat — Re: Outsider Art
- 225. Hot Whiskey Press — Hot Whiskey Press Moves to Chicago
- 226. Charles Bernstein — Semina show
- 227. CA Conrad — hope to see you at the FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Phila...
- 228. CA Conrad — Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD --- 4/15/07, Philadelphia
- 229. Maria Damon — KAMAU BRATHWIATE MPLS VISIT
- 230. Alexander Jorgensen — Midwest Open Mics
- 231. Alexander Jorgensen — BATTLE NOTES - Re: Midwest Open Mics

12 MAR 2007

- 232. Matt Henriksen — Submit to Cannibal
- 233. Jerome Rothenberg — Itinerary Spain 2007
- 234. cralan kelder — Origin, Sixth Series, Issue 1 ~ now online
- 235. Daniel Kane — Don't Ever Get Famous available
- 236. Dan Waber — ars poetica update
- 237. Lori Emerson — music | sound | noise ebr remix
- 238. Michael Kelleher — Literary Buffalo E-Newsletter 3.12.07
- 239. Alan Sondheim — drowning
- 240. David-Baptiste Chirot — FW: Los cielos le reclaman... Heavens reclaim him... from Clemente ...
- 241. Elizabeth Treadwell — Degentesh & Gardner at SPT this Fri 3/16
- 242. David A. Kirschenbaum — Free PDF Subscriptions to Boog City Now Available
- 243. sean mullin — Re: Free PDF Subscriptions to Boog City Now Available

- 244. Marcus Bales — Shows, Readings, and Other Performances March 17 - 24
- 245. Vernon Frazer — Re: Marjorie Perloff
- 246. Jesse Crockett — listenlight new issue 08
- 247. Alan Sondheim — A/Rose for Baudrillard
- 248. Dodie Bellamy — Dodie Bellamy | Armand Capanna | video by Sarah Lockhart | March 18

13 MAR 2007

- 249. Ann Bogle — Re: A/Rose for Baudrillard
- 250. William Allegrezza — Series A Reading in Chicago
- 251. Dan Waber — 7 by Christopher Major
- 252. Thomas Devaney — Silence
- 253. phanero — Re: A/Rose for Baudrillard
- 254. David-Baptiste Chirot — Fwd: CAT National Day of Action - March 16, 2007
- 255. stephanie barber — BALTIMORE NEEDS SOME OF YOUR WORDS
- 256. Jim Andrews — FIRST SCREENING by bpNichol -- Computer poems from 1984
- 257. Steve Halle — Lina ramona Vitkauskas @ Seven Corners
- 258. mIEKAL aND — Re: FIRST SCREENING by bpNichol -- Computer poems from 1984
- 259. Stephen Vincent — Re: A/Rose for Baudrillard
- 260. Adam Fieled — Simone Muench on PFS Post
- 261. phanero — Re: A/Rose for Baudrillard
- 262. CA Conrad — QUEERS!
- 263. Catherine Daly — Artists Against the War - LA
- 264. CA Conrad — 3 DUSIE wee chaps by Frank Sherlock, Edmund Berrigan and CAConrad
- 265. Marcus Bales — Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April...
- 266. Jim Andrews — Re: FIRST SCREENING by bpNichol -- Computer poems from 1984
- 267. Ken Rumble — Fwd: [Lucipo] Live: The Glossolalia Website
- 268. Alan Sondheim — Re: A/Rose for Baudrillard

14 MAR 2007

- 269. George Bowering — Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spide...
- 270. Carol Novack — Readings 3/21, 2/23, 3/29 Readings
- 271. noah eli gordon — Dorothea Lasky and Paul Killebrew
- 272. Ken Rumble — Ken Rumble's Key Bridge Now Available
- 273. Marcus Bales — Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider A...
- 274. reJennifer Bartlett — Gene Frumkin/ Call for Work
- 275. Thomas savage — Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider ...
- 276. Murat Nemet-Nejat — Re: Ken Rumble's Key Bridge Now Available
- 277. Tracey Gagne — Re: Ken Rumble's Key Bridge Now Available
- 278. Marcus Bales — Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider A...
- 279. holsapple1 — Re: Gene Frumkin/ Call for Work
- 280. Laura McClain — Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider ...
- 281. Margaret Konkol — Group for the Study of the History of Ideas Lecture March 22
- 282. Stephen Vincent — New de blog
- 283. linda norton — Fw: Boston Poet Laureate
- 284. amy king — Not announced yet, but ... a query.
- 285. Brian Howe — The Glossolalia Website
- 286. Charles Baldwin — send forgotten things / lost objects for a new issue of the loop
- 287. linda norton — Re: New de blog
- 288. gfrym — Re: Gene Frumkin/ Call for Work
- 289. Halvard Johnson — Re: send forgotten things / lost objects for a new issue of the loop
- 290. tlrelf — Re: send forgotten things / lost objects for a new issue of the loop

15 MAR 2007

- 291. George Bowering — Re: send forgotten things / lost objects for a new issue of the loop
- 292. Dan Waber — Pietist Compositions, by Marko Niemi
- 293. David-Baptiste Chirot — FW: Woodland Pattern This Weekend: Tony Trigilio Friday, Tarana on ...
- 294. Alan Sondheim — "Where the waters meet at the end of the world"
- 295. reJennifer Bartlett — More on Gene Frumkin Issue of SES
- 296. Poetry Project — Events at the Poetry Project 3/16 - 3/21

16 MAR 2007

- 297. David Baratier — Feedback for PS sells out
- 298. Maria Damon — art as knowing
- 299. Nathaniel Siegel — poets for peace SPEAK OUT New York City March 19th 2007
- 300. David-Baptiste Chirot — FW: The Fourth Anniversary of the Iraq War Must be the Last!
- 301. Tarpaulin Sky Press & Journal — New from TSky Press: Danielle Dutton's _Attempts at a Life_
- 302. David-Baptiste Chirot — Re: Fwd: CAT National Day of Action - March 16, 2007
- 303. Dan Waber — vispoets.com weekly winner
- 304. Rob McLennan — new(ish) on rob's clever blog
- 305. Jennifer Karmin — 3/18: Godston & Karmin poetry radio
- 306. Hot Whiskey Press — Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

17 MAR 2007

- 307. Lanny Ray Quarles — Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)
- 308. Marcus Bales — Women Reading Women -- March 19 ♦ Monday at 5:45 pm at Cleveland CITY HALL
- 309. Jesse Crockett — design an issue at listenlight.net
- 310. Ann Bogle — Ana Verse weblog update at St. Patrick's Day
- 311. Dan Coffey — Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)
- 312. Hot Whiskey Press — Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey
- 313. phanero — Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey
- 314. Charles Bernstein — Armantrout review in Sunday Times Book Review
- 315. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
- 316. Aaron Vidaver — Open Text Reading Series #4: Anne Stone (Vancouver)
- 317. Ruth Lepson — Re: A/Rose for Baudrillard
- 318. Deborah A. Meadows — Shearsman Press Readings: Hawley, Meadows, Selby, Treadwell, Dyckman

18 MAR 2007

- 319. Ruth Lepson — Re: Armantrout review in Sunday Times Book Review
- 320. Alexander Jorgensen — Poet Jackson MacLow
- 321. Halvard Johnson — Erratum du jour, or the power of art
- 322. Murat Nemet-Nejat — Re: Armantrout review in Sunday Times Book Review
- 323. Ruth Lepson — Re: Poet Jackson MacLow
- 324. Mark Weiss — Re: Armantrout review in Sunday Times Book Review
- 325. Herb Levy — Re: Armantrout review in Sunday Times Book Review
- 326. Alexander Jorgensen — Harry Crosby - Info request
- 327. Nick Piombino — Re: Poet Jackson MacLow
- 328. richard owens — Re: Harry Crosby - Info request
- 329. Nick Piombino — Re: Poet Jackson MacLow
- 330. Joe Amato — Re: Armantrout review in Sunday Times Book Review
- 331. amy king — Re: Poet Jackson MacLow
- 332. charles alexander — Re: Poet Jackson MacLow
- 333. Joe Amato — Re: Poet Jackson MacLow
- 334. maxpaul — Re: Armantrout review in Sunday Times Book Review
- 335. Ruth Lepson — Re: Armantrout review in Sunday Times Book Review
- 336. Patrick F. Durgin — Poet Jackson Mac Low

- 337. V Nicholas LoLordo — Re: Armantrout review in Sunday Times Book Review
- 338. David Baratier — Joshua Corey, last chance for this publication
- 339. Catherine Daly — Re: Armantrout review in Sunday Times Book Review
- 340. Danny Snelson — Re: Poet Jackson Mac Low
- 341. Joanna Fuhrman — Reading in Lancaster, PA
- 342. Nate Pritts — New COMBATIVES issue w/Elisa Gabbert
- 343. Nick Piombino — Re: Poet Jackson MacLow
- 344. Tom Beckett — Re: Armantrout review in Sunday Times Book Review
- 345. rzep — Re: Harry Crosby - Info request
- 346. David-Baptiste Chirot — Re: Armantrout review in Sunday Times Book Review
- 347. Ann Bogle — Re: Armantrout review in Sunday Times Book Review
- 348. Tarpaulin Sky Press & Journal — NYC BOOK RELEASE PARTY: Danielle Dutton's *Attempts at a Li...*
- 349. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
- 350. lcabri — Roy Miki's discussion & reading 19-20 March
- 351. Joe Amato — Re: Armantrout review in Sunday Times Book Review
- 352. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
- 353. Tom Beckett — new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
- 354. Jim Andrews — Marvin Minsky: "The Emotion Machine"
- 355. Michael Cross — Taggart chapbook still available // Stephen Ratcliffe's REAL
- 356. Elizabeth Treadwell — Kimball & Stein at SPT this Fri 3/23
- 357. Alan Sondheim — Dark sky.

19 MAR 2007

- 358. David Baratier — Re: poet Jackson MacLow
- 359. Murat Nemet-Nejat — Re: Armantrout review in Sunday Times Book Review
- 360. Mark Prejsnar — Language Harm this Wednesday
- 361. Mairead Byrne — Re: Language Harm this Wednesday
- 362. Jim Andrews — Re: Armantrout review in Sunday Times Book Review
- 363. Pierre Joris — Re: Poet Jackson MacLow
- 364. Dan Waber — ars poetica update
- 365. susan maurer — Re: Armantrout review in Sunday Times Book Review
- 366. susan maurer — tamarind
- 367. Colm Mulcahy — Re: Fwd: Re: Language Harm this Wednesday
- 368. Michael Kelleher — Literary Buffalo E-Newsletter 3.19.07-3.25.07
- 369. Peter Ciccariello — Poor Yorick in lyrical landscape
- 370. Nick Piombino — Re: Poet Jackson MacLow
- 371. agj — Chinese Village Struggles to Save Dying Language
- 372. Murat Nemet-Nejat — Re: Poet Jackson MacLow
- 373. Murat Nemet-Nejat — Re: Erratum du jour, or the power of art
- 374. charles alexander — Re: Armantrout review in Sunday Times Book Review
- 375. Freind, William Joseph — Rae Armantrout reading in South Jersey, April 12
- 376. Lewis LaCook — A precious fluid
- 377. Maria Damon — for dylan, parody and palindrome fans, a triple bill
- 378. Catherine Daly — Re: Armantrout review in Sunday Times Book Review
- 379. Tom Orange — Armantrout review in Sunday Times Book Review
- 380. Barry Schwabsky — Re: Armantrout review in Sunday Times Book Review
- 381. Mark Weiss — Re: Armantrout review in Sunday Times Book Review
- 382. phanero — Re: Armantrout review in Sunday Times Book Review
- 383. Frances Blau — Memorial reading for kari edwards
- 384. Ruth Lepson — Re: Armantrout review in Sunday Times Book Review
- 385. Daniel Machlin — Futurepoem/Jill Magi Book Party 3/29

20 MAR 2007

- 386. Jim Andrews — Re: Armantrout review in Sunday Times Book Review
- 387. linda norton — Re: Armantrout review in Sunday Times Book Review
- 388. kom9os — maclow

- 389. heidi arnold — Tuntha-obas/edson
- 390. Halvard Johnson — Re: Tuntha-obas/edson
- 391. Lou Rowan — Re: Armantrout review in Sunday Times Book Review
- 392. Jennifer Karmin — 3/24: Soup & Tart Chicago
- 393. Michael Alain Soubbotnik — Flaubert's notebook as a poem
- 394. Montgomery fuller — International Poetry Day event on Wednesday, March 21 2007
Montreal Mus...
- 395. Rod Smith — New @ Bridge Street: Age of Huts, Don't Ever Get Famous, Saints of Hysteria,
Sh...
- 396. Evan Munday — Rachel Zolf's Human Resources
- 397. Betsy Andrews — upcoming readings for Betsy Andrews
- 398. Russo, Linda V. — Re: Armantrout review in Sunday Times Book Review
- 399. Nick LoLordo — Re: Armantrout review in Sunday Times Book Review
- 400. linda norton — Re: Armantrout review in Sunday Times Book Review
- 401. Nico Vassilakis — SOUND/VISUAL/DIGITAL/POETRIES
- 402. Alan Sondheim — Left Behind
- 403. P Ganick — the list from BLUE LION BOOKS

21 MAR 2007

- 404. Wystan Curnow — Re: Armantrout review in Sunday Times Book Review
- 405. Gabrielle Welford — Re: Chinese Village Struggles to Save Dying Language
- 406. agj — Re: Chinese Village Struggles to Save Dying Language
- 407. agj — And this -- Re: Chinese Village Struggles to Save Dying Language
- 408. amy king — Re: Poet Jackson MacLow - my tiny anecdote
- 409. amy king — Re: Poet Jackson MacLow - my tiny anecdote
- 410. Ruth Lepson — Re: Left Behind
- 411. Russo, Linda V. — Re: Armantrout review in Sunday Times Book Review
- 412. phanero — wwwwwwwww - Hol Hummmmmmmmm, "Domestic Interior" [K]
- 413. Murat Nemet-Nejat — Re: And this -- Re: Chinese Village Struggles to Save Dying Language
- 414. Sheila Murphy — blue lion books
- 415. Christophe Casamassima — Coolidge Quote
- 416. Tom Beckett — Re: Coolidge Quote
- 417. Michael Alain Soubbotnik — Re: Coolidge Quote
- 418. Skip Fox — Re: Coolidge Quote
- 419. David-Baptiste Chirot — Re: Armantrout review in Sunday Times Book Review
- 420. Gabrielle Welford — Re: Chinese Village Struggles to Save Dying Language
- 421. thom donovan — ROBERT KOCIK contact info ????????????
- 422. Patrick F. Durgin — Hannah Weiner's Open House
- 423. Joel Weishaus — "The Way North"-3 Text-1
- 424. Tisa Bryant — NYC Encyclopedia Event @ Bowery Poetry Club 3/31!
- 425. UbuWeb — MoMA and UbuWeb Present - March 28th: Bergvall, Byrum, Fitterman &
Goldsmith

22 MAR 2007

- 426. Barry Schwabsky — Hejinian and Watten at Parasol Unit, 29 March
- 427. mIEKAL aND — Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 428. Daniel Machlin — Jill Magi/Futurepoem Book Party 3/29
- 429. Christophe Casamassima — coolidge quotes...
- 430. Patrick F. Durgin — Hannah Weiner's Open House TOC
- 431. David-Baptiste Chirot — FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda
Brown
- 432. agj — Re: Chinese Village Struggles to Save Dying Language
- 433. Nick Carbo — poetry summer in france! fiction too
- 434. Dan Coffey — performance poets
- 435. Poetry Project — Events at the Poetry Project 3/26 - 3/31
- 436. Tim Peterson — New on Mappemunde: Tim Peterson's blog

23 MAR 2007

- 437. Nada Gordon — BOOK PARTY 4/1 ****FOLLY**** by Nada Gordon
- 438. Steensen, Sasha — Bonfire Press / chapbook by Graham Foust
- 439. Alan Sondheim — bols
- 440. L Trent — Looking for innovative form/constraint-based poetry at 21 Stars Review
- 441. Dan Waber — vispoets.com weekly winner
- 442. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 443. Nick Piombino — new on *fait accompli*
- 444. Christophe Casamassima — Father's Poetry
- 445. kevin thurston — Re: Father's Poetry
- 446. Ann Bogle — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 447. andrews — Fw: Sally Silvers in New Solo, Tues. March 27, Joyce Soho
- 448. Jennifer Karmin — March 31 deadline - Political Poems
- 449. P Ganick — revised list of BLUELIONBOOKS
- 450. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

24 MAR 2007

- 451. ALDON L NIELSEN — Brathwaite Tonight
- 452. Maria Damon — Re: Brathwaite Tonight
- 453. Jesse Glass — Philip Terry's Oulipoems Available from Ahadada Books
- 454. Jim Andrews — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 455. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 456. davidbchirot — FWD: UberTrashung from F L U X
- 457. Slaughter, William — Notice: Mudlark
- 458. Stephen Vincent — What she did! Susan Stein at SPT
- 459. Elizabeth Treadwell — Re: What she did! Suzanne Stein at SPT
- 460. Michael Rothenberg — CELEBRATING ED DORN WAY MORE WEST ST. MARK'S

25 MAR 2007

- 461. { brad brace } — 1,254 new illustrated two-word P-poems
- 462. Elizabeth Treadwell — Shearsman Books Party at Canessa Park this afternoon (San Francisco)
- 463. Sina Queyras — Re: What she did! Susan Stein at SPT
- 464. noah eli gordon — Denver: Sat., March 31 4pm: █████ Church, 1600 South Pearl Street
- 465. Nicholas Karavatos — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 466. Russo, Linda V. — What she did! Suzanne Stein at SPT
- 467. Charles Bernstein — Lazer & Armantrout reading in LA on 3/27
- 468. Stephen Vincent — Re: What she did! Suzanne Stein at SPT
- 469. Alan Sondheim — two danceworks for you and me
- 470. Mary Kasimor — Re: What she did! Suzanne Stein at SPT
- 471. Dr. Barry S. Alpert — Bauhaus, WChUTEMAS, Black Mountain, Media Study SUNY-Buffalo

26 MAR 2007

- 472. Andrew Zawacki — VERSE Festival
- 473. Wystan Curnow — poet on the move
- 474. Bob Marcacci — Episode 21 of THE COUNTDOWN featuring ALAN SONDEHEIM!
- 475. Philip Metres — coverage of Israeli and Palestinian poets on Lehrer
- 476. Dan Waber — ars poetica update
- 477. Bob Heman — CLWN WR reading / new issue debut / this thursday March 29
- 478. Murat Nemet-Nejat — Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
- 479. amy king — This Friday -- Stackhouse, Fieled, & Henrikson
- 480. Michael Kelleher — Literary Buffalo E-Newsletter 3.26.07-4.01.07
- 481. Thomas savage — Re: Father's Poetry
- 482. CA Conrad — complicit actions dismissed in a frenzy of greed
- 483. Ann Bogle — Fwd: poetry of Iraq
- 484. Christophe Casamassima — Re: complicit actions dismissed in a frenzy of greed
- 485. Alan Sondheim — For spoken improvised pomewhirreks

- 486. Christophe Casamassima — Submit!
- 487. Chris Stroffolino — Suzanne Stein at SPT
- 488. Stephen Vincent — Re: Suzanne Stein at SPT
- 489. Evan Munday — bpNichol Chap-Book Award
- 490. Abigail Child — Orchard Gallery opening, "Perilous Fictions" + Tribeca Premiere
- 491. melissa benham — What she did! Suzanne Stein at SPT
- 492. Lewis Warsh — Dennis Moritz at BPC

27 MAR 2007

- 493. Carrie hunter — Re: Submit!
- 494. Geoffrey Gatza — US Attorney General investigates BlazeVOX books
- 495. SHANE RHODES — The Bindery by Shane Rhodes
- 496. Charles Baldwin — Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special
- 497. Nick Piombino — King of the Brooklyn School
- 498. Alan Sondheim — the covered
- 499. Kathleen Ossip — Summer Writers Colony at the New School
- 500. Leonard Kress — CIA
- 501. Nico Vassilakis — Book Launch (Sort of) and Event Reminder
- 502. Adam Morey — Bruce Andrews
- 503. David-Baptiste Chirot — FW: Call Your Senators NOW!Peace Action Prevent War with Iran
- 504. paolo javier — 2nd Ave Poetry Reading III, 4/7, 730 pm
- 505. Charles Bernstein — New McGann: Prepub discount
- 506. David-Baptiste Chirot — FW: [mailart] Mail Art Show from Uruguay
- 507. noah eli gordon — Poets on Painters Catalogs Now Available
- 508. Steve Evans — Little Magazines on Poetry Daily
- 509. SCOTT HOWARD — Call for Work: Reconfigurations

28 MAR 2007

- 510. Daniel Machlin — Reminder: Futurepoem Book Party NYC 3/29
- 511. Ian Randall Wilson — Book Publication
- 512. Anny Ballardini — Re: King of the Brooklyn School
- 513. Christina Milletti — Exhibit X Fiction presents Shelley Jackson March 30
- 514. David A. Kirschenbaum — **Advertise in Boog City 40**
- 515. Mark Weiss — reading in Glasgow
- 516. Poetics List — Poetics Welcome Message
- 517. Geoffrey Gatza — on behalf of Kent Johnson
- 518. Tenney Nathanson — BOO interview w Harryette Mullen--transcript? help? (sub-topic: QUICK he...
- 519. Betsy Andrews — Poet Betsy Andrews Reads at New College: March 31st, 6:30 PM
- 520. Betsy Andrews — Betsy Andrews & Brian Teare at Black Oak Books, Sunday

29 MAR 2007

- 521. David Baratier — Theory of Orange
- 522. kevin thurston — republican sound poetry?
- 523. Michael Kelleher — Buffalo Small Press Book Fair Schedule
- 524. julia bloch — Tom Devaney & John Coletti April 4 at Penn
- 525. Ken Rumble — Readings in Pittsburgh or Cleveland Areas?
- 526. Metta Sama — X-Posting: for current & former Michigan residents
- 527. noah eli gordon — Moles Not Molar
- 528. Joshua Kotin — Chicago Review | British Poetry Issue
- 529. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
- 530. Stephen Vincent — Re: Chicago Review | British Poetry Issue
- 531. David-Baptiste Chirot — Re: Suzanne Stein at SPT/An Entropy of deja vu all over again?
- 532. David-Baptiste Chirot — FW: Woodland Pattern: Opening this Sunday: Joel Lipman
- 533. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
- 534. Poetry Project — Events at the Poetry Project 3/30 - 4/13
- 535. Catherine Daly — Re: complicit actions dismissed in a frenzy of greed

- 536. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
- 537. Hugh Behm-Steinberg — Re: complicit actions dismissed in a frenzy of greed
- 538. Marcus Bales — Re: complicit actions dismissed in a frenzy of greed
- 539. Stephen Vincent — Re: Suzanne Stein at SPT/An Entropy of deja vu all over again?
- 540. agj — David-Baptiste Chirot
- 541. agj — Re: David-Baptiste Chirot 2
- 542. Gabrielle Welford — Re: David-Baptiste Chirot 2

30 MAR 2007

- 543. Alan Sondheim — sorcery
- 544. Sam Ladkin — Invitation
- 545. Alexander Dickow — agj on dbchirot
- 546. Tom W. Lewis — Re: complicit actions dismissed in a frenzy of greed
- 547. amy king — Tonight is Poetry ...
- 548. Dan Waber — vispoets.com weekly winner
- 549. Catherine Daly — Barack Obama
- 550. Crane's Bill Books — Bill Knott's blog
- 551. Ugo Calvigioni — Amor Líquido - LaLupe.com
- 552. Tom W. Lewis — clothing makes the poet
- 553. Eric Dickey — Re: clothing makes the poet
- 554. Chris Stroffolino — Re: clothing makes the poet
- 555. Tom W. Lewis — Re: clothing makes the poet
- 556. Marcus Bales — Re: clothing makes the poet

31 MAR 2007

- 557. JFK — Re: Chicago
- 558. Peter Ciccariello — I am home to all my marking distance
- 559. Dale Smith — po-fart.blogspot.com
- 560. David A. Kirschenbaum — Boog City 1 PDF Now Available Free
- 561. David Baratier — This Sunday, reading in NYC
- 562. angela vasquez-giroux — Re: clothing makes the poet
- 563. Jesse Seldess — Caroline Bergvall's email address?
- 564. Christophe Casamassima — Re: clothing makes the poet
- 565. Nick Piombino — Tony Scott dies
- 566. Vernon Frazer — Re: Tony Scott dies
- 567. Charles Bernstein — Elaine Equi Sunday Times review
- 568. Catherine Daly — az humanities council
- 569. Bob Heman — new chapbook - Cone Investigates - now available from Poets Wear Prada
- 570. Nick Piombino — Re: Elaine Equi Sunday Times review
- 571. Robert Perlman — AGNI's Shocking Remarks
- 572. Sawbuck — sawbuck 1.3
- 573. steve d. dalachinsky — coming up
- 574. e.g. vajda — April 7th Nonsense Company in Arizona
- 575. CA Conrad — Re: complicit actions dismissed in a frenzy of greed
- 576. agj — Re: clothing makes the poet

1. **Nico Vassilakis**

Fick Thus, short vispo vids & a new book

Wed 28 Feb 2007

<http://www.nokturno.org/index.php?poeetta=vassilakis>

Thanks to Marko J Niemi

&

from Otolith Press:

Nico Vassilakis: DIPTYCHS

60 pages, full colour

\$15.00

webpage: <http://www.lulu.com/content/670787>

Introduction by Geof Huth

[↑ Contents](#)

2. **Adam Tobin**

Re: Russell Edson - what school is he?

Wed 28 Feb 2007

I don't think he attended Black Mountain College (did he??), but he was published in the first issue of the Black Mountain Review.

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On

Behalf Of Dr. Barry S. Alpert

Sent: Tuesday, February 27, 2007 9:16 PM

To: ██████████

Subject: Re: Russell Edson - what school is he?

No one has mentioned the school he attended, Black Mountain College.

Barry Alpert

The average
US Credit Score is 675. The cost to see yours: \$0 by Experian.

<http://www.freecreditreport.com/pm/default.aspx?>

sc=660600&bcd=EMAILFOOTERAVE RAGE

[↑ Contents](#)

3. **UbuWeb**

UbuWeb Featured Resources, March: Selected by Caroline Bergvall

Wed 28 Feb 2007

UbuWeb

<http://ubu.com>

UbuWeb Featured Resources:

March 2007

Selected by Caroline Bergvall

1. Augusto de Campos' "Dias Dias Dias" spoken by Caetano Veloso 1979 (MP3)

http://ubu.wfmu.org/sound/decampos_augusto/DeCampos-Augusto_Veloso-Caetano_Dias%20Dias%20Dias_1979.mp3

2. Robert Ashley, "In Sara Mencken, Christ and Beethoven There Were Men and Women" 1972

(MP3)

http://ubu.wfmu.org/sound/ashley_robert/Ashley-Robert_In-Sara-Mencken.mp3

3. People Like Us, "The Sacred Erm" 2002 (MP3)

http://mediamogul.seas.upenn.edu/pennsound/authors/People-Like-Us/Recyclopaedia_Britannica_%5B2002%5D/People-Like-Us_05-The-Sacred-Erm.mp3

4. Beth Anderson, "Ocean Motion Mildew Mind" 1979 (MP3)

http://media.sas.upenn.edu/pennsound/authors/Anderson/Anderson-Beth_Ocean-Mildew-Mind.mp3

5. John Cage, "excerpt from Silence" 1969 (MP3)

http://ubu.wfmu.org/sound/dial_a_poem_poets/disconnected/Disconnected_07_cage.mp3

6. Meredith Monk "Rally" 1977 (MP3)

http://ubu.wfmu.org/sound/airwaves/Airwaves_06_MONK_RALLY.mp3

7. Miya Masakoa, "Ritual with Giant Hissing Madagascar Cockroaches"

(excerpt) (MP3)

http://media.sas.upenn.edu/pennsound/groups/ICA_Boston_2006/Music_Overheard/12_Masakoa_Ritual_ICABoston_2006.mp3

8. John Ashbery, "A Blessing in Disguise" 1966 (MP3)

http://ubu.wfmu.org/sound/dial_a_poem_poets/corpse/Corpse_16_ashbery.mp3

9. On Kawara, "One Million Years" 1993 (MP3)

http://ubu.wfmu.org/sound/kawara_on/Kawara-On_One-Million-Years.mp3

10. Roland Barthes, "Inaugural lecture at the Collège de France" 1977 (MP3)
http://ubu.wfmu.org/sound/barthes_roland/Barthes-Roland_Lecon-inaugurale-au-College-de-France-7-Janvier-1977.mp3

Caroline Bergvall is a poet, performance writer and critic, loosely based in London. She works internationally and is involved in page-based as well as off-page and collaborative poetics. Latest book: FIG (Salt, 2005). Latest text-recordings: "Shorter Chaucer Tales" hosted at PennSound. She was the Director of Performance Writing, Dartington College of Arts (UK) and is currently co-Chair of Writing, Milton Avery School of the Arts, Bard College (NY).

--

UbuWeb
<http://ubu.com>

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

[↑ Contents](#)

4. **sandra de 1913**

SIGHTINGS by Shin Yu Pai

Wed 28 Feb 2007

1913 Press is punchy to announce the arrival of its newest book

SIGHTINGS by Shin Yu Pai

a gathering of visual-poetic texts, from four distinct projects.

"The physicality of the work and her stunning visual experimentations originate from the body. Shin Yu Pai uses charts, diagrams and non-literary forms of all sorts, to poetically gauge the complexities of race and gender. Sightings: Selected Works is a gorgeous and brilliant collection." --Denise Duhamel

Each copy of the book has been individually altered by the artist. Please stop by the Small Press Distribution table at AWP to check it out!

Sightings: Selected Works [2000-2005]

\$16

ISBN: 9780977935116

is available for purchase from:

1913 Press

<http://journal1913.org/sightings.html>

Small Press Distribution

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=sightings>

or order signed copies directly from the author

<http://shinyupai.com/>

email: [REDACTED]

"Sin Yu Pai's poems explode in a hundred urgent directions, with the incandescence of fireworks. Her book delves deep into modernist experiment, and draws back--not out of fear nor from a respect for convention--but only when the human imperative to communicate might otherwise be cut short. She is a young artist, of an age when a volume of 'selected poems' might seem egregious, but in this case it is fascinating to watch, in *Sightings*, the dyer's own hand judge, then set aside for us, the best of her amazing production." -- Kevin Killian

Rolando Murillo of Murillo Design was recently honored with a Gold ADDY award for his design of the *Sightings* cover. Check out Murillo Design, Inc. at <http://www.murillodesign.com>

"In *Sightings*, Shin Yu Pai skilfully brings together four different poetic approaches to draw attention to the language of the commonplace and innervate tensions in the social familiar. Her eye for detail incises the subterranean erotics of gymnasiums, mass transit, and grocery stores. She transports the reader into the fissures of somatic displacement that scar the surface of everyday life. In *Sightings*, Shin Yu Pai delivers a rare optic, one capable of uncanny reflection and conveying the immediacy of feeling." --David Michalski

Review/exam copies are available directly from

1913 Press: [REDACTED]

or

Shin Yu Pai: [REDACTED]

"In *Sightings*, Shin Yu Pai disrupts voyeurism by an increasingly disruptive text. The dazzling effect of these dismembered texts, which range from an eye test to a play in verse composed from phrases from a Chinese-English phrase book, is akin to exquisite corpses, texts that are sexual, unconscious, and social hybrids that are not characteristic of culture, western society, or imperialism." --Leslie Scalapino

Please check out 1913's other fine publications at AWP on the SPD table:

SEISMOSIS

the stunning collaboration between John Keene + Christopher Stackhouse

<http://journal1913.org/seismosis.html>

and

1913 a journal of forms

issue 2

with works by John Yau, Biswamit Dwibedy, Fanny Howe, Josely Vianna
Baptista, Susan Maxwell, Theodore Harris...and many many more!

<http://www.journal1913.org>

1913 Press is still accepting entries for its ROZANOVA PRIZE through March
13, 2007:

<http://journal1913.org/prizes.html>

Thanks for your support of 1913

+

a Happy AWP to all!

<http://journal1913.org/home.html>

<http://www.1913press.org>

1913 Press

c/o Hollins University

Box 9654

Roanoke, Virginia

24020

*to be removed from this email list, please reply to sender with "remove from
list" in the subject.

[↑ Contents](#)

5. **Daniel Godston**

Re: Russell Edson - what school is he?

Wed 28 Feb 2007

Aaron,

I'd say Edson belongs to a particular school in the way that Bill Knott, Emily
Dickinson, William Bronk, Billie Holiday, Thelonious Monk & others like them
belong to particular schools, which is to say I don't think they do. They're their
own schools. They might be associated with other people or schools but their
visions & particular expressions are singular and unique.

Dan

-----Original Message-----

From: UB Poetics discussion group

[mailto:]On Behalf Of Aaron Belz

Sent: Monday, February 26, 2007 12:47 PM

To: [REDACTED]
Subject: Russell Edson - what school is he?

Hey Poetics -

If you had to make a case that Russell Edson belongs to a particular school of American poetry, which one would it be? Language? NY School? My hunch is neither of those, so what do we call Edson's 'school'?

Just wondering,

Aaron

[↑ Contents](#)

6. **Tom W. Lewis**

Re: laundrypoetry

Wed 28 Feb 2007

everyone's fine
everyone's awake
everyone's irish
on the seventainth o' marsh

(speaking of, I will enjoy the lordly honor of staying at 5th & 54th the weekend of St. P's -- we hope to have front-row seats at the University Club for all the green-tinged mayhem -- anyone know of any pro-queer, counter- /anti- demos for that day in NYC?)

Irie as what Declan gave the corned beef in Kingston,

tl

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]]

On Behalf Of clifford

Sent: Tuesday, February 27, 2007 23:27

To: [REDACTED]

Subject: laundrypoetry

Well laundrymats and "washing" hands etc. are interesting tropes, right?

like dig them two washerwomen in finnegans wake yapping away on the metaphorical banks of the liffey. a couple years back i and 3 friends did a

recording of select passageS of Fwake the laundryladies gossipaceously chattering and we did a few quick loops and popped a tape in the soUnd system at the local "buanderie" and lo, it was hardly noticed. but then again who hears or reads finnegans walke? it was fun.

i figure no matter how ya cut the finnegans wake had to be written so
irish
ears can hear it. no matter how innovative or not the building they
inhabit.
or how forlorn.
So it goes, eh? as old man Kurt Vonnegut , has it.

[↑ Contents](#)

7. **Tom W. Lewis** *Recall: laundrypoetry*

Wed 28 Feb 2007

Lewis, Tom (Cases/3d Party Content) (West) would like to recall the message,
"laundrypoetry".

[↑ Contents](#)

8. **charles alexander** *warehouse district*

Wed 28 Feb 2007

For a fair report on the arts warehouse issue in Tucson effecting Chax Press
and several other artists and organizations:

<http://www.tucsonweekly.com/gbase/Currents/Content?oid=oid:93099>

[↑ Contents](#)

9. **Alexander Jorgensen** *Poetry and a Strange Revelation for this BAD speller*

Wed 28 Feb 2007

Am sitting in the bathroom at the library. There are
maybe 6 toilets, and that's including the roomier one
for those who need more space. Each is full and
entering I know this because of where the toilets are
in relationship to the door and then everyone's feet.
Well, clearly, and I learn this soon after hanging up
my coat and bookbag, occupants are going poop and
sounds, fart and poop sounds, start. I sit with my
eyes closed, contemplating if it might be nicer having
more privacy, dignified, and start to doze. Sleepy
and, oh, all of a sudden I think of being underwater,
the well-tiled bathroom filling with echoes, as if,

nearly, swimming, an ocean pod, felt just like was
listening to whales.

agj

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
<http://tools.search.yahoo.com/toolbar/features/mail/>

[↑ Contents](#)

10. **Stephen Vincent** *Nouveau de Blog*

Wed 28 Feb 2007

<http://stephenvincent.net/blog/>

Some Recent Mainly Photo-Text Street Works:

Proust Among the Homeless
Roman Typeface Versus Script
Lawrence Weiner & My Mother Go to Hong Kong
Winter Lantern - Magritte
T-Shirt Without Vowels
Homeless Blanket / Basketball Court Dreams

As always, appreciate responses.

Stephen Vincent
<http://stephenvincent.net/blog/>

[↑ Contents](#)

11. **Nico Vassilakis** *SUBTEXT/Seattle - RObert Fitterman & BRyant Mason 3/7/07*

Wed 28 Feb 2007

Subtext continues its monthly series of experimental writing with readings by Rob Fitterman & Bryant Mason at Richard Hugo House on Wednesday, March 7, 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Robert Fitterman is the author of nine books of poetry including: Metropolis XXX: The Decline and Fall of the Roman Empire (Edge Books), winner of the Small Press Traffic "Book of the Year Award" in 2003, and Metropolis 1-15 (Sun

& Moon Press), which received the Sun & Moon "New American Poetry Award" in 2000. With novelist Rodrigo Rey Rosa, he co-authored the film What Sebastian Dreamt, a selection of the Sundance Film Festival (2004) and the Lincoln Center Latin Beat Festival (2004). A full-time faculty member in NYU's General Studies Program since 1993, he has also taught at Bard College, Bennington College, and St. Mark's Poetry Project.

Bryant Mason writes code and lives in Seattle. He is a founding member of the

Subtext Collective. In 2003, members of the collective performed his multi-voice

collage of the work of Louis Zukofsky at the Beyond Text Festival in Los Angeles. Texts under his name have appeared in certain finer publications such

as Talisman, Score, and Birddog.

The future Subtext schedule is:

Apr 4, 2007: Curtis Bonney and TBA

May 2, 2007: Charles Alexander and Tim Risher

Jun 6, 2007: Subtext Anniversary Reading - Details TBA

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

OTHER EVENTS AROUND TOWN

March 10, 2007: Local author Sarah Mangold (Bird Dog, Household Mechanics) will

be reading with Philadelphia poet Sina Queyras (Lemon Hound) at the Elliott Bay

Bookstore. The reading starts at 7:30pm.

[↑ Contents](#)

12. **Clay Banes**

Re: Russell Edson - what school is he?

Thu 1 Mar 2007

did he?

http://www.naropa.edu/notenoughnight/fall05/AnselmHollo_fa05.html

<http://garylehmann.blogspot.com/2005/11/weird-wacky-world-of-russell-edson.html>

On 2/28/07, Adam Tobin <[REDACTED]> wrote:

> I don't think he attended Black Mountain College (did he??), but he was

> published in the first issue of the Black Mountain Review.
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:████████] On
> Behalf Of Dr. Barry S. Alpert
> Sent: Tuesday, February 27, 2007 9:16 PM
> To: ██████████
> Subject: Re: Russell Edson - what school is he?
>
> No one has mentioned the school he attended, Black Mountain College.
>
> Barry Alpert
>
> _____
> The average US Credit Score is 675. The cost to see yours: \$0 by Experian.
> [http://www.freecreditreport.com/pm/default.aspx?](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVE)
sc=660600&bcd=EMAILFOOTERAVE
> RAGE
>
--
EYEBALL HATRED
<http://claytonbanes.blogspot.com/>

[↑ Contents](#)

13. **Charlie Rossiter**

poems poetc etc

Thu 1 Mar 2007

I like the idea of NOT using this list as a showcase for poems, journal jottings etc...

I DO appreciate announcements of calls for submissions, readings, other potentially useful info. Though I would appreciate it if folks would not assume we know what city they're in from the street address.

Two things things this got me thinking about...

1. does our listmeister have a way of determining where list members actually are in the physical world? I'd be interested in knowing
2. I wonder what poetics issues people would like to discuss. There's no reason there couldn't be the question/issue of the week that could be discussed without banning other types of posts.

Charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter

hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

[↑ Contents](#)

14. **Steve Halle**

Tim Yu on Seven Corners

Thu 1 Mar 2007

Tim Yu is the featured poet this week on *Seven Corners*

(www.sevencornerspoetry.blogspot.com). Please take a minute to check out his excellent work.

Other recent posts: Jackie K. White, Mary Biddinger, Adam Fieled

Cheers,

Steve Halle

editor, *Seven Corners*

www.sevencornerspoetry.blogspot.com

www.stevhalle.blogspot.com

[↑ Contents](#)

15. **Crane's Bill Books**

Reminder: 31 Words

Thu 1 Mar 2007

A reminder: April 1 deadline

*

CALL FOR SUBMISSIONS:

Crane's Bill Books seeks writing on any subject and in any style for a very spare anthology. Must be (1) prose, (2) untitled, and (3) exactly thirty-one words.

Multiple submissions okay.

THIRTY-ONE will be published in 2007 as a small, inexpensive, desktop artist's book. Payment will be in copies. Feel free to forward this announcement to anyone you think might be interested.

Thanks!

J.A. Lee

Crane's Bill Books

*



www.torriblezone.com/cp2.html

[↑ Contents](#)

16. **David A. Kirschenbaum**

****NYC Tonight* Boog City presents Ecopoetics***

Thu 1 Mar 2007

please forward

Boog City Celebrates the Renegade Press

Ecopoetics

(Bowdoinham, Maine)

Thurs. March 1, 6:00 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by

Ecopoetics editor Jonathan Skinner

Featuring readings and music from

Marcella Durand

Robert Kocik

Michelle Nagai

Julie Patton

Damian Weber

Lila Zemborain

And a new book from Robert Kocik

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

Ecopoetics <http://www.ecopoetics.org> Ecopoetics is an annual journal dedicated to exploring creative-critical edges between writing (with an emphasis on poetry) and ecology (the theory and praxis of deliberate earthlings). It is edited and designed by Jonathan Skinner, in Bowdoinham, Maine. The sixth issue will appear this spring. Free pdfs of back issues can be downloaded at the above website.

Performer Bios

****Marcella Durand**

<http://www.bigbridge.org/bigmdurand.htm>

Marcella Durand is the author of *The Anatomy of Oil* (Belladonna, 2005), *Western Capital Rhapsodies* (Faux Press, 2001), *City of Ports* (Situations, 1999), and *Lapsus Linguae* (Situations, 1995). She lives in the East Village.

****Robert Kocik** <http://www.arras.net/circulars/archives/000498.html> Robert Kocik's works include *AUKSO* (Object, 1995) and *Overcoming Fitness* (Autonomedia, 2001). He founded the Bureau of Material Behaviors in 1996. In 1997 he began research in the Sore, Oversensitive, Insecure, and Subtle Sciences, discovering the logosome (key to the sexual transmissibility of artwork) and the prosopath (particulate unit in the relationship between prosody and disease). In 2001 he founded Poetry Outsource (missing social service responding to poets' lack of place in the culture).

****Michelle Nagai** <http://www.treetheater.org/> Composer Michelle Nagai creates site-specific performances, installations, radio broadcasts, dances, and other interactions that address the human state in relationship to its setting. The American Composers Forum, Eyebeam, Harvestworks, the Jerome and McKnight Foundations, Meet the Composer, and Rensselaer Polytechnic Institute have supported her work.

****Julie Patton** <http://home.jps.net/~nada/patton.htm> Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her new chapbook *Notes for Some (Nominally) Awake* is forthcoming. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Green Horizons Project in Maine, where she collaborates with Jonathan Skinner.

****Damian Weber**

<http://housepress.org/weber.html>

Damian Weber, of the House Press collective, edits *Source Material* in Brooklyn. His latest CD is "It's Not Me & It's Not You & It's Not Dreamy."

****Lila Zemborain**

<http://www.eluniversal.com/verbigracia/memoria/N142/creacion.htm> Lila Zemborain is the author of *Abrete sésamo debajo del agua*, *Usted, Guardianes del secreto*, *Malvas orquídeas del mar / Mauve-Sea Orchids* (forthcoming from Belladonna Books), and *Rasgado*. She has authored the book-length essay *Gabriela Mistral, Una mujer sin rostro*. Lila is the director and editor of the *Rebel Road Series*, and the curator of the *KJCC Poetry Series* at New York University.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Thurs. April 12, Corollary Press (Philadelphia)

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

17. **ian davidson**

Skald 24

Thu 1 Mar 2007

Skald 24 is now available.

Featuring, in order of appearance:

Jeff Hilson, Wendy Mulford, Matt Jarvis, jUSTIN kATKO, Anon, John Latta, Liz Kirby, Michael Haslam, Sarah Crangle, Ian Seed, Stephen Rodefer, Jacqueline Sousa, Eric Elshtain, Peter Hughes.

Editors: Zoe Skoulding and Ian Davidson

A5, 32pp of some of the best poetry around, for about £2.50 inc postage and packing. Subscribe for £4.00 for two issues, post free. Double it all up for Euros or Dollars.

Hard to make it any cheaper. Buy now. Keep poetry on paper.

Paypal can't get past the Snowdonia range so send your money in cash or cheques to Skald at 6, Hill Street, Menai Bridge, Anglesey, Wales, LL59 5AG, UK.

Get Messenger
FREE on your Mobile <https://livemessenger.mobile.uk.msn.com/>

[↑ Contents](#)

18. **Dr. Barry S. Alpert**

Re: Russell Edson - what school is he?

Thu 1 Mar 2007

I spoke with Russell Edson at length about this matter years ago, and although the documentation of that occasion was burned beyond retrieval, I'm virtually certain he told me he did attend Black Mountain College. For how long is another matter. Without checking my run of the Black Mountain Review (currently in storage), I didn't want to state that Robert Creeley included Edson's work in that magazine, though my memory told me so. Finally, a publisher of many Black Mountain faculty and students, Jargon, also published a book by Edson. If you have to connect Russell Edson with a school, I'd argue that reconnecting him with Black Mountain College is both literally accurate and refreshing, and could potentially expand his present readership. Barry Alpert

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

19. **Adam Fieled**

"Charles Bernstein and the Preponderance of the Avant-Garde"

Thu 1 Mar 2007

I think some of you might find this interesting: "Charles Bernstein..."

<http://www.adamfieled.blogspot.com>

"Sometimes I feel the need to move on..."

<http://www.artrecess.blogspot.com>

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

20. **Dan Waber**

visual poets

Thu 1 Mar 2007

It's alive.

<http://www.vispoets.com/>

If it seems a little quiet in there, that's because you're not saying anything, yet. Consider this your invitation to do so.

It's a gallery, it's a directory, it's a group of forums, it's an aggregator. It's able to grow organically as needs develop.

Please spread the word as far and wide as you're willing and able.

Features too numerous to list. Short version for those of you who haven't already clicked and started poking around on your own:

--online gallery space for visual poets

free, easy, automagical in many ways (teachers, looking for a good place to find a wide range of visual poetry?)

--web-based discussion forums that support attachments

Any special visual poetry interest not being served by their own forum can have one made for them very easily. Low-fi version available for those on dial-up who just really want the text and nothing else.

--calendar of visual poetry events

Currently one general calendar, but it's a trivial matter to add other calendars as needed. What do you want/need?

--social networking bells and whistles

Friends, mutual friends, private messaging, alerts when threads you're in are updated, you name it. Did you know yesterday was David-Baptiste Chirot's birthday?

--RSS aggregation w/ community commenting

Through the magic of modern technology, the board updates as RSS-enabled visual poetry related blogs are updated. If you think the visitors to vispoets.com would be interested in your RSS feed, say the word and we'll get it added.

Yes, you have to register to make posts (but not to read them). Yes, the forums are moderated.

Thank you to all the alpha and beta testers who've been bumping into things and trying to break things.

Extra special thank you to Karl Kempton for impetus, Klaus Peter Dencker for guidance, and Marko Niemi for letting me sucker him into assisting with the admin responsibilities.

Enjoy,
Dan

[↑ Contents](#)

21. **Jesse Crockett**

Re: laundrypoetry

Thu 1 Mar 2007

come to me baby.

we write weather poetry.

the woman we love she got 3 friends they all read finnegans wake.

further we prefer lovelorn, tho someone else beats you to it, mmmm.

clifford wrote:

- > Well laundrymats and "washing" hands etc. are interesting tropes, right?
- > like dig them two washerwomen in finnegans wake yapping away on the
- > metaphorical banks of the liffey. a couple years back i and 3 friends
- > did a
- > recording of select passages of Fwake the laundryladies gossipaceously
- > chattering and we did a few quick loops and popped a tape in the sound
- > system at the local "buanderie" and lo, it was hardly noticed. but then
- > again who hears or reads finnegans walke? it was fun.
- > i figure no matter how ya cut the finnegans wake had to be written so
- > irish
- > ears can hear it. no matter how innovative or not the building they
- > inhabit.
- > or how forlorn.
- > So it goes, eh? as old man Kurt Vonnegut, has it.

[↑ Contents](#)

22. **christopher.winks**

Fw: Vibrant Gray -- Call for submissions

Thu 1 Mar 2007

Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the

cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.

Email all submissions (fiction, nonfiction, and poetry) to [REDACTED]. Be sure to include the title of the piece and the genre in the subject line.

[↑ Contents](#)

23. **Halvard Johnson**

Hamilton Stone Review, Issue 11, Winter 2007, Now Online!

Thu 1 Mar 2007

Hamilton Stone Review, Issue 11, Winter 2007, Now Online!

Featuring nonfiction by Jim Murphy; fiction by Julie Compton, Marilyn Coffey,

Suzanne McConnell, Harold Klapper, and Sybil Kollar; and poetry by Maxianne

Berger, Roger Day, Andrew Burke, Sally Van Doren, James Davies, Simon Perchik,

Mary Rising Higgins, Rodney Nelson, Elizabeth Kate Switaj, Jason Wilkinson,

Michael Young, R. L. Swihart, Maurice Oliver, and Chanming Yuan.

<http://www.hamiltonstone.org/hsr11.html>

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of both poetry and fiction for Issue #12, which will be out in June 2007. Poetry submissions should go, only by email, directly to Halvard Johnson at [REDACTED]. Send fiction submissions to Lynda Schor at [REDACTED].

Hamilton Stone Review is produced by Hamilton Stone Editions

<http://www.hamiltonstone.org/>

PLEASE SEND THIS ALONG TO OTHERS

[↑ Contents](#)

24. **Poetry Project**

Events at the Poetry Project 3/5 - 3/7

Thu 1 Mar 2007

Dear Ones of the Coming Spring,

Please join us.

Love,

The Poetry Project

Monday, March 5, 8:00 pm

Open Reading

sign-up at 7:45

Wednesday, March 7, 8:00 pm

Carla Harryman & Anne Tardos

Carla Harryman is known for her genre-disrupting prose, poetry, and performance. Her most recent books are the novel *Gardener of Stars*, *Baby*, and the special edition *Tourjour l'épine est sous la rose* translated by Martin Richet from *There Never Was a Rose Without a Thorn*. Books forthcoming in 2007 include a selection of conceptual essays, *Adorno's Noise*, from Essay Press and a poem, *Open Box*, to be published as a special edition by Belladonna Books. She is co-editor of *Lust for Life: On the Writings of Kathy Acker* (Verso, 2006) and a contributor to the multi-authored experiment in autobiography, *The Grand Piano*, a serial work that locates its project in the San Francisco Bay Area writing scene between 1975-1980. Anne Tardos is a poet, composer and visual artist. She is the author of five books of multilingual poetry, and has lectured and performed her works widely in the United States and Europe. Her performance work, *Among Men*, was produced as a radio play by (WDR) West German Radio. Examples of her visual texts were exhibited at the MOMA, New York; the Venice Biennale; Museo d'Arte Moderna, Bolzano; the New Museum, NY; and the Neuberger Museum of Art. Her latest CD is a recording of music by herself and Jackson Mac Low, performed at Roulette in 1999.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Winter Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

[↑ Contents](#)

25. **mIEKAL aND**

Re: Vibrant Gray -- Call for submissions

Thu 1 Mar 2007

what about genres that are inbetween?

On Mar 1, 2007, at 1:41 PM, [REDACTED] wrote:

Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.

Email all submissions (fiction, nonfiction, and poetry) to [REDACTED]. Be sure to include the title of the piece and the genre in the subject line.

[↑ Contents](#)

26. **Joel Weishaus**

Fw: letter

Thu 1 Mar 2007

William Witherup and Sterling Bunnell will be reading at Bird & Beckett Books & Records. 2788 Diamond St. at Chenery, San Francisco, CA. [REDACTED].

Monday, March 5th, 7 pm.

Open Mike following. Admission free.

Thanks

[↑ Contents](#)

27. **Dillon Westbrook**

Re: Events at the Poetry Project 3/5 - 3/7

Thu 1 Mar 2007

use|usage, an on-line journal of critical poetics, is seeking submissions for its inaugural issue "Building Prospects".

Deadline for submissions for the first issue is 4/30/07 (see submission guidelines below)

The journal offers poetry and essays on contemporary issues that reach outside of literature. Our first issue, Building Prospects, focuses on architecture and what Kojin Karatani called the "architectonic"- the way in which architecture becomes a structure of thought for the culture that lives through and in it. Very many of us spend the majority of our day in buildings, whether they are called "home" "office" "factory" or "school", yet we rarely are called upon to reflect on their nature. Building Prospects looks both towards this nature and towards the future of our interactions with architecture. As such, we are paying particular attention to the idea of green building, what it means and what its effect will be on the rest of our consciousness. We are accepting poems touching on all or any of these areas until we have met our quota. The essay collaboration for this issue has already begun, but feel free to look towards future collaboration on these topics:

Sound Sorting
Computer/Author
Healthy Ideas

We do poetry and we do criticism, but not criticism of poetry- that's the next factory over. Our criticism is of "the world", that scary place we encounter when we leave the factory each night. Criticism is a joint effort between our editor and reader volunteers. If you want to help with our critique, read over the list of future topics, and submit your resume of relevant experience for inclusion as a collaborator. If you have ideas for future topics, feel free to submit a proposal. Remember that we are trying to keep our topics useful- we are trying to help!- so include some explanation of why an essay on the topic you are proposing would be useful to our audience.

We welcome, with open arms, poetry for our current topic, and will select poems from up to 10 authors for each issue. We prefer fewer authors with more poems, but are interested only in poems by those authors that address our topic area. For each issue, we will publish a set of topic hints and ephemera, in the hopes of steering you aright (for this issue's topic guidelines, see above). There are no "experimental" or "avant-garde" will never appear outside of scare quotes in these guidelines. use|usage is most interested in poems that do the

work that needs doing in surprising or unlikely ways- we'd be equally surprised at a qualified villanelle as we would a qualified google poem. use|usage will not discriminate against applicants for reason of historical tradition or poetic orientation- we are an equal-opportunity exploiter of resources.

-Submissions should be e-mailed (not currently accepting print submissions) to:

██████████ -Please put only the following in the title line: building prospects submission -If your submission is accepted, you will be contacted by e-mail - use|usage editor will keep the e-mail of anyone whose work is not accepted and send out a courtesy notice to let you know that your work was not accepted and that its submission rights are once again free and clear. If you want further feedback as to the nature of the decision, feel free to reply back to this e-mail. In general, determinations will weigh relevance to theme most heavily, followed by intellectual and aesthetic considerations. - use|usage is not interested in simultaneous or previously published submissions (use|usage is slightly paranoid and too broke to afford a lawyer). -Submissions preferred as word documents, though we will accept jpegs or pdfs if you want to maintain your layout strictly. These will open in the reader's default pdf application. Future issues may include expanded media options.

[↑ Contents](#)

28. **Dillon Westbrook**

woops- meant to retile (use|usage)

Thu 1 Mar 2007

call for submissions was not in response to Poetry Project. Just being lazy with opening new message, sorry for confusion.

[↑ Contents](#)

29. **Lou Rowan**

Golden Handcuffs Review#8 now out

Thu 1 Mar 2007

Dear Colleagues, This issue, dedicated to Gilbert Sorrentino, includes chapters from his final novel; it features also a selection by Michael Rothenberg of work by Bay Area writers AND new poems from the Jack Spicer archive. The lineup: Mark Axelrod, Robin Blaser, David Bromige & Richard Denner, Bill Dorn, Paul Eluard, George Economou, Gloria Frym, Eckhard Gerdes, Peter Gizzi & Kevin Killian, Paul Griffiths, Katherine Hastings, Jack Hirschman, Bernard Hoepffner, Leslie Kaplan, Larry Kearney, Hank Lazer, Ron Loewinsohn, Douglas James Martin, David Matlin, Michael McClure, David Meltzer, Douglas Messerli, Thomas Meyer, Robert Mitterthal, Susan Smith Nash, Pat Nolan, Peter O'Leary, Toby Olson, Rochelle Owens, Michael Rothenberg, Lou Rowan,

Judith Skillman, Christopher Sorrentino, Gilbert Sorrentino, Jack Spicer, James Tierney, Norman Weinstein, Dallas Wiebe, Jonathan Williams. \$6.95 US, 8.95 Canada. Subscriptions \$12/ annum at Golden Handcuffs Review, Box 20158, Seattle, WA98102. The website will include excerpts from the new issue soon.

[↑ Contents](#)

30. **Alexander Jorgensen**
CREELEY and Experminetalism

Thu 1 Mar 2007

Am reminded of Pound's biped - and creeley's attention to 'sense'; ie, that poetry has a place, regardless of the antics to add something to both culture and the lives of people (so-called, said: everyday).

agj

p.s. And he was RIGHT!

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

<http://smallbusiness.yahoo.com/domains/?p=BESTDEAL>

[↑ Contents](#)

31. **Fluffy Singler**
Re: Poetry and a Strange Revelation for this BAD speller

Fri 2 Mar 2007

At 3:00 every day it becomes interminably hot in the subatomic basement where I work. Lower level three. I make my way to the bathroom and sit on the toilet, pants and underwear all the way up as if I am at my desk and shake, try to keep my muscles from bursting out of my beige skin and I talk myself back down. I take off my shirt in the beige room within a beige room and lean against the toilet with a silver pipe for my spine. It is cold enough to hurt even though - because - my flesh is so warm. I put my head in my hands and fight the urge to get up and go back to my desk.

From: Alexander Jorgensen <[REDACTED]>

Subject: Poetry and a Strange Revelation for this BAD speller

Am sitting in the bathroom at the library. There are maybe 6 toliets, and that's including the roomier one for those who need more space. Each is full and

entering I know this because of where the toilets are in relationship to the door and then everyone's feet. Well, clearly, and I learn this soon after hanging up my coat and bookbag, occupants are going poop and sounds, fart and poop sounds, start. I sit with my eyes closed, contemplating if it might be nicer having more privacy, dignified, and start to doze. Sleepy and, oh, all of a sudden I think of being underwater, the well-tiled bathroom filling with echoes, as if, nearly, swimming, an ocean pod, felt just like was listening to whales. agj

[↑ Contents](#)

32. **Jesse Glass**
Congrats To Shin Yu Pai on Sightings!

Fri 2 Mar 2007

It's a wonderful book! Jesse

[↑ Contents](#)

33. **Alan Sondheim**
my sister's murder

Fri 2 Mar 2007

my sister's murder

you murdered my sister but i can get you off
my sister can get you off
afterwards you got off the bus
you murdered my sister but i can put you off for a while
afterwards she put you off the bus
afterwards you were put off the scent of death
look my sister gave up the ghost
when she came for you you gave up
you took up far too much of her time
she took up sex to forget you
now you get take-out whenever you can
trying to forget you once took her out
that night she gave out a bit of advice
the car gave out when you fled the crime
she screamed get out but you didn't leave
she got out of your way when you came for her
you put her out with the garbage and other stuff
because she'd put out and you wouldn't take
yes for an answer

===

34. **David-Baptiste Chirot**

Re: Russell Edson & Black Mountain & a query re this query re "what school?"

Fri 2 Mar 2007

I've always associated at back of mind Russell Edson with Black Mountain, not as being OF the Black Mountain School but having gone TO the School, at least for a little bit and having published while there in connection with the School. When managing the Yankees and then the Mets the former Dodger baseball player Casey Stengel was famous for adding "You could look it up" to journalists obviously entertained by his stories, yet taking them with a grain of salt. So look it up I did, and not in the precusros to MacMillan's Baseball Encyclopedia of Casey's time, but in Martion Duberman's classic Black Mountain An Exploration in Community, as was sure that is where I had gotten the idea of Edson being connected with th School at some point. Sure enough, on page 387 of editon i have (the first; New York: Dutton, 1972) Duberman writes:

Back in June 1951 the college had put together a publication based entirely on student and faculty work called The Bacak Mountain Review. Various people had shared the editorail work--M.C Richards, Joel Oppenheimer, Mary Fritton, Alex Kemeny, Hazel Larsen--and the contents had included Nick Cernovich's Noh play, Natasha Goldowski on "High Speed Computing Machines," poems by Russell Edson and Joel Oppenheimer, and a piece called "Father" by Fielding Dawson. Only theone issue ever appeared. A second got set in type, but there was simply no money for printing it. Whn Olson and Creeley decided to put out anew publication and to call it The Black Mountain review, they were apparently unaware of the 1951 effort (nor does Creeley make any mention of it in his preface to the 1969 reissue of the Review.)

Duberman goes on to point out that the two journals had nothing in common other than Joel Oppenheimer's also appearing in the 1954-7 Olson-Creeley publication and Fielding Dawson's also repeating, but in the later version only with a single drawing, not by any writing. Duberman also points out that the 1951 publication was an official organ of the college, and so only space giving to faculty and students, whereas the 54-57 journal was open to and included writers who had never set foot at the college. (Denise Levertov, Larry Eigner, Paul Blackburn, Paul Carroll are the ones Duberman points out at this juncture.)

So--Russell Edson went TO Black Mounatin and was published by the original official Black Mountain review, but is NOT considered a "Black Mountain School" poet as those among the ones chosen for publication by

Olson-Creeley are, either by direct connection with the college and BMR in some way as well as by way of Don Allen's giving them this name in *The New American Poetry*. (Allen's grouping was based on both BMR and Origin, and of his ten BMS poets only six were directly connected with the college.)

In interviews with Edson, and in one a writer here on the list quoted him from, he does not see himself at all as part of any school, though apparently he has called himself "Little Mr Prose Poem" at times. Going by the work as well as his statements, Edson is an original, a unique writer not of any movement, school or style. One can say he is a "genre writer" in that he writes "prose poems," but that is about it. I think what is much more interesting are the ways Edson talks about fiction giving birth to poetry, that poetry is like silent movies, and that it has relationships among the conscious and unconscious experience--what he calls a "waking dream". Interestingly in one interview Edson speaks of the current situation of poetry as "dull"--as a number of other poet commentators have been of late, among them Amiri Baraka in the December 2006-January 2007 issue of the Poetry Project Newsletter ("Why is Most Poetry So Boring--Again?", which especially singles out academic and Language poetries.)

Since this question was raised i have been wanting to ask Aaron Belz--what was the purpose of asking the question? Is it a question that has a specific meaning or reason to you to ask? Or is it simply something to throw out to get the ball rolling so to speak, get something happening which is "of interest to poetics" when a few people asked why things were slow? Are you writing on Edson, or do you have any ideas of your own on the matter? What i mean is, I wondered what prompted this specific question--what relevance it has as it is asked--does sticking Russel Edson in a particular box make his work any more salient? Important to you yourself in your sense of things? Enhance his value on the poetics market? Do you yourself desire or have an interest in there being a category for this writer? Russell Edson is always called "a hermit" or "reclusive" by those writing about/interviewing him, and he himself acknowledges this aspect of his nature. I think by "reclusive" and "hermit" there is a sense meant not only of a physical separation from the "crowd," but also a literary sense of this, that the work stands apart from any grouping of schools, movements, categories. When a body of work and its author desire to be considered in themselves, know themselves to be so, separate from the standardizing impetus, why is there a counter desire to corral them, assert one's ability to "outsmart" or "outflank" the work and author and rein them in to a system? Mightn't this say more about the person with such an aim or desire than the work and author? Arent' there actually such works and beings of which and whom one may say they're "a true American original", that "they

broke the mold when they made them?" And that that's a cause for celebration, inspiration and thanks--that there are such works and beings?

(in the anthology *Open Poetry Four Anthologies of Expanded Poems* edited by Ronald Gross & George Quasha with Emmett Williams, John Robert Colombo and Walter Lowenfels, (New York: Simon & Schuster, 1973), Edson is included in the section called "Metapoetry: The Poetry of Changes" edited by George Quasha. This includes such poets as Helen Adams, David Antin, George Bowering . . . Jim Harrison, Michael Heller, Anselm Hollo, Halvard Johnson . . . MacLow, Niedecker, Oppen, Rochelle Owens, Nicanor Parra, Schwerner, Simic, George Stanley . . . Nathaniel Tran, Diane Wakoski, Eliot Weinberger, Louis Zukofsky among others.

*From: "Dr. Barry S. Alpert" <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Russell Edson - what school is he?
Date: Thu, 1 Mar 2007 11:44:13 -0500*

I spoke with Russell Edson at length about this matter years ago, and although the documentation of that occasion was burned beyond retrieval, I'm virtually certain he told me he did attend Black Mountain College. For how long is another matter. Without checking my run of the Black Mountain Review (currently in storage), I didn't want to state that Robert Creeley included Edson's work in that magazine, though my memory told me so. Finally, a publisher of many Black Mountain faculty and students, Jargon, also published a book by Edson. If you have to connect Russell Edson with a school, I'd argue that reconnecting him with Black Mountain College is both literally accurate and refreshing, and could potentially expand his present readership. Barry Alpert

*Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a month.
Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117*

The average
US Credit Score is 675. The cost to see yours: \$0 by Experian.
[http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)

[↑ Contents](#)

35. **Barry Schwabsky**

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Bravo, Adam. Well said.

But here's my doubt: How does one determine, in the present, what or who is avant-garde? It can't only be lack of official recognition, because lots of things lack recognition for lots of reasons, for instance that they are mediocre. Is it just a matter of proclaiming oneself avant-garde, and refusing to seek official forms of recognition? Or does it only become clear retrospectively, in which case your argument might circular: The avant-gardists are the artists who count because avant-garde is just our name for the artists who count. Actually, the whole topic reminds me in a very uncomfortable way of religious controversies over who gains salvation and how to know who they are. So never mind, forget I ever brought it up.

Adam Fieled <[REDACTED]> wrote:

I think some of you might find this interesting: "Charles Bernstein..."

<http://www.adamfieled.blogspot.com>

"Sometimes I feel the need to move on..."

<http://www.artrecess.blogspot.com>

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

[↑ Contents](#)

36. **Paul Nelson**

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Animal Crackers! HA! I loved that.

When discussing the avant-garde we must remember that it was originally a military term. In "The Transformative Vision", Jose Arguelles points out that the avant-garde is a "social institution peculiar to technological society, predicated on the progressivist notion that reality must always be updated...(it is) actually the purest reflection of a society neurotically trying to stay one step ahead of itself."

In general, I agree with the tone set in Adam's Bernstein post, but find the dualistic nature of them (SoQ) vs. us (post-avant avant, etc.) limiting.

peN

Paul E. Nelson

www.GlobalVoicesRadio.org <<http://www.globalvoicesradio.org>>

www.SPLAB.org <<http://www.SPLAB.org%20>>

<<http://www.AmericanSentences.com%20>>908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

----- Original Message -----

From: Barry Schwabsky <██████████>

To: ██████████

Sent: Friday, March 2, 2007 4:10:04 AM

Subject: Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Bravo, Adam. Well said. But here's my doubt: How does one determine, in the present, what or who is avant-garde? It can't only be lack of official recognition, because lots of things lack recognition for lots of reasons, for instance that they are mediocre. Is it just a matter of proclaiming oneself avant-garde, and refusing to seek official forms of recognition? Or does it only become clear retrospectively, in which case your argument might circular: The avant-gardists are the artists who count because avant-garde is just our name for the artists who count. Actually, the whole topic reminds me in a very uncomfortable way of religious controversies over who gains salvation and how to know who they are. So never mind, forget I ever brought it up.

Adam Fieled <██████████> wrote:

I think some of you might find this interesting: "Charles Bernstein..."

<http://www.adamfieled.blogspot.com>

"Sometimes I feel the need to move on..."

<http://www.artrecess.blogspot.com>

--

Paul E. Nelson

Global Voices Radio

<http://www.globalvoicesradio.org>

www.splab.org

888.735.MEAT

[↑ Contents](#)

37. **Dan Wilcox**

February Blogs on Poetry in Albany

Fri 2 Mar 2007

Check out my Blogs on poetry events during February in Albany (& NYC & Nyack, too): dwlcx.blogspot.com.

DWx

[↑ Contents](#)

38. **Christopher Leland Winks**

Re: Vibrant Gray -- Call for submissions

Fri 2 Mar 2007

Dear mIEKAL:

I forwarded this posting at the request of the co-editor, but I imagine the folks at the journal would be more than happy to consider inbetween genres (and genders).

Chris

----- Original Message -----

From: mIEKAL aND <[REDACTED]>

Date: Thursday, March 1, 2007 7:44 pm

Subject: Re: Vibrant Gray -- Call for submissions

> what about genres that are inbetween?

>

> On Mar 1, 2007, at 1:41 PM, [REDACTED] wrote:

>

> > Vibrant Gray is a journal dedicated to the in-between. Whether it's

> > in-between sex, politics, religion, or culture, we want the work

> that> falls through the cracks. In a society that says that the

> world is

> > black and white, this journal celebrates this world as gray.

> >

> > Email all submissions (fiction, nonfiction, and poetry) to

> > [REDACTED]. Be sure to include the title of the

> piece and

> > the genre in the subject line.

>

[↑ Contents](#)

39. **Murat Nemet-Nejat**

Re: my sister's murder

Fri 2 Mar 2007

As you know, my friends, water has no shape. Wa...

Windows, windows. Rectangular. Squares. Oblong.

Moths fly on my sister's chest.

Like the prayer of two butterflies

My sister's hands were white from the wash.

Ciao,

Murat

On 3/2/07, Alan Sondheim <[REDACTED]> wrote:

>

> my sister's murder

>

> you murdered my sister but i can get you off

> my sister can get you off

> afterwards you got off the bus

> you murdered my sister but i can put you off for a while

> afterwards she put you off the bus

> afterwards you were put off the scent of death

> look my sister gave up the ghost

> when she came for you you gave up

> you took up far too much of her time

> she took up sex to forget you

> now you get take-out whenever you can

> trying to forget you once took her out

> that night she gave out a bit of advice

> the car gave out when you fled the crime

> she screamed get out but you didn't leave

> she got out of your way when you came for her

> you put her out with the garbage and other stuff

> because she'd put out and you wouldn't take

> yes for an answer

>

>

> ===

>

[↑ Contents](#)

40. **Gabrielle Welford**

Re: Vibrant Gray -- Call for submissions

Fri 2 Mar 2007

i love hearing ye all talking about inbetween, since that's what my dear friend poet mary tallmountain called herself and was. it's what i was originally going to write my dissertation about, being one myself. gabe

On Thu, 1 Mar 2007, mIEKAL aND wrote:

what about genres that are inbetween?

On Mar 1, 2007, at 1:41 PM, [REDACTED] wrote:

Vibrant Gray is a journal dedicated to the in-between. Whether it's in-between sex, politics, religion, or culture, we want the work that falls through the cracks. In a society that says that the world is black and white, this journal celebrates this world as gray.

Email all submissions (fiction, nonfiction, and poetry) to [REDACTED]. Be sure to include the title of the piece and the genre in the subject line.

[↑ Contents](#)

41. **Aaron Vidaver**

Open Text Reading Series #2: Marie Annharte Baker (Vancouver)

Fri 2 Mar 2007

OPEN TEXT READING SERIES #2: MARIE ANNHARTE BAKER

Sponsored by the Canada Council for the Arts

& the Creative Writing Program at Capilano College

<http://capilanocreativewriting.blogspot.com>

The Spring 2007 OPEN TEXT series at Capilano College continues on Weds. March 7th, 2007 with a reading by Anishinabe poet, educator, and activist, Marie Annharte Baker.

Cedar 148 @ 12:30

Capilano College

2055 Purcell Way

North Vancouver

Co-founder of the Regina Aboriginal Writers Group, Marie Annharte Baker is the author of several books, including *Being on the Moon* (Polestar, 1990), *Coyote Columbus Cafe* (Moonprint, 1994), *Blueberry Canoe* (New Star, 2001),

and Exercises in Lip Pointing (New Star, 2003). She divides her time between Vancouver and Manitoba.

yuppie begging bowl

passerby please note us
stuck on camera lens close up
pray our your shell out fills
latte foam bowl slow mo
cash flow scene slow pan
cut broke balance fixated
roll plastic survivance level
bank machine movie stake out

treaty bowl number one
fun filled topped up intrigue
warranty less years but ears
clear new diction air words
cotton swab stuck syndrome
block drumming manifesto

step up to bowl number two
white shiny to let us bowl
real tight ass titan squirm
condo minimum convenience
bowling down alley strikes
we're good check the gate
missing heirs women split

For info:

Roger Farr

██████████

██████████ (2554)

[Coming soon: Dorothy Trujillo Lusk, Anne Stone, Maxine Gadd]

[↑ Contents](#)

42. **Joel Weishaus**

"The Way North" -2 Text-4

Fri 2 Mar 2007

<http://web.pdx.edu/~pdx00282/North/North-2/text-4.htm>

-Joel

[↑ Contents](#)

43. **Warren Lloyd**

Re: "Charles Bernstein and the Preponderance of the Avant-Garde"

Fri 2 Mar 2007

Adam, I agree with others so far in that I think the tone and questions that rise because of your post are important to keep oneself continually engaged with. In terms of the oppression that you doubt in your post-- I agree, perhaps no one is really oppressed, maybe that's too strong of a word. But, in the context that you bring up, I suppose some level of oppression can be equated with less readership, less opportunity, less understanding, by those invested in strategies that are less popular, more demanding, or as Bernstein might say, on the brink of impermeability. Bernstein's commitment to artifice, I think offers some resolution to the situation. His work has always been firmly committed to form, as experimental, abstract or inventive as it might be and there has been an equal commitment to its history. I think that you are right on by suggesting that so called post-avant poets empower OVC poets by their inverse relationship or "Negative Critique" of it, but of course that notion depends solely on it remaining re-active and negative which doesn't get anyone much of any where, or it rests on the notion of the self-proclaimed avant-garde status, which others have pointed out is as slippery to determine in present time as water in one's hands. I also agree with you completely when you say that once the 'humanity' of our supposed oppressors is recognized, designations like: OVC seemed forced etc.. but again, and I could be wrong, I think that forced designations of that nature also depend on a kind of "Negative Critique" (in the Frankfurt sense), which again, remains wholly re-active, rather than active. For me, Bernstein's work surpasses mere re-action-- it leaves glib complaint behind (even when it seems to be just glib). His work is celebratory and affirmative, if not clearly registered in content, always in song. Bernstein's relentless (re) assessment of language and form, his demand that poetry is not a structure of signifiers that stand in for something like the "real" and is rather a means to engage and actively include readers in the meaning making process, which in fact is not a comfortable exercise in cultural "freedom" but can be one of the most vital aspects of life (as Utopian as that might seem) Perhaps the battle is less with OVC and more with OLU or official language use, which of course in the language game of art can be the most reductive and limiting procedure. -- and of course "oppressive" for those trying to find new ways. Thanks so much for your post. It was refreshing and I think questions of this nature are as vital as Bernstein's verse. Thanks!

Adam Fieled <[REDACTED]> wrote:

I think some of you might find this interesting: "Charles Bernstein..."

<http://www.adamfieled.blogspot.com>

"Sometimes I feel the need to move on..."

<http://www.artrecess.blogspot.com>

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

[↑ Contents](#)

44. **Shad Marsh**

Russell Edson & Black Mountain & a query re this query re "what school?"

Sat 3 Mar 2007

Very well put. I for one am very much in favor of leaving the work of Mr. Edson in his charming boxless box. This is why I am draw to his work:

The Bridge

In his travels he comes to a bridge made entirely of bones. Before crossing he writes a letter to his mother: Dear mother, guess what? the ape accidentally bit off one of his hands while eating a banana. Just now I am at the foot of a bone bridge. I shall be crossing it shortly. I don't know if I shall find hills and valleys made of flesh on the other side, or simply constant night, villages of sleep. The ape is scolding me for not teaching him better. I am letting him wear my pith helmet for consolation. The bridge looks like one of those skeletal reconstructions of a huge dinosaur one sees in a museum. The ape is looking at the stump of his wrist and scolding me again. I offer him another banana and he gets very furious, as though I'd insulted him. Tomorrow we cross the bridge. I'll write to you from the other side if I can; if not, look for a sign . . .

We won't tell. Get more on shows you hate to love (and love to hate): Yahoo! TV's Guilty Pleasures list.
<http://tv.yahoo.com/collections/265>

[↑ Contents](#)

45. **Alan Sondheim**

New video work at Millennium, NYC, March 10th

Sat 3 Mar 2007

(apologies for cross-posting)

CREPUSCLE and WAREQUIEM, 2007

Alan Sondheim, Foofwa d'Imobilite, Azure Carter

at Millennium Film

66 East 4th Street

New York City

Saturday March 10th at 8:00

Telephone [REDACTED] for more information.

"Since 1983 the amazingly prolific Alan Sondheim has appeared at Millennium on a regular basis with substantial new works. This time the multi-talented media artist has come up with a highly erotic and controversial feature entitled CREPUSCLE (TWILIGHT) which stars the remarkable dancer, Foofwa d'Imobilite, along with Azure Carter and Alan Sondheim. The program will include several short pieces shot in Switzerland." (CREPUSCLE is a mutual production of the three of us. The program will most likely include one work, WAREQUIEM, shot in Second Life.)

"CREPUSCLE (TWILIGHT) explores the exigencies of dance, eroticism, cultural constraint, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, stumbles, where cultural tropes are transformed and disappear. It's the deliberate recreation of repressed memories. It challenges the conventions of dance, turning dance inside-out, turning dance out. For the three of us, it's the culmination of an erotic element in our work that subtexts and disrupts the performative itself. CREPUSCLE rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting." (A.S.)

[↑ Contents](#)

46. **Brian Clements**

Forwarded from Russell Edson

Sat 3 Mar 2007

I was briefly at Black Mt. College as a kind of retreat, but was gone by the time writers like Creeley arrived. I did publish a book, What a Man Can See,

sometime later from Jonathan Williams' Jargon. By the time that book finally appeared I had already published a book with New Directions. The BMC Review was actually started by M.C. Richards before the appearance of the so- called school of Black Mt. Poets. This is probably not what the inquirers hoped for. I'm a terribly uninteresting person. My work is much more interesting. I'm rather a drag on anything I've managed to do.

Be well,
Russell

Dr. Brian Clements, Coordinator
MFA in Professional Writing

██████████

Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810

<http://www.wcsu.edu/english/mfa>

[↑ Contents](#)

47. **Pierre Joris**
CHAPBOOK RELEASE
Sat 3 Mar 2007

CHAPBOOK RELEASE

Anchorite Press is pleased to announce the release of a new collection of poems, *MEDITATIONS ON THE STATIONS OF MANSOUR AL- HALLAJ*, by Pierre Joris.

Each handmade chapbook is 5.25 x 8.625 and features a Rives deckled cover and cotton wove endpaper. 21 special editions, signed and numbered by the author, are also available. Each stitched special edition features handmade endpaper.

To peruse our archive of previous publications, or for ordering info, please visit our site: www.anchoritepress.blogspot.com. You can also contact us via email directly: ██████████.

Sincerely,
Christopher Rizzo, ed.
Anchorite Press

[↑ Contents](#)

48. **Jacqueline Gens**

Re: Forwarded from Russell Edson

Sat 3 Mar 2007

Brian--

Thanks for posting your message from Russell. I only met him a couple of times, the first at the Great River Arts Prose Poem conference, my colleague Chard deNiord and I coordinated with Peter Johnson. At that time, I was into their letterpress shop which Russell paid a visit to. I seem to recollect that he was very enthusiastic around this environment and said that he had self-published a number of artist books of his work early in his career. People who are unacquainted with his work can go online and read most everything and there should be some sound links as well. Hearing Russell read is indeed truly interesting.

Best Wishes--Jacqueline Gens

On Mar 3, 2007, at 7:08 AM, Brian Clements wrote:

I was briefly at Black Mt. College as a kind of retreat, but was gone by the time writers like Creeley arrived. I did publish a book, What a Man Can See, sometime later from Jonathan Williams' Jargon. By the time that book finally appeared I had already published a book with New Directions. The BMC Review was actually started by M.C. Richards before the appearance of the so-called school of Black Mt. Poets.

This is probably not what the inquirers hoped for. I'm a terribly uninteresting person. My work is much more interesting. I'm rather a drag on anything I've managed to do.

*Be well,
Russell*

*Dr. Brian Clements, Coordinator
MFA in Professional Writing*



*Dept. of Writing, Linguistics, and Creative Process
Western Connecticut State University
181 White St.
Danbury, CT 06810*

<http://www.wcsu.edu/english/mfa>

[↑ Contents](#)

49. **Ricejunk2**

PUN

Sat 3 Mar 2007

Thanks, but no
thanks...

So turn those cranks
in the mind to more angst,
and give the poets more spansks
than thanks...

As usual, nothing they can take
to the banks,
for they are writers not think-tanks...

Maybe too many crank and spank,
but do not READ enough to thank.

DEAR POETICS: A thanks goes out to all the truly interesting mumbo-jumbo that gets discussed (posted) on UB POETICS. As many have said, the subject line can say "read me" or "delete me", and it will continue to do so. A discussion group is for discussion, yes, and for all the other little "litterings" along the way. Thanks, T. F. Rice ---Happy to say I am in-between Rochester and Buffalo, NY

Quoting Halvard Johnson <[REDACTED]>:

*I'm finding I can also delete all the messages from
UB Poetics re messages to be posted. Lots more of
them nowadays. I'm wishing they'd include a poem
with each of those I get.*

Hal

Today's Special

Theory of Harmony
<http://www.xpressed.org/fall04/theory1.pdf>

Halvard Johnson

=====

[REDACTED]
[REDACTED]

<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

On Feb 27, 2007, at 9:44 AM, Halvard Johnson wrote:

That's not far off from what all the announcements of publications, far-flung readings, etc. are saying.

I've found I can delete poems I don't care to read just as quickly as I can delete announcements of poetry readings in, say, Fairbanks, Alaska.

Hal

"One barium enema is worth a year of psychoanalysis."

--Dr. Robert Whitlock

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

On Feb 27, 2007, at 9:24 AM, Charlie Rossiter wrote:

I think the folks did a good job in the recent go-round about haiku of posting poems in the interest of a discussion of poetics. I think what many are saying, and I agree, is we don't want to getting posts of poems that are posted for no other reason that to say "here's my great new poem, please tell me I'm clever" or "notice me, notice me" etcetc...

We could also say, if you want to post a poem for the purpose of discussing poetics--post someone else's poem.

Charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter

hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

[↑ Contents](#)

50. **Ricejunk2**

Re: Poems: to post or not to post

Sat 3 Mar 2007

Hal, I like your blog site Entropyandme

Also I am very much interested in the idea of "poetry" reaching far beyond the confines of words. Can other things be poetic? Simply because they are? The way a plant dips down low as if to bow to the passerby... A song without words played on a street-corner... The wrinkly man on the bus who tilts his head just so and his eyes alone speak volumes into your soul... Oh, that's right, these are the "guts" of good poems... Life and art are something in themselves no matter what form their composition...

Free speech should be enjoyed while it lasts, in those avenues where it is appreciated. :-) Cheers! TFRice

Quoting Halvard Johnson <[REDACTED]>:

I'm finding I can also delete all the messages from UB Poetics re messages to be posted. Lots more of them nowadays. I'm wishing they'd include a poem with each of those I get.

Hal

Today's Special

Theory of Harmony

<http://www.xpressed.org/fall04/theory1.pdf>

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

On Feb 27, 2007, at 9:44 AM, Halvard Johnson wrote:

That's not far off from what all the announcements of publications, far-flung readings, etc. are saying.

I've found I can delete poems I don't care to read just as quickly as I can delete announcements of poetry readings in, say, Fairbanks, Alaska.

Hal

"One barium enema is worth a year of psychoanalysis."

--Dr. Robert Whitlock

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

On Feb 27, 2007, at 9:24 AM, Charlie Rossiter wrote:

I think the folks did a good job in the recent go-round about haiku of posting poems in the interest of a discussion of poetics. I think what many are saying, and I agree, is we don't want to getting posts of poems that are posted for no other reason than to say "here's my great new poem, please tell me I'm clever" or "notice me, notice me" etcetc...

We could also say, if you want to post a poem for the purpose of discussing poetics--post someone else's poem.

Charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/charlierossiter

hear Charlie as solo performance poet

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

[↑ Contents](#)

51. **Ricejunk2**

A Poem (By someone else) titled "A Poem" and worthy of discussion :-)

Sat 3 Mar 2007

Hello there.

I found this tidbit online today, and thought of recent discussions within this UB POETICS. Possibly this might inspire some interesting discussion. I will not make this a habit, that is, to post actual poetry. (Who has the time to read things online, randomly, these days... right now I should be doing housework and finishing the poem I wrote on a napkin last night and working on a dusty novel and phoning friends I haven't had any time for...)

This made me think especially of the embodiment / humanity / life that a poem takes on for the reader. Regards, T. F. Rice (Wyoming County, NY)

A Poem

I needn't touch your silken hair
or feel rose petal skin.
The type of love I have for you...
it burns from deep within.

Yet in my soul the fires rage,
but nothing is consumed.
My spirit wanders aimlessly,
from room to darkened room.

The proper words I cannot find,
sometimes to show my love.
Yet here I'm looking at your face,
while you look from above.

Still, my soul stirs with great desire,
to reach up and touch you.
As these feelings that I'm having,
I know they're in you too.

But you will some day think of me,
when my book you have closed.
And I am just a memory...
and not the one you chose.

Alas...
of all that I have looked up at,
'tis you I wished I'd known.
For yours is a breathing spirit,
and mine... I'm just a poem.

Sean Allen

[↑ Contents](#)

52. **Ricejunk2**

Re: You must reply to this with a poem - creative?

Sat 3 Mar 2007

Thank you both. My mistake, TFRice

Quoting Aryanil Mukherjee <[REDACTED]>:

*Thanks for sending the link. No point stirring up the ashes of a dead fire.
I'll prefer the flutist over the talk show host.*

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]] On

Behalf Of Deborah Poe

Sent: Monday, February 26, 2007 12:34 PM

To: [REDACTED]

Subject: Re: You must reply to this with a poem - creative?

*It might be of interest to check out the discussion in April 2005 on this
subject.*

http://listserv.buffalo.edu/cgi-bin/wa?A1=ind0504&L=poetics&D=1&I=-3&O=D

"re: posting poems"

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Aryanil Mukherjee

Sent: Monday, February 26, 2007 12:10 PM

To: ██████████

Subject: Re: You must reply to this with a poem - creative?

I agree. Wholeheartedly. Furthermore, I want to add, not even theory gets talked about very much here. We only comment...comment and announce and promote...how dull is it to comment, announce and debate poetry with out poems ! It is hard to digest the fact that politics, poverty, misogyny, Anne Nicole etc. can find a place in "POETICS" but not poems. We're in the wrong boat brother (sister). At times it feels like I'm watching a "gray muscle show".

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Metta Sama

Sent: Monday, February 26, 2007 11:28 AM

To: ██████████

Subject: Re: You must reply to this with a poem - creative?

*while i'm all for respecting (in general) rules to an organization that i've voluntarily signed up for, i find it difficult to do any of the below without
posting actual poems. what is a poetics discussion without poems to discuss? theory. and only theory. which is not antithetical to poems, but is also not and
should not be mutually exclusive from poems. theory of poems & poems themselves can be held in tandem and honored. if someone wishes to write responses as poems, why would we post a rule that discourages them from doing so? and what, precisely, does it mean to accept a poem that _is_ "directed toward a discussion of poetics issues" while also not "exchange" poems that we can use to "discuss poetic issues"? in other words, yes, posts written in "poetic form/ats" should be encouraged. who are we to say that posts should be written in block form? and why would we?*

metta

Tom is right -- the Welcome message states, "We do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries."

And earlier, "The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."

Should posts written in poetic form/at (broken lines? rhymed? omitting all e's, employing recurring words? etc) that address poetics issues be encouraged?

Incidentally, the daily message max for the list is 75 messages per day, with a limit of four posts per person.

Thomas savage <[REDACTED]> wrote:

*Sorry this is not a poem. But, as I understand it, we aren't supposed to post poems on this site, just discussions and announcements relevant to poetry. There is another excellent site called Wrying-L where poets from this list and, I suspect, from other sources post poems. It is set up specifically with that intent. If you're interested in doing that, Google Wrying-L and it should give you the relevant information.
Regards, Tom Savage*

*Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.*

[↑ Contents](#)

53. **Alexander Jorgensen**

Re: comitted poets - and even those who have been ...

Sat 3 Mar 2007

What I love about you, wifey - IS that you are so
snuggly, probably first, and then sweet, kinda sweeter
than anything that could be candy, and determined and
stubborn and STRONG, and then all that who might
otherwise be called A BEAST OF WOMAN.

I really love you. I think it'll be OK. Nice, my dear.

YOUR HUSBAND

___ Never Miss an Email Stay connected with Yahoo! Mail on your mobile. Get started! <http://mobile.yahoo.com/services?promote=mail>

[↑ Contents](#)

54. **Alexander Jorgensen**

Maryland: Expert on Russian Intelligence Shot Outside Home

Sat 3 Mar 2007

Expert on Russian Intelligence Shot Outside Home
Mar 3rd - 6:56am

ADELPHI, Md. - Police are investigating a shooting that wounded a prominent intelligence expert. Fifty-three-year-old Paul Joyal was shot Thursday night outside his house in the 2300 block of Lackawanna Street in Adelphi.

Joyal is known for his expertise on intelligence and terrorism and his contacts in the former Soviet Union.

He has also been a long-time critic of the the government of Russian President Vladimir Putin.

The shooting came four days after he told "Dateline NBC" that he believes the Russian government was involved in the fatal poisoning of former KGB agent Alexander Litvinenko in London.

(Copyright 2007 by The Associated Press. All Rights Reserved.)

___ We won't tell. Get more on shows you hate to love (and love to hate): Yahoo! TV's Guilty Pleasures list. <http://tv.yahoo.com/collections/265>

[↑ Contents](#)

55. **Jonathan Minton, Word For/Word**

New Issue of Word For/Word (#11)

Sun 4 Mar 2007

I'm pleased to announce that Word For/Word #11 is online at

www.wordforword.info

with poetry and visuals by Eric Abbott, Marcia Arrieta, John M. Bennett, Erin M. Bertram, David-Baptiste Chirot, Peter Ciccariello, John Cotter, Justin Dodd, Stephanie Countiss Emens, Noah Falck, Jason Fraley, Vernon Frazer, Trina Gaynon, Jim Goar, Noah Eli Gordon, Scott Helmes, Genevieve Kaplan, Kristi Maxwell, Sheila E. Murphy, Marci Nelligan, Michael Rothenberg, Kate Schapira, Will Skinker, Matina L. Stamatakis, Adam Strauss, Lynn Strongin, Thomas Lowe Taylor, Andrew Topel, Ashley VanDoorn, Caroline Whitbeck, Brian Whitener, and Joshua Marie Wilkinson,

plus essays and reviews.

Cheers!

Jonathan Minton

www.wordforword.info

+++++

from FIGURES FOR A DARKROOM VOICE, by Noah Eli Gordon and Joshua Marie Wilkinson

An axe splits a tree from the story of a woodcutter's lost children, but who splits you from me? Who splits the lighthouse in half? When heat brings down these separations, what revives you is not the boy with his wrong name, but the name with its wronged boy, an error in place of an outcome. A note about the author, cut with slant adjectives, trips its nouns around like drunks. You know the fable, how its boat filled with water when you held the baby until you weren't certain if its breathing has stopped or just matched your own. There is a tiny blue heart inside this votive & it marbles your house smoke in miniature deletions from a huge marker.

[↑ Contents](#)

56. **Maria Damon**

Xcp: Cross-Cultural Poetics

Sun 4 Mar 2007

apologies for x-posting:

NEW XCP: CROSS CULTURAL POETICS
& BACK ISSUE SALE

XCP: CROSS CULTURAL POETICS no. 17 ("Public Language & Dreamstories") has just been released. The issue includes new essays by Michael Davidson, Roger Farr (on Dorothy Trujillo Lusk), Katherine McKittrick (author of *Demonic Grounds: Black Women and the Cartographies of Struggle*, University of Minnesota Press); new writing by Nourbèse Philip, Kamau Brathwaite, Fred Wah, and Opal Palmer Adisa; and reviews of new books by Michael Parenti, Retort, Aldon Lynn Nielsen and Lauri Ramey, & others.

FOUR ISSUE/TWO YEAR subscriptions are available to individuals at the rate of \$30 (checks payable to College of St. Catherine). Please inquire about institutional rates.

XCP: CROSS CULTURAL POETICS is also selling back issues (while supplies last) from now through May 1, 2007, at the rate of \$3 per issue. A complete list of back issues (no. 1-14) is available on our website, <http://www.xcp.bfn.org/journal.html>. This offer does not include our special double issue ("The Dictionary Issue"), no. 15/16, which is available for \$12. Special bulk rates can also be arranged for people interested in teaching back issues.

FORTHCOMING THIS SPRING in XCP: CROSS CULTURAL POETICS no. 18 is new writing by Adrienne Rich, Amiri Baraka, Barbara Jane Reyes, Rodrigo Toscano, Jaswinder Bolina, Patricia Smith, Duriel Harris, a review-essay on new South African poetry, an essay on the workers' movement in Argentina, and much more.

Send checks (payable to College of St. Catherine)
to Mark Nowak, ed., XCP: CROSS CULTURAL POETICS,
c/o College of St. Catherine, 601 25th Avenue
South, Minneapolis, MN, 55454.

[↑ Contents](#)

57. **Del Ray Cross**
SHAMPOO issue 29

Sun 4 Mar 2007

Dear SHAMPOO Playmate,

The new SHAMPOO issue 29 is now available for the absurd price of absolutely free:

www.ShampooPoetry.com

Keep clean as the spiffiest toilet with these hot brands: Ryan Scott, Ryan Bird, Yuri Hospodar, Otto Chan, Erica Miriam Fabri, Brien James Dawson, Crag Hill, Joseph Mosconi, Anne McGuire, Emily Brungo, Alana Madison, Vincent Katz, Simon DeDeo, Tim Botta, Jim Behrle, Thomas Fink, Chad Sweeney, Chad Parenteau, Kevin Killian, Pete Lee, Jess Mynes, Jen Hofer, Del Ray Cross, Wayne Crawford, David Levine, Gregory Betts, Gary Barwin, Caroline Crumpacker, Paolo Javier, Daniela Olszewska, Camille Roy, James Grinwis, Gale Acuff, Jal Nicholl, Magdalena Zurawski and Jack Kimball.

Thanks as always for supporting you local chapter of SHAMPOO.

Lub Luffly,

Del Ray Cross, Editor
SHAMPOO
Clean Hair / Good Poetry
www.ShampooPoetry.com

(If you'd prefer not to receive these announcements, just let me know)

[↑ Contents](#)

58. **Lewis LaCook**
Angels on the Henderson Bridge

Sun 4 Mar 2007

<http://www.lewislacook.org/king-s-woods/angels-on-the-henderson-bridge.html>

Lewis LaCook
Director of Web Development
Abstract Outlooks Media


<http://www.abstractoutlooks.com>

Abstract Outlooks Media - Premium Web Hosting, Development, and Art
Photography

<http://www.lewislacook.org>

lewislacook.org - New Media Poetry and Poetics

<http://www.xanaxpop.org>

Xanax Pop - the Poetry of Lewis LaCook

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

59. **Peter Ciccariello**

the poem that makes itself

Sun 4 Mar 2007

the poem that makes

itself<<http://www.cgi7.com/peterimages/the-poem-that-makes-itself.jpg>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

Word - <http://poemsfromprovidence.blogspot.com/>

Photography - <http://uncommonvision.blogspot.com/>

[↑ Contents](#)

60. **Desmond Swords**

Bardic Bulliten

Sun 4 Mar 2007

"Remarkable"

"Astonishing"

"A truly historic event"

"The new Geoffrey Hill"

"The next Patrick Kavanagh"

"The gift of Carol Ann Duffy deconstructing Sean O'Brien's vernacular in a mail
to Stevie Smith"

"The talent of Pattern and stature of McGough"

"The complete poetic competent with the professional confidence of an off-page Aoife Mannix or suitless Nick Laird in receipt of state benefits and busking a monkey a weekend with only his aura to magnetize a throng upon the cobbles at Covent Garden ..."

"...her live pulling power has the mesmeric allure of Gearóid MacLochlainn winning the bi-annual Bloomsbury slam by skillfully revealing the geneology of her linguistic DNA with a tigerish island noblesse only those whose eye can reason, rhyme and sense what riddle from the ratios fit and code of sound will speak to break the syntax..."

"...with the purity of Don Patterson's inner melancholy mixed with Motion's most hypnotic rural line to create a comedic felicity - equal to, if not beyond, the subliminal wit of South Yorkire's only living troubadour and the people's poet laureate, a hopefully soon to be, Sir Ian McMillan....."

"...these poems draw from the cultural core of language, a flawless energy whose combustible force of internal zeitgeist motors the engine of an incredible art."

"...The real Muldoon. A difference of similarities in titterish grace, double take, wonder and cock a doddle doing of the bog goddess from an ancient and mythical place of profound diddlee dee, where consciousness meets itself in the entropic mysteriousness of a continually collapsing mind.."

"...exiled understudy and heir to Durcan's arch poetic urban note, mysterious as a facial-hair free Dennis O'Driscoll mirrored with inplaceness by Dreadlock Alien devoid of a dayjob signing on at poetry flame HQ, Chloe Poems turning tricks for His Highness Prince Harry in a smack-head's bedsit, paddling in vast pools of knowledge and experiencing heights of unemployability only the most articulate of verse-makers reach to speak favourably from...."

"...his enthralling voice bears a hallmark of clarity and commitment reminiscent of a younger Mahon, Longley, Paulin or Carson - whilst Cronin's honest echo lilts to ground this harmonious experiment in metrical chiming sprinkled with Ayres' commercial fairy dust, striking its note of pure auralty and sounding one lone call from truth's trench above the swamp of contemporary bardic verse..."

".....the image of Brendan Kennelly beheading his hamster during a brutalised childhood in Limerick's Magdalene laundry has a startling effect. Memory-flashes daring us stop, picture, question and sense if the cosmos shops its way seeking balance for our spirit's short drag through life's technological trance."

"Unlike anyone else writing today. The next Sir Noddy Holder."

~

The Poetry Director of the Monster Truck art gallery in Dublin, needs poets for a summer reading serie, so get in touch before the April funding deadline at Poetry Ireland for the May/June do's. This deadline is every two months. Those wanting to read July/August, should get in touch before June.

Be a featured poet, get paid, let the letters do their magic and your reputation glow in print as the team of artists in the temple talk you up.

e mail - [REDACTED] -

Click for the spring dates.

<http://irishpoetry.blogspot.com/>

[↑ Contents](#)

61. **Tom W. Lewis**

Re: comitted poets - and even those who have been ...

Sun 4 Mar 2007

now THERE's a disembodied narrative if I've ever seen one!

-----Original Message-----

From: UB Poetics discussion group [mailto:[REDACTED]]

On Behalf Of Alexander Jorgensen

Sent: Saturday, March 03, 2007 20:00

To: [REDACTED]

Subject: Re: comitted poets - and even those who have been ...

What I love about you, wifey - IS that you are so
snuggly, probably first, and then sweet, kinda sweeter
than anything that could be candy, and determined and
stubborn and STRONG, and then all that who might
otherwise be called A BEAST OF WOMAN.

I really love you. I think it'll be OK. Nice, my dear.

YOUR HUSBAND

Never Miss an Email

Stay connected with Yahoo! Mail on your mobile. Get started!

<http://mobile.yahoo.com/services?promote=mail>

[↑ Contents](#)

62. **Dana Teen Lomax**

FW: Visually Arresting

Sun 4 Mar 2007

Hi all--

I just got this link

http://www.chrisjordan.com/current_set2.php?id=7

from a friend and thought it might be of interest to some on the list.

Take care--Dana

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

63. **Matt Henriksen**

Cannibal Issue Two & Cannibal Chapbook Series

Sun 4 Mar 2007

The second issue of Cannibal is now available and features poems from Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

Cannibal is seventy pages, hand-sewn in signatures and screen printed.

Copies are available through Paypal for \$12 at flesheatingpoems.blogspot.com.

We are also releasing the first two books in the Cannibal Chapbook Series, Jane Gregory's *The Second Is Thirst* and Shannon Jonas' *Compathy*, both available at for \$7 at flesheatingpoems.blogspot.com. Chapbooks are side-stapled on quality paper.

___ Be a PS3 game guru. Get your game face on with the latest PS3 news and previews at Yahoo! Games. <http://videogames.yahoo.com/platform?platform=120121>

[↑ Contents](#)

64. **Alan Sondheim**

Crepuscle liner notes (apologies 4 x-posting)

Mon 5 Mar 2007

(these do not literally reflect the dance/performance video)

liner notes for Crepuscule

sexual projections over dancers and without dancers and sexual dances on the tentpoles ravens at the four corners of the world. dancers are below. oh they want to jump on the bodies. this is dance on deadly earth. origin of dance try to make sense of the dialog; they can't. The live dancers may be are nude, exposed; the dance ends when they cum. They observe two dancers - audience and masturbating couple - the dancers sexually aroused - if nude dance should move from position to position. Anita Berber. The dancers are reeling, on edge, nervous, difficult, a problem, their desires constrained by spectacle. The dancers are on exhibit, behavioral codes thwarted or broken. If a dancer feels comfortable, he or she should push further on. sexuality, and horror, interpenetrate. For the dancers, everything is at the body of the dancer is eternal exists in relation to the sexuality of the body within the dance, within. dance is the interiority of the metaphysical, dance succeeds only by virtue of the interiority of the dancing, only by the foundation of the world. the foundation of the world lies in dance, The body of the dancer lies supine, breathless. storing these things - in the dance itself there's an image of a woman My Cluttered corner of the dance studio. Cloth, food items, all supine, is choreography masteranwhile dancers having dancing day debris three. liner notes for Anita Berber. point of dance and sexuality dancing is indiscriminate fucking, display - midnight phone-calls and invitations. one a dancer is pornographic, once this splay / display, dance, photography, culture, art in general, is invisible as semen on stage, spurted from dancer, welcomed and returned by art, of dance, of the body; it is also the most unknown. draw a vector; appurtenance-appearance; this is what the dancer, photographer, performer, tensed in our tawdry space of the real. for if the dance-dancer emerge - Sex dances for one to four people. The dancers are nude. There are no props. Male dances alone while masturbating. He dances until he cums. Female dances alone while masturbating. She dances until she cums. Tethered: Male dances with one hand holding himself erect. Tethered: Female dances with one or more partners' fingers in her. Variant Tethered: Male dances with one or more partners' fingers in him. The dance ends when one or both have cum. Variant Tethered: Female dances with one or more partners' fingers in her. The dance ends as above. The dance ends when the dance cums. dancers. So this is a dancer transformed. Role disappears from dance, dance is. The advantage of a dancer: You'll have your body at the end of the day. The disadvantage of a dancer: You'll have your body at the end of the day. dance and culture brings

Signs from Worlds eaten by light. Score restraint, bounded three-dimensional space, against which such dancers remain authorless in the midst of author/authority, danceless in the presence of dancers/dancing, human within the post-human, flesh within dance the doomed Case of doomed, doomed, avoid. Case of A world chaos, sex, spoken sex, poetics of sex. I may work with dance and sex and dance-video and sex. I will not work with images of sexual violence. I dance. Or I'm the material for the dancers; it's really back.

-- sondheim

CREPUSCULE (recorded 2006 Geneve) et. al.

Alan Sondheim, Foofwa d'Imobilite, Azure Carter
at Millennium Film, Saturday March 10th at 8:00
66 East 4th Street
New York City

Telephone [REDACTED] for more information.

[↑ Contents](#)

65. **Bob Heman**

***coming soon!!! the 2nd Official CLWN WR Event on March 29, 2007
at SAFE-T-GALLERY***

Mon 5 Mar 2007

2nd Official CLWN WR Event

Thursday, March 29, 2007

7:00 - 10:00

at

SAFE-T-GALLERY

111 Front Street, Brooklyn - Gallery 214

+++

featuring

Bob Hart

Carol Novack

Jane Ormerod

+++

with special guests

Thomas Fucaloro

Judy Kamilhor

Jean Lehrman

Frank Simone

Elizabeth Smith
EK Smith
Nathan Whiting

+++

plus
a very special appearance
by
singer/songwriter
Carrie Beehan
(a.k.a. TRYSTETTE)
performing with guitarist
Dennis Diamond

+++

hosted by
Bob Heman
editor/publisher of CLWN WR
since 1971

+++

Take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. For more information and alternative directions (from other subway lines) please check the Gallery website at <http://www.safetgallery.com>

Bob Heman



EarthLink Revolves Around You.

[↑ Contents](#)

66. **EH**
Oppen quote
Mon 5 Mar 2007

Hello,

I am looking for the source of an Oppen quote which I can only paraphrase by memory: "New York City is an example of a completely man-made landscape."

I'm fairly certain this is from a letter in the Selected Letters, though it may be from an interview or daybook/working paper.

Anyone familiar with this quote, please let me know!

Thank you in advance,

Eric Hoffman

Don't be flakey. Get Yahoo! Mail for Mobile and
always stay connected to friends.

[↑ Contents](#)

67. **Dan Waber**
ars poetica update
Mon 5 Mar 2007

The ars poetica project continues to pulsate at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Jesse Glass, Mari-Lou Rowley, Ann Bogle, and
Jennifer Compton.

Poems will appear this week by: Jennifer Compton, Barry Schwabsky, Kirpal
Gordon, and Will Hochman.

A new poem about poetry every day.

Enjoy,
Dan

[↑ Contents](#)

68. **Deborah Poe**
berssenbrugge's email
Mon 5 Mar 2007

(sorry for x/posting)

If you have Mei-mei Berssenbrugge's email, can you backchannel? She asked
that I send her a paper I wrote this past year on her, Lucie Brock Broido, and
Barbara Guest's work. I was reeling after the tribute to Barbara Guest (of which
she was a part) and forgot to get.

Thanks,
Deborah

[↑ Contents](#)

69. **Michael Kelleher**
Literary Buffalo E-Newsletter for 3.05.07-3.11.07
Mon 5 Mar 2007

LITERARY BUFFALO
3.05.07-3.11.07

ANNOUNCEMENTS

NEW PLAY BY EDGAR AWARD-WINNING, JUST BUFFALO BOARD-MEMBERING-WORKSHOP-TEACHING GARY EARL ROSS

The Best Woman

Directed by Lorna C. Hill

March 2-25, 2007

TheaterLoft / 545 Elmwood, Buffalo / Box Office XXXXXXXXXX

Fri., Sat. 8 pm/Sun. 6 pm / \$22 General, \$18 Students/Seniors

Groups-only Thursdays (with pre-show talk) available.

Student Study-Discussion Guides Available

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.7.07

Just Buffalo/Center For Inquiry Literary Cafe

Christina Wos' Donnelly & Joe Nickell

Wednesday, March 7, 7 p.m.

3965 Rensch Rd, Amherst

10 open slots: all readers welcome!

3.8.07

Canisius Contemporary Writers Series

Eamon Grennan

Poetry Reading

Thursday, March 8, 7 p.m.

Montante Cultural Center, Canisius College

Eamon Grennan was born in Dublin in 1941. He studied English and Italian at University College, Dublin and received his Ph.D. in English from Harvard. He has published several volumes of poetry, including *Still Life with Waterfall*, which received the 2003 Lenore Marshall Award for Poetry, and his latest collection, *The Quick of It*. His other publications include *Leopardi: Selected Poems*, which won the 1997 PEN Award for Poetry in Translation, and *Facing the Music: Irish Poetry in the 20th Century*, a collection of critical essays.

Grennan's poetry has received a number of Pushcart Prizes, as well as awards from the National Endowment for the Arts, the National Endowment for the Humanities, and the John Simon Guggenheim Foundation. He lives in Ireland and Poughkeepsie, N.Y., where he is the Dexter M. Ferry Jr. Professor of English at Vassar College.

&

Poetics Plus at UB/Hallwalls Present

Matthew Cooperman

Poetry Reading

Thursday, March 8, 8 p.m.

Hallwalls Cinema at the Church, 341 Delaware Ave

Matthew Cooperman's most recent book is *Daze* (Salt 2006). He is also author of *A Sacrificial Zinc* (2001), winner of the Lena-Miles Weaver Todd Prize, as well as two chapbooks, *Words About James* (2005) and *Surge* (1999). He teaches at Colorado State University in Ft. Collins.

See Victoria Brockmeier's Review of Cooperman's book in artvoice by clicking the following link: <http://artvoice.com/issues/v6n9/daze>

3.10.07

Barnes & Noble Buffalo State Bookstore.

Children's Book Event: *Cat in the Hat's* 50th Birthday

Saturday, March 10th, 1:00pm - 2:30pm.

Join us for story time, crafts and refreshments.

3.11.07

Talking Leaves...Books

Jay Boyar

Reading and signing for: *Films to Go*

Sunday, March 11, 2 p.m.

Talking Leaves...Books, Elmwood Store

Jay Boyar is a nationally recognized, Pulitzer Prize-nominated film critic and travel writer whose work has been regularly featured in major newspapers and magazines, on television and radio, and online. For years he was the film critic for the *Orlando Sentinel*, to which he still contributes from his current position as film teacher at the University of Central Florida. Mr. Boyar is a Buffalo native who attended SUNY Buffalo and was a reviewer for the late *Courier Express*.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar

parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

The Tao of Writing the Short Story

A Fiction Writing Workshop

Instructor: Ralph Wahlstrom

2 Saturdays: March 24 and 31

10 a.m. - 2 p.m. with a break for lunch.

Market Arcade Building, 617 Main St., First Floor.

\$100, \$80 for members

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP

A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in *Writing Down The Bones*. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [REDACTED].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[REDACTED]
[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

70. **David-Baptiste Chirot**

Re: Fwd: Amiri Baraka and Ras Baraka @ UWM (3.5)

Mon 5 Mar 2007

Amiri Baraka has a powerful piece in December 2006-January 2007 Poetry Project Newsletter

"Why Most Poetry is Boring, Again"

AN EVENING WITH AMIRI BARAKA AND RAS BARAKA

Father and Son Poets Extraordinaire

Monday, March 5th

7 pm

Union Wisconsin Room (2nd floor of UWM Union--2200 E. Kenwood Blvd.)

FREE and open to the public

Since the early '60s, legendary poet, critic and playwright Amiri Baraka has been globally recognized for his activism on behalf of Civil Rights, his volumes of celebrated literary works, and as a founder of the Black Arts Movement. Poet Ras Baraka, the author of Black Girls Learn Love Hard and co-editor of the literary anthology,

In the Tradition (with Kevin Powell), has been active in his own right

as a prolific writer and in city politics, serving as Deputy Mayor of

Newark, NJ. He joins his father on stage for a evening of poetry.

Sponsored by Third World Action, UWM Union Sociocultural Programming,

Freedom Now! Collaborative (FN!C), Black Holocaust Museum, the Black

Student Union and others. For more information, contact Third World Action

at [REDACTED]

or call UWM Union Sociocultural Programming, [REDACTED].

Don't miss your chance to WIN 10 hours of private jet travel from Microsoft® Office Live
<http://clk.atdmt.com/MRT/go/mcrssaub0540002499mrt/direct/01/>

[↑ Contents](#)

71. **Michael Kelleher**

One more thing....

Mon 5 Mar 2007

LITERARY BUFFALO

JUST BUFFALO OPEN READING SERIES
SECOND SUNDAY, NOT THIRD SUNDAY

OPEN READING

FEATURING: Karen Lewis

March 11, 7 P.M.

Rust Belt Books, 202 ALLEN ST.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

██████████

██████████ (fax)

www.justbuffalo.org

██████████

[↑ Contents](#)

72. **Ron Silliman**

Silliman's Blog: Torqued!

Mon 5 Mar 2007

<http://ronsilliman.blogspot.com/>

RECENT POSTS

The twisted notion
of torque
in poetry

In which the heroine
doesn't speak the language
(on Irma Vep)

Conjunctions at 25

The device poems
of Elaine Equi

<http://ronsilliman.blogspot.com/>

[↑ Contents](#)

73. **gfrym**

Re: Friends of Big Bridge

Mon 5 Mar 2007

Can I provide in-kind services in lieu of \$?????

Love, Gloria

----- Original Message -----

From: "Michael Rothenberg" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, February 19, 2007 2:32 PM

Subject: Friends of Big Bridge

Dear Friends of Big Bridge,

We are now accepting tax-deductible donations.

For almost a decade we have been able to produce and maintain Big Bridge at a minimal expense, however, due to rising costs, staff changes, and the need to continue to bring you more of the best poetry, art and everything else, we humbly ask for your support. Every little bit counts. Please, help us keep Big Bridge online.

Please make checks out to Committee on Poetry, Inc., and specify on the check FOR: Big Bridge. Mail donations to:

*Big Bridge
16083 Fern Way
Guerneville, CA. 95446*

You will receive a letter of acknowledgment upon receipt of your donation.

And, of course, we thank you very much for your many years of support.

*Peace,
Michael Rothenberg, Editor
Big Bridge
<http://www.bigbridge.org>*

[↑ Contents](#)

74. **Schlesinger Kyle**

BILL BERKSON'S SUDDEN ADDRESS: SELECTED LECTURES 1981-2006

Mon 5 Mar 2007

Cuneiform Press is pleased to announce the publication of

BILL BERKSON'S

SUDDEN ADDRESS: SELECTED LECTURES 1981-2006

Cover image by Philip Guston

114 pp.

\$10

Cuneiform Press

www.cuneiformpress.com

+

Special Limited Hardcover Edition

Signed & Lettered A through Z*

\$50

Reserve your copy today

Cuneiform Press

528 Richmond Avenue

Buffalo, NY 14222

www.cuneiformpress.com

Forthcoming titles include Dan Featherston's Clockmaker's Memoir and Ted Greenwald and Hal Saulson's Two Wrongs.

*order the special edition and receive a copy of Ulf Stolterfoht's Lingos VI (translated by Rosmarie Waldrop) free for a limited time.

...and yet another new book by Bill Berkson

OUR FRIENDS WILL PASS AMONG YOU SILENTLY

New Poems 2001-2006

Cover image by Vija Celmins

64 pp.

\$14

ISBN 978-0-9669430-8-5

The Owl Press

available from

Small Press Distribution

1341 Seventh Street

Berkeley, CA 94710-1409



██████████ (Toll-free within the US)
<http://www.spdbooks.org/>

[↑ Contents](#)

75. **Alan Sondheim**

EXHIBIT A (group show in Second Life) (fwd)

Mon 5 Mar 2007

Please join us! - Alan (A.D.)

EXHIBIT A

contemporary art within the Second Life online virtual world

group show curated by Beavis Palowakski and Sugar Seville for the Odyssey simulator

March 8th - April 8th 2007

OPENING THURSDAY MARCH 8th, 6pm Second Life time

Location: Odysseys 38,30,23

Ian Ah

Gazira Babeli

Isra Batra

Alan Dojoji Fau Ferdinand

Masami Kuramoto

Pavig Lok

Man Michinaga

Sea Ra

Bacon Rolls

Chi5 Shenzhou

Dontoledo

Come join us!

[↑ Contents](#)

76. **Matt Henriksen**

Sat 3/10 Howe, Smith, Berrigan, Weiser, Hawkey, Moschovakis, Yankelevich, Matuk, Briante, Mynes, Mazer & I Feel Tractor @ Galapagos in Williamsburg, Brooklyn

Mon 5 Mar 2007

The Burning

Chair Readings

Brooklyn Poetry Bazaar

The Burning
Chair Readings

Brooklyn Poetry Bazaar

Saturday, March 10th,
2007 2:30-7 PM

Galapagos Art Space

70

North 6th Street

Between Kent and Wythe

Williamsburg, Brooklyn

<http://www.galapagosartspace.com>

\$5 for eleven poets &
another who sings
w/ a book fair in support of independent publishers

<http://www.typomag.com/burningchair>

2:30-4:30 PM

Ben Mazer

Christian Hawkey

Matvei Yankelevich

Anna Moschovakis

Fanny Howe

4:30-5 PM

I Feel Tractor

5-7 PM

Farid Matuk

Susan Briante

Jess Mynes

Karen Weiser

Anselm Berrigan

Rod Smith

Fanny Howe was born in Buffalo, New York, in 1940. She is the author of more than twenty books of poetry and prose. Her recent collections of poetry include

On the Ground (Graywolf, 2004), Gone (2003), Selected Poems (2000), Forged (1999), Q (1998), One Crossed Out (1997), O'Clock (1995), and The End (1992).

Howe is also the author of several novels and prose collections, most recently, Radical Love (Nightboat, 2006) and The Lives of a Spirit / Glasstown: Where Something Got Broken (Nightboat Books, 2005).

Howe was the recipient of the 2001 Lenore Marshall Poetry Prize for her Selected Poems. She has also won awards from the National Endowment for the Arts, the National Poetry Foundation, the California Council for the Arts, and the Village Voice, as well as fellowships from the Bunting Institute and the MacArthur Colony. She was shortlisted for the Griffin Poetry Prize in 2001 and 2005. She has lectured in creative writing at Tufts University, Emerson College, Columbia University, Yale University, and Massachusetts Institute of Technology.

Rod Smith is the author of Music or Honesty, The Good House, Poèmes de l'araignée (France), In Memory of My Theories, The Boy Poems, Protective Immediacy, and New Mannerist Tricycle with Lisa Jarnot and Bill Luoma. His latest collection, Deed, will be published by the University of Iowa Press in the fall of 2007. A CD, Fear the Sky, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazines and anthologies including Anthology of New (American) Poets, The Baffler, The Gertrude Stein Awards, Java, New American Writing, Open City, Poésie, Poetics Journal, Shenandoah, and The Washington Review. He edits Aerial magazine, publishes Edge Books, and manages Bridge Street Books in Washington, DC. The next issue of Aerial will focus on poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, The Selected Letters of Robert Creeley, for the University of California Press.

Anselm Berrigan is the author of Some Notes on my Programming, Zero Star Hotel and Integrity and Dramatic Life, all published by Edge Books in Washington D.C. He was raised in the east village of New York City and lives there now after stints in Buffalo, NY and San Francisco, CA. He is also the author of Strangers in the Nest, published by Dolphin Press and New Lights Press of Baltimore Maryland, and In the Dream Hole, co-authored with Edmund Berrigan. Anselm is currently the director of The St. Marks Poetry project in NYC.

Edmund

Berrigan is the author of Disarming Matter, co-editor of the Collected Poems of Ted Berrigan, and house musician on I Feel Tractor's debut CD, Once I Had an Earthquake.

Recent poems by Susan

Briante have appeared in Hot Whiskey,

Oposs and effing. A co-editor of the journal Superflux, she lives in Dallas, Texas, where she works as an assistant professor of aesthetic studies at the University of Texas at Dallas. She is the author of *Pioneers in the Study of Motion* (Ahsahta Press, 2007).

Christian Hawkey is the author of *The Book of Funnels* (Verse Press/Wave Books, 2004), and the chapbook *HourHour*, which includes drawings by the artist Ryan Mrowzowski (Delirium Press, 2005). His poems have appeared in numerous magazines, including *Conjunctions*, *Volt*, *American Poetry Review*, *Denver Quarterly*, *Tin House*, *Crowd*, and *Conduit*, and he has received awards from the Poetry Fund and from the Academy of American Poets. He lives in Ft. Greene, Brooklyn, in a house that he believes was built by Walt Whitman, especially since it's constantly falling apart.

Farid Matuk's poems have appeared most recently in *Oposs*, *Lungfull!*, *PastSimple* and *Shampoo*. His first collection, *Is it the King?*, was released by Effing Press in 2006. He lives in Dallas, Texas where he currently adjuncts at SMU and directs the Community and Mentorship Project for the literary non-profit, *The Writer's Garret*.

Ben Mazer's poetry is published widely in international periodicals. His essay revealing a previously unknown source for T. S. Eliot's *The Waste Land* (an 1892 essay by Elisabeth Cavazza of Portland, Maine) appears in the second number of *Fulcrum: an annual of poetry and aesthetics*. He is the author of *White Cities* (Barbara Matteau Editions) and *The Big House* (forthcoming).

Anna Moschovakis has been an editor and designer with *Ugly Duckling Presse* since 2002, helping to produce books and chapbooks by emerging writers, translations, and the poetry periodical, *6x6*. Her translations of Henri Michaux, Claude Cahun, Blaise Cendrars, Théophile Gautier and others have been published by Fence, nest, and New York Review Books Classics. She is the author of two chapbooks, *The Blue Book* (Phylum Press, 2005) and *Dependence Day Parade* (Sisyphus, 2006), and her first book, *I Have Not Been Able to Get Through to Everyone*, is just out this fall from Turtle Point Press. She currently teaches in the Comparative Literature Department of Queens College.

Jess

Mynes runs *Fewer & Further Press* in Wendell, Massachusetts. He is the author of *Birds, for Example* (Carve, 2006) and *In(Ex)teriors* (Anchorite Press, 2006).

Karen

Weiser is the author of *Heads Up Fever Pile, Eight*

Positive Trees (Pressed Wafer, Placefullness (Ugly Duckling Press), and Pitching Woo (CyPress, forthcoming). She lives in New York City.

Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, and co-edits 6×6, a poetry periodical. He is the co-translator, with Eugene Ostashevsky, of An Invitation For Me To Think, the selected poems of Alexander Vvedensky, forthcoming from Green Integer; and of Russian Absurdism: OBERIU, an anthology forthcoming from Northwestern University Press. His own writing has appeared in various little magazines and his critical work on Russian-American poets appears on Octopus Magazine. A chapbook of his long poem, The Present Work, was published by the Los Angeles-based Palm Press in summer 2006. He teaches Russian Literature at Hunter College in New York City.

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

[↑ Contents](#)

77. **Cynie Cory**
Janaka Stucky's email?

Mon 5 Mar 2007

Does anyone have Janaka Stucky's email? If you do, please email it to me at



Thanks, Cynie

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

[↑ Contents](#)

78. **mIEKAL aND**
FROZEN HYPNOSIS 1-29

Mon 5 Mar 2007

Frozen Hypnosis was an ongoing 8 page mailart zine found & collaged by Malok and Bern Porter. 29 issues were produced between 1992-2004. Nine issues are missing from the collection & we are searching the world to locate them. If you have a copy (especially the color master copies which apparently were sent out by mistake) please contact us.

"The mutant collage geniuses Malok and Bern Porter have been creating a collaborative body of work in recent years that bears extensive cataloging and publishing. This is but a small sample of that collaboration. Utilizing the discarded elements of materialist culture and original visuals accompanied by recontextualized popular faces and headlines, we find ourselves immersed in an oddly familiar otherness. These collages are the sublunary script of human entropy, though not an entropy of despair but of hallucinatory release from the oppression of sensory overload." —Jake Berry

Download pdfs

http://malok.org/frozen_hypnosis.php

8 pages, 5.5"x8.5", color, \$4.00 ppd. Set of 20 issues \$75.00.

Xexoxial Editions

10375 Cty Hway A

La Farge, WI 54639



[↑ Contents](#)

79. **Elizabeth Treadwell**

Ratcliffe & Rodefer at SPT this Fri, 3/9

Mon 5 Mar 2007

Small Press Traffic is pleased to present a reading by

Stephen Ratcliffe & Stephen Rodefer

Friday, March 9, 2007 at 7:30 p.m.

Stephen Ratcliffe joins us in celebration of REAL, new from Avenue B, which, Michael Cross writes, is "the second volume in what promises to be a long poem of unprecedented magnitudeâ€¦documenting the minutia of the subject's extension into the world as the ocean's diurnal low-end dissonance might frame the coastline it erodes." Ratcliffe's earlier works include Portraits & Repetitions and Present Tense. He lives in Bolinas and teaches at Mills College in Oakland.

We are thrilled to welcome Stephen Rodefer back to the Bay Area for this reading. The author of Four Lectures, Left Under A Cloud, Mon Canard and many other books, Rodefer has lived in theâ€œUK and France for the past fifteen years. His selected poems, Call It Thought,â€œwill be published by Carcanet in 2008. He has an essay on canon making in theâ€œlatest Chicago Review, which concludesâ€œ"Live free and die. Publish and Perish."

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

Unless otherwise noted, our events are presented in the Timken Lecture Hall, California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) <http://www.sptraffice.org>

Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

80. **Elizabeth Treadwell** *news from Small Press Traffic*

Mon 5 Mar 2007

Dear Community,

I would like to let you all know that I will be taking a leave of absence from Small Press Traffic from July 1, 2007 to June 30, 2008. I will be doing this, after 7 great, illuminating years at SPT, to refresh myself and to be with my (growing) family. Poet, educator, and SPT board member Dana Teen Lomax will be filling in for me while I am away. She has extensive experience in curating, fundraising, and nonprofit arts administration, and I am very confident that she will do a fantastic job. My thanks to Dana and to the entire board of SPT for making this year away possible for me. I will look forward to seeing all of you, dear writers & readers, on my return in 2008.

Elizabeth

Elizabeth Treadwell Jackson
Executive Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, California 94107
<http://www.sptraffice.org>

please note our new small press traffic [at] gmail

Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

81. **matthew cooperman**
new book, readings East/West
Tue 6 Mar 2007

Hi all--

Some News & Events.

I'll be reading East and West in the coming weeks to support the new book, DaZE (<http://www.saltpublishing.com>), described below.

East: March 8, via UB Poetics Plus, 7:30pm, Hallwalls at the Church,

Buffalo, 341 Delaware Ave. More info from Victoria

Brockmeier: [REDACTED] as well as

<http://www.hallways.org>

March 9, via Earshot, 8pm, The Lucky Cat in Williamsburg,

Brooklyn, 245 Grand St., b/w Driggs and Roebling

More info from Nicole Steinberg:

[REDACTED]
as well as <http://www.earshotnyc.com>

West: March 12, via San Francisco State, 7pm, 132 Humanities

March 16, via Truong Tran's Living Rom Series, 7:30pm

554 Ashbury (Janis Joplin's old apt./ Haight & Ashbury)

More info on both San Francisco gigs:

[REDACTED]
Daze is days (the daily every where one reads every Daily) and confusion (the Daily Bugle--or is it Bungle?--of constant shock). "Cooperman's poems contain the philosophical and the plain-spoken, the scientific and the ripeness of 19th century diction, while at all times maintaining a healthy skepticism about language's capacity to bring us here (or hear), where we have been wandering around lost for many years. Cooperman's poems tell us that all may not be lost,

there may in fact be a home, even if we never get to
open its door.

--John Yau

The ache of Berryman and the balls of Berrigan—a
combination so striking in its language: sonorous,
yes, but also snarky; lyrical and yet perky—dare I say
perky? I do. As does Cooperman. Moments in Daze are so
delicate, and then around the corner comes the stab,
the surprise, the knowing frippery and the
twinkle-eyed nudge. The poems do daze, they dazz, they
does. No other poet has such panache and such beauty:
'something pure in a heart can hide.'

--D.A. Powell

Want to start your own business?
Learn how on Yahoo! Small Business.
<http://smallbusiness.yahoo.com/r-index>

[↑ Contents](#)

82. **Jesse Glass**

Jesse Glass on Steve Bradley's [REDACTED] this Wednesday

Tue 6 Mar 2007

Wednesday March 07, 2007

13:00 UTC time // returning regular time:

note time change: 09:00 a.m. EST, New York, NY;

other time zones :: 15:00, Amsterdam; 16:00, Helsinki

live feed: <http://broadcast.umbc.edu:8000/artradio.m3u>

podcast location: <http://art-radio.net/podcasts/artradio.xml>

1. Room Spaces, Michael J. Schumacher, CD1> t1) Room Piece XI, CD2> t1)
Piece in 3 Parks, t2) Still, t3) Untitled, t4) Still, recorded at Diapason Gallery,
NYC, <http://diapasongallery.org/>, XI Records, <http://www.xirecords.org/>

2. Spoken words by Jesse Glass, Dec – Jan, 06/07, t1) for Ralph
Lichtensteiger, t2) Hospital Singing, t3) Mourn Him, t4) Museum, t5) Oh
Japanese Poh! Etz, t6) Pantoum, t7) SEZ, t8) This Only (Teku Teku), t9) Untitled
Sequence, t10) Down, Chiba-ken, Japan,
http://en.wikipedia.org/wiki/Jesse_Glass

[↑ Contents](#)

83. **Jesse Crockett**

last call for work --- listenlight 08

Tue 6 Mar 2007

Dear Poetries,

I'm mixing with trigonometries for the layout at <http://listenlight.net> for instance 08. This is our last call for work for this issue. Many here may have read the journal, which, in its entirety, will not be long, to read. I've had great luck with last minute calls for work. Listenlight 08 will hope to be live in under a week. Not over, not outer a week.

What is listenlight? It's not schadenfreude, and also it is un-yet, and un-likely to be experienced over breakfast. It is the most unlikely poetry journal in the universe. Realer than tax revenue. For sure.

Send your best. Your poetry will be archived at least until its editors die. Our promise.

Women especially are asked in kind to send in for review.

All best,

Jesse Wayne Crockett

[↑ Contents](#)

84. **Jim Andrews**

New links to interactive audio works

Tue 6 Mar 2007

There are some new links to interactive audio works at <http://vispo.com/misc/ia.htm> including four Flash-based projects:

ACTIONIST RESPOKE <http://www.stromgasse.de/projects/actionist> by Michael Janoschek and Rüdiger Schlömer, Mouse on Mars (Germany) "Mouse On Mars deserve more than an instant fun interface. Here is something between a Sequencer and Sound Tamagotchi. Put some learning effort into it, don't let visuals irritate you and most of all, don't be lazy. This is not about just sitting back and having music served on a tablet." The music is funky and so is the interface. Very cool piece. Sort of MAX-like. FLASH

SPLICE

<http://splicemusic.com>

by Sean Mulroney, Wendell Davis (USA)

Sequencer that allows mixing of your own sounds or sounds uploaded by people in the Splice community. A similar project is called JamGlue.

FLASH

PANDORA

<http://pandora.com>

by Tim Westergren, Tom Conrad, Nolan Gasser... (USA)

Fascinating approach to Internet radio. You create a channel by specifying a song or artist. Pandora then starts playing songs related to your seed. Each song is classified according to the 'music genome project'. Your 'thumbs up/thumbs down' on suggested songs apparently 'train' the app. A similar project is called last.fm.

FLASH

ANDRE MICHELLE

<http://lab.andre-michelle.com>

by André Michelle (Germany)

André's lab of his experiments with Flash work is very interesting. Sort of like JSyn work in its granularity and wave synthesis.

FLASH

ja

<http://vispo.com>

.
. .

[↑ Contents](#)

85. **David Gershman**

Illusion Literature Rack Special!

Tue 6 Mar 2007

Illusion Literature Rack Special!Can't see images? [Click Here](#)

If you prefer not to continue receiving Brussian Strokes, Inc. promotional e-mails and wish to unsubscribe from

[↑ Contents](#)

86. **Stephen Vincent**

Libby Guilty of Lying in C.I.A. Leak Case

Tue 6 Mar 2007

Suddenly poetry is alive and well!

[↑ Contents](#)

87. **amy king**

AWP?

Tue 6 Mar 2007

I could only take in a very tiny little...

Any accounts/stories/panel presentations to share?

Thanks, in advance ...

The fish are biting.

Get more visitors on your site using Yahoo! Search Marketing.

[↑ Contents](#)

88. **Geoffrey Gatza**

Re: AWP?

Tue 6 Mar 2007

Hi Amy,

On arriving to Atlanta I was almost mugged for my backpack. I fought him off.

On leaving Atlanta Donald Revell kissed my cheek.

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of amy king

Sent: Tuesday, March 06, 2007 2:15 PM

To: ██████████

Subject: AWP?

I could only take in a very tiny little...

Any accounts/stories/panel presentations to share?

Thanks, in advance ...

The fish are biting.

Get more visitors on your site using Yahoo! Search Marketing.

[↑ Contents](#)

89. **kevin thurston**

in honor of Aaron Belz's success...

Tue 6 Mar 2007

What do we want?

Your money

When do we want it?

Now

What do you get?

A link and that sense of moral superiority that comes with being nice

Sure, it isn't exactly a protest, but the Buffalo Small Press Book Fair is a regional, one-day event that will bring together small press publishers, activists, visual artists, and other DIY enthusiasts that will also have lectures, exhibits, and performances.

These things can't happen on their own. Really. Chris Fritton and I have been working diligently and we thank those that have supported us to this point, now we hope that some of you can help us out on an individual basis. Feel free donate as little as \$1 if that's what you have. We are beggars, not choosers.

So, for your donation, we will list your name in our program, and website--and a link to whatever you wish, should you wish to have a link. Links will appear here <<http://www.buffalosmallpress.org/sponsor/>>.

If you're feeling philanthropic and want to help insure that the Buffalo Small Press Book Fair becomes an annual event, visit our sponsor page and hit up the Paypal Donate button on the top right of the screen.

We appreciate absolutely any help you can give.

chris & kevin

--

SUICIDE L L C,

when life just isn't an option

[↑ Contents](#)

90. **amy king**

Re: in honor of Aaron Belz's success...

Tue 6 Mar 2007

I don't do Paypal. But I do sponser poetry in Buffalo -- in all shapes and sizes. Can I send a check? Made out to whom? And to what address?

kevin thurston <[REDACTED]> wrote:

If you're feeling philanthropic and want to help insure that the Buffalo Small Press Book Fair becomes an annual event, visit our sponsor page and hit up the Paypal Donate button on the top right of the screen.

We appreciate absolutely any help you can give.

chris & kevin

Don't be flakey. Get Yahoo! Mail for Mobile and always stay connected to friends.

[↑ Contents](#)

91. **amy king**

Re: AWP?

Tue 6 Mar 2007

Did you fight Donald off too?

Geoffrey Gatza <[REDACTED]> wrote:

Hi Amy,

On arriving to Atlanta I was almost mugged for my backpack. I fought him off.

On leaving Atlanta Donald Revell kissed my cheek.

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

Now that's room service! Choose from over 150,000 hotels in 45,000 destinations on Yahoo! Travel to find your fit.

[↑ Contents](#)

92. **Alexander Dickow**

baraka

Tue 6 Mar 2007

With due respect and in friendship, I must express my disagreement with you, David, as I felt that Amiri Baraka's article was both arrogant and profoundly wrong-headed. But that might be an equally compelling reason to read it, I suppose.

Amicalement,

Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

93. **kevin thurston**

Re: in honor of Aaron Belz's success...

Tue 6 Mar 2007

made out to christopher fritton

Buffalo Small Press Book Fair
c/o Chris Fritton
61 Elmwood Ave.
Buffalo, NY 14201

On 3/6/07, amy king <[REDACTED]> wrote:

>

> I don't do Paypal. But I do sponser poetry in Buffalo -- in all shapes
> and sizes. Can I send a check? Made out to whom? And to what address?

>

>

> kevin thurston <[REDACTED]> wrote:

>

> If you're feeling philanthropic and want to help insure that the Buffalo
> Small Press Book Fair becomes an annual event, visit our sponsor page and
> hit up the Paypal Donate button on the top right of the screen.

>

> We appreciate absolutely any help you can give.

>

> chris & kevin

>

>

>

>

> -----

> Don't be flakey. Get Yahoo! Mail for Mobile and
> always stay connected to friends.

>

--

SUICIDE L L C,
when life just isn't an option

[↑ Contents](#)

94. **Chris Stroffolino**

Re: baraka

Tue 6 Mar 2007

what specifically?

On Mar 6, 2007, at 1:06 PM, Alexander Dickow wrote:

With due respect and in friendship, I must express my disagreement with you, David, as I felt that Amiri Baraka's article was both arrogant and profoundly wrong-headed. But that might be an equally compelling reason to read it, I suppose.
Amicalement,
Alex

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

[↑ Contents](#)

95. **amy king**

I'LL ANSWER ME ----> AWP?

Tue 6 Mar 2007

The panel discussion for "Virtually Infinite: The Broad Reach and Vast Potential of the Online Literary Journal" can be heard here:

<http://miporadio.blogspot.com/2007/03/virtually-infinite-broad-reach-and.html>

[Panelists: Bruce Covey for Coconut Poetry - Thom Didato for Failbetter - Amy King for MiPOesias - Lara Glenum stood in for Joyelle McSweeney for Action, Yes - Danielle Pafunda for La Petite Zine - Zach Schomburg for Octopus]

p.s. I do know how to spell "sponsor" on occasion ...

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

96. **Deborah Poe**

Re: AWP?

Tue 6 Mar 2007

[the tribute to barbara guest, notes]

"night lights"

"poetry the true fiction"

"leave this little echo to haunt the poem"

"poets are chained to the impossible"

hmm.

an uncanny spectacle

bataille smokes an architecturally sound cigar.

"adorn(o)ian constellations"

"hang the words on that structure"

many levels of interiority

----- Original Message -----

From: Geoffrey Gatza <[REDACTED]>

Date: Tuesday, March 6, 2007 4:24 pm

Subject: Re: AWP?

To: [REDACTED]

Hi Amy,

On arriving to Atlanta I was almost mugged for my backpack. I fought him off.

On leaving Atlanta Donald Revell kissed my cheek.

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

-----Original Message-----

From: UB Poetics discussion group

[mailto:[REDACTED]] On

Behalf Of amy king

Sent: Tuesday, March 06, 2007 2:15 PM

To: [REDACTED]
Subject: AWP?

I could only take in a very tiny little...

Any accounts/stories/panel presentations to share?

Thanks, in advance ...

*The fish are biting.
Get more visitors on your site using Yahoo! Search Marketing.*

[↑ Contents](#)

97. **Halvard Johnson**

Query and favor

Tue 6 Mar 2007

Does anyone here have free access via their college or university to the College English website JSTOR?

If so, would you do me the favor of downloading and emailing me a copy of Jerrald Ranta's essay called "Geometry, Vision, and Poetic Form"?

College English

Vol. 39, No. 6 (Feb., 1978), pp. 707-724

Hal

Halvard Johnson

=====

[REDACTED]
[REDACTED]

<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

98. **Charles Bernstein**
Jean Baudrillard (1929-2007)

Tue 6 Mar 2007

French philosopher Jean Baudrillard dies

The Associated Press

March 6, 2007 [] PARIS: Jean Baudrillard, a French philosopher and social theorist known for his provocative commentaries on consumerism, excess and what he said was the disappearance of reality, died Tuesday, his publishing house said. He was 77.

Baudrillard died at his home in Paris after a long illness, said Michel Delorme, of the Galilee publishing house.

The two men had worked together since 1977, when "Oublier Foucault" (Forget Foucault) was published, one of about 30 books by Baudrillard, Delorme said by telephone.

Among his last published books was "Cool Memories V," in 2005.

Baudrillard, a sociologist by training, is perhaps best known for his concepts of "hyperreality" and "simulation."

[↑ Contents](#)

99. **Marcus Bales**
Call for Submissions -- Outsider Art --

Tue 6 Mar 2007

Call for Submissions -- Outsider Art --

Gallery 324

The Galleria at Erieview

1301 East Ninth Street

Cleveland, Ohio 44114

July 14 - 28, 2007

Opening reception Saturday July 14 6-8 pm

Please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the cradle within a living tradition. The artists in this category carry on traditions passed on to them in their community or family such as quilting styles, embroidery, painting styles (like on furniture or house murals).
2. Outsider Art - also called self-taught art. This is art produced by the individual who has not received any art training and has been more or less called into producing art by an inner need or compulsion.
3. Psychiatric Art - This is the art that has been produced mostly at institutions or by art therapists or individual psychologists or psychiatrists notable for its authenticity and richness of expression.
4. Art Brut - started by the Jean Dubuffet to both describe his art and to establish a label for much of the art which he collected and exhibited. It is characterized by a rawness and a primitive expressiveness.

If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

[↑ Contents](#)

100. **Halvard Johnson**

Re: favor and query

Tue 6 Mar 2007

Many thanks, Patrick. Looks like it's fine.

Hal

"As Raymond Chandler said, 'It was one of those days when Los Angeles felt like a rock-hard fig.'"

--Monty Python, c.1974

Halvard Johnson

=====

██████████

██████████

<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 6, 2007, at 5:39 PM, patrick dunagan wrote:

I think you'll be able to open this. If not let me know.

Cheers,

Patrick

<01cce44069bf36111299b3177&0.pdf>

[↑ Contents](#)

101. **David Baratier**

Re: AWP?

Wed 7 Mar 2007

Geoff--

You're kidding me, all I did was give Don \$5.

It was good to see you albeit moments--

Amy--

Shame on you for not stopping by and saying hello to Rita and I.

my AWP stories will have to wait for now.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

102. **David Baratier**

performance poetry

Wed 7 Mar 2007

If anyone can backchannel some of the best performing poets you have seen

it has to be how well they read in public, how entertaining, enthralling etc

maybe they dance, juggle, eat flames, sound good, something (or someone) very photogenic?

that is what is being proposed that I hire, preferably something new (genre-wise) beyond spoken word, Beat type readers, but I would guess that some USOP and def-poetry jam will make it to the list I sure would like that coupled with resonance on the page

if you have contact info, mores the better

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

103. **CA Conrad**

2 upcoming NY events in March and April, hope to see

you 

Wed 7 Mar 2007

2 upcoming NY events in March and April, hope to see you

Sunday, March 10th, 3pm

at the EAR INN: Daniel Becker, CAConrad, Douglas Martin

Saturday, April 7th, 4pm

SEGUE SERIES

at the Bowery Poetry Club: Kenward Elmslie & CAConrad

for more details: <http://CAConradEVENTS.blogspot.com>

[↑ Contents](#)

104. **David A. Kirschenbaum**

Lou Reed/ Delmore Schwartz News

Wed 7 Mar 2007

From today's Page Six:

Lou's Got A Mild Side LOU Reed, who just turned 65, will be honored by his alma mater, Syracuse University, on April 26 with the George Arents Pioneer Medal for Excellence in the Arts at the W Hotel Union Square. It will be announced that night that Syracuse will pick an English major interested in creative writing as its Lou Reed/Delmore Schwartz Scholar, who will receive \$8,000 a year for four years. A new student will be named a Lou Reed/Delmore Schwartz Scholar every four years.

[↑ Contents](#)

105. **Sylvester Pollet**

Outsider Art

Wed 7 Mar 2007

This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester

Date: Tue, 6 Mar 2007 19:12:52 -0500

From: Marcus Bales <[REDACTED]>

Subject: Call for Submissions -- Outsider Art --

Call for Submissions -- Outsider Art --

Gallery 324

The Galleria at Erieview

1301 East Ninth Street

Cleveland, Ohio 44114

July 14 - 28, 2007

Opening reception Saturday July 14 6-8 pm

Please send 3-5 jpegs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[REDACTED]

and

[REDACTED]

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the cradle within a living tradition. The artists in this category carry on traditions passed on to them in their community or family such as quilting styles, embroidery, painting styles (like on furniture or house murals).
2. Outsider Art - also called self-taught art. This is art produced by the individual who has not received any art training and has been more or less called into producing art by an inner need or compulsion.
3. Psychiatric Art - This is the art that has been produced mostly at institutions or by art therapists or individual psychologists or psychiatrists notable for its authenticity and richness of expression.
4. Art Brut - started by the Jean Dubuffet to both describe his art and to establish a label for much of the art which he collected and exhibited. It is characterized by a rawness and a primitive expressiveness.

If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

[↑ Contents](#)

106. **susan maurer**

Re: last call for work --- listenlight 08

Wed 7 Mar 2007

do you have a snail mail address my computer skills are poor. want to also say again that poetsweaPRADA PRESS IS GOING TO HAVE ITS DEBUT 3-8 AT 6 AT CORNELIA ST CAFE IN NYC. ILL BE READING ALTHOUGH MY LITTLE BOOK IS NOT OUT YET. SUSAN MAURER

*From: Jesse Crockett <██████████>
Reply-To: UB Poetics discussion group <██████████>
To: ██████████
Subject: last call for work --- listenlight 08
Date: Tue, 6 Mar 2007 03:12:39 -0600*

Dear Poetries,

I'm mixing with trigonometries for the layout at <http://listenlight.net> for instance 08. This is our last call for work for this issue. Many here may have read the journal, which, in its entirety, will not be long, to read. I've had great luck with last minute calls for work. Listenlight 08 will hope to be live in under a week. Not over, not outer a week.

What is listenlight? It's not schadenfreude, and also it is un-yet, and un-likely to be experienced over breakfast. It is the most unlikely poetry journal in the universe. Realer than tax revenue. For sure.

Send your best. Your poetry will be archived at least until its editors die. Our promise.

Women especially are asked in kind to send in for review.

All best,

Jesse Wayne Crockett

Play Flexicon:
the crossword game that feeds your brain. PLAY now for FREE.
http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

[↑ Contents](#)

107. **Angelin Borsics**

free examinations copies of Twentieth-Century German Poetry

Wed 7 Mar 2007

Hi, I represent the publisher of TWENTIETH-CENTURY GERMAN POETRY: AN ANTHOLOGY, edited by Michael Hofmann, now available from Farrar, Straus & Giroux. I hope it is okay for me to post an offer on the listserv. We have set aside complimentary examination copies of this title for the first 50 professors who respond to this message. If there are any professors or instructors who are interested in receiving a free examination copy to consider for course use, send an email with your university mailing address to [REDACTED] <mailto:[REDACTED]> , and mention that you're replying to this message, and we'll send you a copy. We only have 50 copies set aside, so please be one of the first 50 to respond.

Angelin A. Borsics

[REDACTED]

[↑ Contents](#)

108. **Marcus Bales**

Re: Outsider Art

Wed 7 Mar 2007

What, outsiders can't have computers? Who made THAT rule?

Marcus

On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester

Date: Tue, 6 Mar 2007 19:12:52 -0500
From: Marcus Bales <[REDACTED]>
Subject: Call for Submissions -- Outsider Art --

Call for Submissions -- Outsider Art --

*Gallery 324
The Galleria at Erieview
1301 East Ninth Street*

Cleveland, Ohio 44114

July 14 - 28, 2007

Opening reception Saturday July 14 6-8 pm

Please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the cradle within a living tradition. The artists in this category carry on traditions passed on to them in their community or family such as quilting styles, embroidery, painting styles (like on furniture or house murals).
2. Outsider Art - also called self-taught art. This is art produced by the individual who has not received any art training and has been more or less called into producing art by an inner need or compulsion.
3. Psychiatric Art - This is the art that has been produced mostly at institutions or by art therapists or individual psychologists or psychiatrists notable for its authenticity and richness of expression.
4. Art Brut - started by the Jean Dubuffet to both describe his art and to establish a label for much of the art which he collected and exhibited. It is characterized by a rawness and a primitive expressiveness.

If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:

3/7/2007 9:24 AM

[↑ Contents](#)

109. **elen**

FW: Ensemble Jourine March Issue

Wed 7 Mar 2007

announcing the online march issue

ensemble jourine

hybrid writing by women

www.ensemblejourine.com

appearing march, may, july, and october

hybrid writing by an ensemble of innovative women writers: long work, cross-genre, prose poem, plays, poem-plays, experimental, lyric essay, mixed media. . .

an on-going publication of serialized chapters, sections, and scenes of manuscripts by the ensemble

vol.1, no.3 ensemble: Rachel Tzvia Back, Geraldine Connolly, julia doughty, eldon, Mary Kasimor, Julianna McCarthy, Ellen Orleans, Sarah Vap

and additional work appearing in the printed publication

ensemble antholozine

hybrid writing by women

available to order at <<http://www.ensemblejourine.com>>

www.ensemblejourine.com

*****Do not respond to this message. Email

<<mailto:██████████?subject=ensemble%20jourine>>

██████████ *****

[↑ Contents](#)

110. **kevin thurston**

Re: Outsider Art

Wed 7 Mar 2007

think the point is that if an outsider is sending jpegs of their work to a gallery to be shown, they probably don't qualify all that well as outsiders, or at very least they are willing to shed the outsider, to become an insider

On 3/7/07, Marcus Bales <[REDACTED]> wrote:

>

> What, outsiders can't have computers? Who made THAT rule?

>

> Marcus

>

>

> On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

>

> > This is the funniest post I've read on the list in 12 years, or

> > whatever it is! Outsiders, send your jpegs! You have nothing to lose

> > but your status! Sylvester

> >

> > Date: Tue, 6 Mar 2007 19:12:52 -0500

> > From: Marcus Bales <[REDACTED]>

> > Subject: Call for Submissions -- Outsider Art --

> >

> > Call for Submissions -- Outsider Art --

> >

> > Gallery 324

> > The Galleria at Erieview

> > 1301 East Ninth Street

> > Cleveland, Ohio 44114

> >

> > July 14 - 28, 2007

> > Opening reception Saturday July 14 6-8 pm

> >

> > Please send 3-5 jpgs, one picture per piece of work, with a short

> > artist's bio, with "outsider art" in the subject line, to:

> >

> > [REDACTED]

> > and

> > [REDACTED]

> >

> > Deadline: March 31, 2007

> >
> > We're interested in submissions of
> >
> > 1. Folk Art - the arts that are taught from the cradle within a
> > living
> > tradition. The artists in this category carry on traditions passed
> > on
> > to them in their community or family such as quilting styles,
> > embroidery, painting styles (like on furniture or house murals).
> >
> > 2. Outsider Art - also called self-taught art. This is art produced
> > by the individual who has not received any art training and has been
> > more or less called into producing art by an inner need or
> > compulsion.
> >
> > 3. Psychiatric Art - This is the art that has been produced mostly
> > at
> > institutions or by art therapists or individual psychologists or
> > psychiatrists notable for its authenticity and richness of
> > expression.
> >
> > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > and to establish a label for much of the art which he collected and
> > exhibited. It is characterized by a rawness and a primitive
> > expressiveness.
> >
> > If you think your work falls into one of these categories, please
> > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > bio, with "outsider art" in the subject line, to:
> >
> > [REDACTED]
> > and
> > [REDACTED]
> >
> > Deadline: March 31, 2007
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > 3/7/2007 9:24 AM

> >

>

--

SUICIDE L L C,
when life just isn't an option

[↑ Contents](#)

111. **amy king**

Re: Outsider Art

Wed 7 Mar 2007

I believe he's referring to the "outsider" status itself -- outsider artists generally have nothing to do with art institutions. The idea of them submitting their work to a gallery would be in opposition to the very concept of Outsider Art.

Marcus Bales <[REDACTED]> wrote: What, outsiders can't have computers? Who made THAT rule?

Marcus

On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester

*Date: Tue, 6 Mar 2007 19:12:52 -0500
From: Marcus Bales
Subject: Call for Submissions -- Outsider Art --*

Call for Submissions -- Outsider Art --

*Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114*

*July 14 - 28, 2007
Opening reception Saturday July 14 6-8 pm*

Please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[REDACTED]

and

[REDACTED]

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the cradle within a living

tradition. The artists in this category carry on traditions passed on

to them in their community or family such as quilting styles, embroidery, painting styles (like on furniture or house murals).

2. Outsider Art - also called self-taught art. This is art produced by the individual who has not received any art training and has been more or less called into producing art by an inner need or compulsion.

3. Psychiatric Art - This is the art that has been produced mostly at

institutions or by art therapists or individual psychologists or psychiatrists notable for its authenticity and richness of expression.

4. Art Brut - started by the Jean Dubuffet to both describe his art and to establish a label for much of the art which he collected and exhibited. It is characterized by a rawness and a primitive expressiveness.

If you think your work falls into one of these categories, please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date: 3/7/2007 9:24 AM

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

112. **amy king**

Re: AWP?

Wed 7 Mar 2007

Ugh, I know. I missed too many people, esp. you and Rita (& hopefully, photos of the toddler now!). I only walked around that entire hotel-basement-room once. I also intended to find several online folks and say hello --

David Baratier <[REDACTED]> wrote:

Amy--

Shame on you for not stopping by and saying hello to Rita and I.

my AWP stories will have to wait for now.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

113. **Marcus Bales**

Re: Outsider Art

Wed 7 Mar 2007

I think he's confused, then, about what "Outsider Art" is -- it's not a status thing at all. Outsider Artists are those who are self- taught, who have little or no contact with the "art world", not because they are too piss-proud to show their work in galleries, but because the "art world" largely ignores those who are not in this or that "art world" clique or clique.

The notion that recognition for quality work is anathema to "outsiders" is just plain silly. It's the "I wouldn't be a member of any club that would have me as a member" silliness. Outsiders are just as interested in selling their work, and getting recognized for doing good work, as any other artist. They're outsiders not because they think they're not good enough but because the "art world" hasn't recognized why they're good. Do you really think artists who do "outsider art" think of themselves as rubes and hicks whose work is crappy and just not good enough to be thought of as "real art"?

Marcus

On 7 Mar 2007 at 7:22, amy king wrote:

I believe he's referring to the "outsider" status itself -- outsider artists generally have nothing to do with art institutions. The idea of them submitting their work to a gallery would be in opposition to the very concept of Outsider Art.

Marcus Bales <[REDACTED]> wrote: What, outsiders can't have computers? Who made THAT rule?

Marcus

On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

This is the funniest post I've read on the list in 12 years, or whatever it is! Outsiders, send your jpegs! You have nothing to lose but your status! Sylvester

*Date: Tue, 6 Mar 2007 19:12:52 -0500
From: Marcus Bales
Subject: Call for Submissions -- Outsider Art --*

Call for Submissions -- Outsider Art --

*Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114*

*July 14 - 28, 2007
Opening reception Saturday July 14 6-8 pm*

Please send 3-5 jpgs, one picture per piece of work, with a short artist's bio, with "outsider art" in the subject line, to:

[REDACTED]

and

[REDACTED]

Deadline: March 31, 2007

We're interested in submissions of

1. Folk Art - the arts that are taught from the cradle within a

living
tradition. The artists in this category carry on traditions
passed
on
to them in their community or family such as quilting styles,
embroidery, painting styles (like on furniture or house murals).

2. Outsider Art - also called self-taught art. This is art
produced
by the individual who has not received any art training and has
been
more or less called into producing art by an inner need or
compulsion.

3. Psychiatric Art - This is the art that has been produced
mostly
at
institutions or by art therapists or individual psychologists or
psychiatrists notable for its authenticity and richness of
expression.

4. Art Brut - started by the Jean Dubuffet to both describe his
art
and to establish a label for much of the art which he collected
and
exhibited. It is characterized by a rawness and a primitive
expressiveness.

If you think your work falls into one of these categories,
please
send 3-5 jpgs, one picture per piece of work, with a short
artist's
bio, with "outsider art" in the subject line, to:

██████████

and

██████████

Deadline: March 31, 2007

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
3/7/2007 9:24 AM

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

--
No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
3/7/2007 9:24 AM

[↑ Contents](#)

114. **amy king**
Re: Outsider Art
Wed 7 Mar 2007

Whoa, Marcus. How did you go from the notion of avoiding the influence of being institutionalized to this miserably extreme conclusion? You have leapt far and conjured up this characterization *all on your own.*

Who said any artist must want to be part of an institution? There are manifold reasons to avoid the influence of the machine (i.e. demand from agents & a popular public, avoiding the drive to sell, etc). Must an artist think of him or herself as a "hick" just because he or she doesn't desire a validation from galleries? There are other ways to showcase one's art, if that's even what one wants to do ...

Marcus Bales <[REDACTED]> wrote: Do you really think artists who do "outsider art" think of themselves as rubes and hicks whose work is crappy and just not good enough to be thought of as "real art"?

Marcus

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

[↑ Contents](#)

115. **Aldon Nielsen**
Re: performance poetry
Wed 7 Mar 2007

Duriel Harris! will have to look up contact info ---

████████ [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

116. **David Fernandes**

Re: Outsider Art

Wed 7 Mar 2007

Great! This "outsider art" discussion running around the "institution grouping" seems to me a great way to explain Russel's Paradox. Great, great, thanks!!!
david

2007/3/7, amy king <████████>:

>

> Whoa, Marcus. How did you go from the notion of avoiding the influence of
> being institutionalized to this miserably extreme conclusion? You have
> leapt far and conjured up this characterization *all on your own.*

>

> Who said any artist must want to be part of an institution? There are
> manifold reasons to avoid the influence of the machine (i.e. demand from
> agents & a popular public, avoiding the drive to sell, etc). Must an artist
> think of him or herself as a "hick" just because he or she doesn't desire a
> validation from galleries? There are other ways to showcase one's art, if
> that's even what one wants to do ...

>

> Marcus Bales <████████> wrote: Do you really think

> artists who do

> "outsider art" think of themselves as rubes and hicks whose work is
> crappy and just not good enough to be thought of as "real art"?

>

> Marcus

>

>

>

>

> -----

> Don't get soaked. Take a quick peek at the forecast
> with theYahoo! Search weather shortcut.

>

[↑ Contents](#)

117. **Mark Weiss**

Re: Outsider Art

Wed 7 Mar 2007

Qualification by self-description is pretty funny throughout. Do I get in if I certify myself as insane? And putting mental health professionals, only some of whom are nuts, in the same category may be symptomatic. There are similar problems with Art Brut and even more with folk art. Quilting became popular among educated middleclass women with back to the land fantasies. Is what they do folk art, or is it craft with a whiff of nostalgia?

Mark

At 09:47 AM 3/7/2007, you wrote:

>What, outsiders can't have computers? Who made THAT rule?

>

>Marcus

>

>

>On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

>

> > This is the funniest post I've read on the list in 12 years, or

> > whatever it is! Outsiders, send your jpegs! You have nothing to lose

> > but your status! Sylvester

> >

> > Date: Tue, 6 Mar 2007 19:12:52 -0500

> > From: Marcus Bales <[REDACTED]>

> > Subject: Call for Submissions -- Outsider Art --

> >

> > Call for Submissions -- Outsider Art --

> >

> > Gallery 324

> > The Galleria at Erieview

> > 1301 East Ninth Street

> > Cleveland, Ohio 44114

> >

> > July 14 - 28, 2007

> > Opening reception Saturday July 14 6-8 pm

> >

> > Please send 3-5 jpgs, one picture per piece of work, with a short

> > artist's bio, with "outsider art" in the subject line, to:

> >
> > [REDACTED]
> > and
> > [REDACTED]
> >
> > Deadline: March 31, 2007
> >
> > We're interested in submissions of
> >
> > 1. Folk Art - the arts that are taught from the cradle within a
> > living
> > tradition. The artists in this category carry on traditions passed
> > on
> > to them in their community or family such as quilting styles,
> > embroidery, painting styles (like on furniture or house murals).
> >
> > 2. Outsider Art - also called self-taught art. This is art produced
> > by the individual who has not received any art training and has been
> > more or less called into producing art by an inner need or
> > compulsion.
> >
> > 3. Psychiatric Art - This is the art that has been produced mostly
> > at
> > institutions or by art therapists or individual psychologists or
> > psychiatrists notable for its authenticity and richness of
> > expression.
> >
> > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > and to establish a label for much of the art which he collected and
> > exhibited. It is characterized by a rawness and a primitive
> > expressiveness.
> >
> > If you think your work falls into one of these categories, please
> > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > bio, with "outsider art" in the subject line, to:
> >
> > [REDACTED]
> > and
> > [REDACTED]
> >
> > Deadline: March 31, 2007
> >

> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > 3/7/2007 9:24 AM
> >

[↑ Contents](#)

118. **Taylor Brady**
Re: performance poetry
Wed 7 Mar 2007

I'd second Duriel, she's amazing..

Also, as long as we're talking Black Took folks, Ronaldo Wilson would be on my list as well.

Taylor

Aldon Nielsen <[REDACTED]> wrote:

Duriel Harris! will have to look up contact info ---

At 12:28 AM 3/7/2007, David Baratier wrote:

> If anyone can backchannel some of the best performing poets you have seen
>
> it has to be how well they read in public, how entertaining,
> enthralling etc
>
> maybe they dance, juggle, eat flames, sound good, something
> (or someone) very photogenic?
>
> that is what is being proposed that I hire, preferably something
> new (genre-wise)
> beyond spoken word, Beat type readers,
> but I would guess that some USOP and def-poetry jam will make it
> to the list
> I sure would like that coupled with resonance on the page
>
> if you have contact info, mores the better
>
>
>
>
> Be well

$\succ$

>David Baratier, Editor

 $\succ$

>Pavement Saw Press

>PO Box 6291

>Columbus, OH 43206

><http://pavementsaw.org>

[illegible]

"I stand corrected, like a bishop of the obvious."

--Robert Kelly

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

119. Metta Sama

Re: performance poetry

Wed 7 Mar 2007

has anyone mentioned tyehimba jess (www.tyehimbajess.com/) (backchannel for

email) or douglas kearney (backchannel for email) or patricia smith? i saw
douglas

perform in ATL on thursday, and wow! not only did he refuse the podium, he marched

up the aisle and had to turn his book in various directions to read his poem, his

voice marched with him until he turned red in the face. it was quite the
breathable

moveable feast of language. exquisite.

metta

[Redacted] [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

120. **Vernon Frazer**

Re: Outsider Art

Wed 7 Mar 2007

Why all the discussion? Other conditions in my life will keep me an Outsider whether my Outsider art submission, if accepted, makes me an Insider. I'm sure some of the others who submit will feel the same way.

Vernon

<http://vernonfrazer.com>

-----Original Message-----

From: UB Poetics discussion group [mailto:[Redacted]] On

Behalf Of kevin thurston

Sent: Wednesday, March 07, 2007 9:57 AM

To: [Redacted]

Subject: Re: Outsider Art

think the point is that if an outsider is sending jpegs of their work to a gallery to be shown, they probably dont qualify all that well as outsiders, or at very least they are willing to shed the outsider, to become an insider

On 3/7/07, Marcus Bales <[Redacted]> wrote:

>

> What, outsiders can't have computers? Who made THAT rule?

>

> Marcus

>

>

> On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

>

> > This is the funniest post I've read on the list in 12 years, or

> > whatever it is! Outsiders, send your jpegs! You have nothing to lose

> > but your status! Sylvester

> >

> > Date: Tue, 6 Mar 2007 19:12:52 -0500

> > From: Marcus Bales <[Redacted]>

> > Subject: Call for Submissions -- Outsider Art --

> >

> > Call for Submissions -- Outsider Art --
> >
> > Gallery 324
> > The Galleria at Erieview
> > 1301 East Ninth Street
> > Cleveland, Ohio 44114
> >
> > July 14 - 28, 2007
> > Opening reception Saturday July 14 6-8 pm
> >
> > Please send 3-5 jpgs, one picture per piece of work, with a short
> > artist's bio, with "outsider art" in the subject line, to:
> >
> > [REDACTED]
> > and
> > [REDACTED]
> >
> > Deadline: March 31, 2007
> >
> > We're interested in submissions of
> >
> > 1. Folk Art - the arts that are taught from the cradle within a
> > living
> > tradition. The artists in this category carry on traditions passed
> > on
> > to them in their community or family such as quilting styles,
> > embroidery, painting styles (like on furniture or house murals).
> >
> > 2. Outsider Art - also called self-taught art. This is art produced
> > by the individual who has not received any art training and has been
> > more or less called into producing art by an inner need or
> > compulsion.
> >
> > 3. Psychiatric Art - This is the art that has been produced mostly
> > at
> > institutions or by art therapists or individual psychologists or
> > psychiatrists notable for its authenticity and richness of
> > expression.
> >
> > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > and to establish a label for much of the art which he collected and
> > exhibited. It is characterized by a rawness and a primitive

> > expressiveness.
> >
> > If you think your work falls into one of these categories, please
> > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > bio, with "outsider art" in the subject line, to:
> >
> > [REDACTED]
> > and
> > [REDACTED]
> >
> > Deadline: March 31, 2007
> >
> >
> > --
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > 3/7/2007 9:24 AM
> >
>

--

SUICIDE L L C,
when life just isn't an option

[↑ Contents](#)

121. **mIEKAL aND**

Re: Outsider Art

Wed 7 Mar 2007

Is this outsider art?

<http://malok.org>

Malok has no idea what a jpeg is, but I did manage to teach him how to send an email this last year (which only took about 15 years of trying). I still love the fact that Malok thinks Google is the Internet. I haven't bothered to try to correct his notion.

~mIEKAL

"The more technological our societies, the more our walls ooze ghosts." —Italo Calvino

[↑ Contents](#)

122. **Will Esposito**

Re: Outsider Art

Wed 7 Mar 2007

To have a notion of "outsider art" is also to have an essentialist orientation toward another essentialist orientation; namely, toward a notion of "art." What is fine here is how the first post knows that whatever "outsider art" is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of "outsider art." What is comic here is how subsequent posts fail to recognize or admit the problematics of definition, instead leading us along what Kenneth Burke would call the "bureaucratization of the imaginative," sticking to the guns of their arguments, guns that merely expel a little white flag that reads "Bang!"

Someone call Harper's Magazine, please.

[↑ Contents](#)

123. **Lea Graham**

Re: performance poetry

Wed 7 Mar 2007

Duriel is wonderful and so is Carl Rux Hancock. I think I'm getting that right....

Lea

----- Original Message -----

From: "Taylor Brady" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, March 07, 2007 10:56 AM

Subject: Re: performance poetry

I'd second Duriel, she's amazing..

Also, as long as we're talking Black Took folks, Ronaldo Wilson would be on my list as well.

Taylor

Aldon Nielsen <[REDACTED]> wrote:

Duriel Harris! will have to look up contact info ---

At 12:28 AM 3/7/2007, David Baratier wrote:

If anyone can backchannel some of the best performing poets you have seen

124. **Murat Nemet-Nejat**

Re: Outsider Art

Wed 7 Mar 2007

[↑ Contents](#)

125. **Christopher Leland Winks**

Re: Outsider Art

Wed 7 Mar 2007

"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.

On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?

[↑ Contents](#)

126. **George Bowering**

Re: Outsider Art

Wed 7 Mar 2007

You thought that was funny, Sylvester?
How about some of the earnestness of this discussion?

GB

On Mar 7, 2007, at 7:58 AM, Vernon Frazer wrote:

- > Why all the discussion? Other conditions in my life will keep me an
- > Outsider
- > whether my Outsider art submission, if accepted, makes me an Insider.
- > I'm
- > sure some of the others who submit will feel the same way.
- >
- > Vernon
- > <http://vernonfrazer.com>
- >
- >

> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:████████] On
> Behalf Of kevin thurston
> Sent: Wednesday, March 07, 2007 9:57 AM
> To: ██████████
> Subject: Re: Outsider Art
>
> think the point is that if an outsider is sending jpegs of their work
> to a
> gallery to be shown, they probably dont qualify all that well as
> outsiders,
> or at very least they are willing to shed the outsider, to become an
> insider
>
> On 3/7/07, Marcus Bales <████████> wrote:
>>
>> What, outsiders can't have computers? Who made THAT rule?
>>
>> Marcus
>>
>>
>> On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
>>
>>> This is the funniest post I've read on the list in 12 years, or
>>> whatever it is! Outsiders, send your jpegs! You have nothing to lose
>>> but your status! Sylvester
>>>
>>> Date: Tue, 6 Mar 2007 19:12:52 -0500
>>> From: Marcus Bales <████████>
>>> Subject: Call for Submissions -- Outsider Art --
>>>
>>> Call for Submissions -- Outsider Art --
>>>
>>> Gallery 324
>>> The Galleria at Erieview
>>> 1301 East Ninth Street
>>> Cleveland, Ohio 44114
>>>
>>> July 14 - 28, 2007
>>> Opening reception Saturday July 14 6-8 pm
>>>

>>> Please send 3-5 jpgs, one picture per piece of work, with a short
>>> artist's bio, with "outsider art" in the subject line, to:
>>> 
>>> and
>>> 
>>>
>>> Deadline: March 31, 2007
>>>
>>> We're interested in submissions of
>>>
>>> 1. Folk Art - the arts that are taught from the cradle within a
>>> living
>>> tradition. The artists in this category carry on traditions passed
>>> on
>>> to them in their community or family such as quilting styles,
>>> embroidery, painting styles (like on furniture or house murals).
>>>
>>> 2. Outsider Art - also called self-taught art. This is art produced
>>> by the individual who has not received any art training and has been
>>> more or less called into producing art by an inner need or
>>> compulsion.
>>>
>>> 3. Psychiatric Art - This is the art that has been produced mostly
>>> at
>>> institutions or by art therapists or individual psychologists or
>>> psychiatrists notable for its authenticity and richness of
>>> expression.
>>>
>>> 4. Art Brut - started by the Jean Dubuffet to both describe his art
>>> and to establish a label for much of the art which he collected and
>>> exhibited. It is characterized by a rawness and a primitive
>>> expressiveness.
>>>
>>> If you think your work falls into one of these categories, please
>>> send 3-5 jpgs, one picture per piece of work, with a short artist's
>>> bio, with "outsider art" in the subject line, to:
>>> 
>>> and
>>> 
>>>

>>> Deadline: March 31, 2007
>>>
>>>
>>> --
>>> No virus found in this incoming message.
>>> Checked by AVG Free Edition.
>>> Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
>>> 3/7/2007 9:24 AM
>>>
>>
>
>
>
> --
> SUICIDE L L C,
> when life just isn't an option
>
>
George Bowering
Was once corrected by Bob Feller

[↑ Contents](#)

127. **George Bowering**

Re: Outsider Art

Wed 7 Mar 2007

Hey, remember when The Outsider Magazine made
Charles Bukowski its Outsider of the Year?

Now, THAT's funny.

gb

On Mar 7, 2007, at 9:30 AM, George Bowering wrote:

> You thought that was funny, Sylvester?
> How about some of the earnestness of this discussion?

>

> GB

>

>

> On Mar 7, 2007, at 7:58 AM, Vernon Frazer wrote:

>

>> Why all the discussion? Other conditions in my life will keep me an
>> Outsider

>> whether my Outsider art submission, if accepted, makes me an Insider.
>> I'm
>> sure some of the others who submit will feel the same way.
>>
>> Vernon
>> <http://vernonfrazier.com>
>>
>>
>> -----Original Message-----
>> From: UB Poetics discussion group
>> [mailto:████████] On
>> Behalf Of kevin thurston
>> Sent: Wednesday, March 07, 2007 9:57 AM
>> To: ██████████
>> Subject: Re: Outsider Art
>>
>> think the point is that if an outsider is sending jpegs of their work
>> to a
>> gallery to be shown, they probably dont qualify all that well as
>> outsiders,
>> or at very least they are willing to shed the outsider, to become an
>> insider
>>
>> On 3/7/07, Marcus Bales <████████> wrote:
>>>
>>> What, outsiders can't have computers? Who made THAT rule?
>>>
>>> Marcus
>>>
>>>
>>> On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
>>>
>>>> This is the funniest post I've read on the list in 12 years, or
>>>> whatever it is! Outsiders, send your jpegs! You have nothing to lose
>>>> but your status! Sylvester
>>>>
>>>> Date: Tue, 6 Mar 2007 19:12:52 -0500
>>>> From: Marcus Bales <████████>
>>>> Subject: Call for Submissions -- Outsider Art --
>>>>
>>>> Call for Submissions -- Outsider Art --
>>>>

>>>> Gallery 324
>>>> The Galleria at Erieview
>>>> 1301 East Ninth Street
>>>> Cleveland, Ohio 44114
>>>>
>>>> July 14 - 28, 2007
>>>> Opening reception Saturday July 14 6-8 pm
>>>>
>>>> Please send 3-5 jpgs, one picture per piece of work, with a short
>>>> artist's bio, with "outsider art" in the subject line, to:
>>>>
>>>> [REDACTED]
>>>> and
>>>> [REDACTED]
>>>>
>>>> Deadline: March 31, 2007
>>>>
>>>> We're interested in submissions of
>>>>
>>>> 1. Folk Art - the arts that are taught from the cradle within a
>>>> living
>>>> tradition. The artists in this category carry on traditions passed
>>>> on
>>>> to them in their community or family such as quilting styles,
>>>> embroidery, painting styles (like on furniture or house murals).
>>>>
>>>> 2. Outsider Art - also called self-taught art. This is art produced
>>>> by the individual who has not received any art training and has been
>>>> more or less called into producing art by an inner need or
>>>> compulsion.
>>>>
>>>> 3. Psychiatric Art - This is the art that has been produced mostly
>>>> at
>>>> institutions or by art therapists or individual psychologists or
>>>> psychiatrists notable for its authenticity and richness of
>>>> expression.
>>>>
>>>> 4. Art Brut - started by the Jean Dubuffet to both describe his art
>>>> and to establish a label for much of the art which he collected and
>>>> exhibited. It is characterized by a rawness and a primitive
>>>> expressiveness.
>>>>

>>>> If you think your work falls into one of these categories, please
>>>> send 3-5 jpgs, one picture per piece of work, with a short artist's
>>>> bio, with "outsider art" in the subject line, to:

>>>>

>>>> [REDACTED]

>>>> and

>>>> [REDACTED]

>>>>

>>>> Deadline: March 31, 2007

>>>>

>>>>

>>>> --

>>>> No virus found in this incoming message.

>>>> Checked by AVG Free Edition.

>>>> Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:

>>>> 3/7/2007 9:24 AM

>>>>

>>>

>>

>>

>>

>> --

>> SUICIDE L L C,

>> when life just isn't an option

>>

>>

> George Bowering

> Was once corrected by Bob Feller

>

>

Giorgio H. Bowering

Does not kill snakes

[↑ Contents](#)

128. **Murat Nemet-Nejat**

Re: Outsider Art

Wed 7 Mar 2007

Mark,

Was Arts and Crafts movement in England an art brut or folk art movement, though it has some of the elements of folk art?

In the antiques world, folk art has a few distinct elements: first, most often no individual name is attached to the product; second, products have practical applications. A third, a more tacit assumption, is that they are hand made. In The States the typical folk art product would be quilts, shaker furniture, early store signs and posters, kitschy pottery sets, certain hand drawings, etc., are examples of folk art. In the East, the quintessential one is carpets. The idea of folk art has deep roots in Romanticism, racism and hierarchical structures. For instance, though modern industrial designed products possess two crucial elements of folk (anonymity and practical application), they are not called so because of the machine element. Collectors of Oriental carpets make a big deal about whether the weaver has only used natural (vegetable) dyes, that being more valuable by multiples, or also chemical ones. On the other hand, if a Western artist, De Kooning for example, experiments with synthetic material, this is called art (a new experiment). One can see here a subtle placing of the East on an inferior level, with the suggestion that they do not quite deserve industrialization and science. One must not forget, the presence of chemicals or not in the dye material Van Gogh used, for example, does not even come up. It is not relevant.

Once again, while early store sign posters are considered folk art, modern advertisement (posters or T.V. ads, etc.) are not, though a certain stigma due to its commercial aspect, is attached to advertising also (is advertising an outsider art?). The fact is that early American posters reflect the cultural, racial assumptions of their time: blacks in subservient servant's clothing, blacks as monkeys (Coons), etc.

Ciao,

Murat

On 3/7/07, Mark Weiss <[REDACTED]> wrote:

>

> Qualification by self-description is pretty funny
> throughout. Do I get in if I certify myself as
> insane? And putting mental health professionals,
> only some of whom are nuts, in the same category
> may be symptomatic. There are similar problems
> with Art Brut and even more with folk art.
> Quilting became popular among educated
> middleclass women with back to the land
> fantasies. Is what they do folk art, or is it craft with a whiff of
> nostalgia?

>

> Mark

>
> At 09:47 AM 3/7/2007, you wrote:
> >What, outsiders can't have computers? Who made THAT rule?
> >
> >Marcus
> >
> >
> >On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
> >
> > > This is the funniest post I've read on the list in 12 years, or
> > > whatever it is! Outsiders, send your jpegs! You have nothing to lose
> > > but your status! Sylvester
> > >
> > > Date: Tue, 6 Mar 2007 19:12:52 -0500
> > > From: Marcus Bales <[REDACTED]>
> > > Subject: Call for Submissions -- Outsider Art --
> > >
> > > Call for Submissions -- Outsider Art --
> > >
> > > Gallery 324
> > > The Galleria at Erieview
> > > 1301 East Ninth Street
> > > Cleveland, Ohio 44114
> > >
> > > July 14 - 28, 2007
> > > Opening reception Saturday July 14 6-8 pm
> > >
> > > Please send 3-5 jpgs, one picture per piece of work, with a short
> > > artist's bio, with "outsider art" in the subject line, to:
> > >
> > > [REDACTED]
> > > and
> > > [REDACTED]
> > >
> > > Deadline: March 31, 2007
> > >
> > > We're interested in submissions of
> > >
> > > 1. Folk Art - the arts that are taught from the cradle within a
> > > living
> > > tradition. The artists in this category carry on traditions passed
> > > on

> > > to them in their community or family such as quilting styles,
> > > embroidery, painting styles (like on furniture or house murals).
> > >
> > > 2. Outsider Art - also called self-taught art. This is art produced
> > > by the individual who has not received any art training and has been
> > > more or less called into producing art by an inner need or
> > > compulsion.
> > >
> > > 3. Psychiatric Art - This is the art that has been produced mostly
> > > at
> > > institutions or by art therapists or individual psychologists or
> > > psychiatrists notable for its authenticity and richness of
> > > expression.
> > >
> > > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > > and to establish a label for much of the art which he collected and
> > > exhibited. It is characterized by a rawness and a primitive
> > > expressiveness.
> > >
> > > If you think your work falls into one of these categories, please
> > > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > > bio, with "outsider art" in the subject line, to:
> > >
> > > [REDACTED]
> > > and
> > > [REDACTED]
> > >
> > > Deadline: March 31, 2007
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > > 3/7/2007 9:24 AM
> > >
>

[↑ Contents](#)

129. **Thomas savage**

Re: Outsider Art

Wed 7 Mar 2007

Dear Murat, advertisements and posters may not be considered folk art but they are considered art, particularly in some quarters. I see many old movie posters, for instance, considered art now, especially by those who use them as decorations in their home. As for advertising as art, Andy Warhol did his best to break down that distinction between high and commercial art. However, most advertising is still not art. It's purpose is to convince, to sell a product. It is thus closer to propaganda than it is to art, and often about as honest as propaganda is as well. That much of it is ugly and aimed at overcoming the consumer's conscious resistance through repetition into the subconscious and unconscious is another factor that makes it less honest than art. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Mark,

Was Arts and Crafts movement in England an art brut or folk art movement, though it has some of the elements of folk art?

In the antiques world, folk art has a few distinct elements: first, most often no individual name is attached to the product; second, products have practical applications. A third, a more tacit assumption, is that they are hand made. In The States the typical folk art product would be quilts, shaker furniture, early store signs and posters, kitschy pottery sets, certain hand drawings, etc., are examples of folk art. In the East, the quintessential one is carpets. The idea of folk art has deep roots in Romanticism, racism and hierarchical structures. For instance, though modern industrial designed products possess two crucial elements of folk (anonymity and practical application), they are not called so because of the machine element. Collectors of Oriental carpets make a big deal about whether the weaver has only used natural (vegetable) dyes, that being more valuable by multiples, or also chemical ones. On the other hand, if a Western artist, De Kooning for example, experiments with synthetic material, this is called art (a new experiment). One can see here a subtle placing of the East on an inferior level, with the suggestion that they do not quite deserve industrialization and science. One must not forget, the presence of chemicals or not in the dye material Van Gogh used, for example, does not even come up. It is not relevant.

Once again, while early store sign posters are considered folk art, modern advertizement (posters or T.V. ads, etc.) are not, though a certain stigma due to its commercial aspect, is attached to advertising also (is advertising an outsider art?). The fact is that early American posters reflect the cultural, racial

assumptions of their time: blacks in subservient servant's clothing, blacks as monkeys (Coons), etc.

Ciao,

Murat

On 3/7/07, Mark Weiss wrote:

>

> Qualification by self-description is pretty funny
> throughout. Do I get in if I certify myself as
> insane? And putting mental health professionals,
> only some of whom are nuts, in the same category
> may be symptomatic. There are similar problems
> with Art Brut and even more with folk art.
> Quilting became popular among educated
> middleclass women with back to the land
> fantasies. Is what they do folk art, or is it craft with a whiff of
> nostalgia?

>

> Mark

>

> At 09:47 AM 3/7/2007, you wrote:

> >What, outsiders can't have computers? Who made THAT rule?

> >

> >Marcus

> >

> >

> >On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:

> >

> > > This is the funniest post I've read on the list in 12 years, or
> > > whatever it is! Outsiders, send your jpegs! You have nothing to lose
> > > but your status! Sylvester

> > >

> > > Date: Tue, 6 Mar 2007 19:12:52 -0500

> > > From: Marcus Bales

> > > Subject: Call for Submissions -- Outsider Art --

> > >

> > > Call for Submissions -- Outsider Art --

> > >

> > > Gallery 324

> > > The Galleria at Erieview

> > > 1301 East Ninth Street

> > > Cleveland, Ohio 44114

> > >
> > > July 14 - 28, 2007
> > > Opening reception Saturday July 14 6-8 pm
> > >
> > > Please send 3-5 jpgs, one picture per piece of work, with a short
> > > artist's bio, with "outsider art" in the subject line, to:
> > >
> > > [REDACTED]
> > > and
> > > [REDACTED]
> > >
> > > Deadline: March 31, 2007
> > >
> > > We're interested in submissions of
> > >
> > > 1. Folk Art - the arts that are taught from the cradle within a
> > > living
> > > tradition. The artists in this category carry on traditions passed
> > > on
> > > to them in their community or family such as quilting styles,
> > > embroidery, painting styles (like on furniture or house murals).
> > >
> > > 2. Outsider Art - also called self-taught art. This is art produced
> > > by the individual who has not received any art training and has been
> > > more or less called into producing art by an inner need or
> > > compulsion.
> > >
> > > 3. Psychiatric Art - This is the art that has been produced mostly
> > > at
> > > institutions or by art therapists or individual psychologists or
> > > psychiatrists notable for its authenticity and richness of
> > > expression.
> > >
> > > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > > and to establish a label for much of the art which he collected and
> > > exhibited. It is characterized by a rawness and a primitive
> > > expressiveness.
> > >
> > > If you think your work falls into one of these categories, please
> > > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > > bio, with "outsider art" in the subject line, to:
> > >

> > > [REDACTED]
> > > and
> > > [REDACTED]
> > >
> > > Deadline: March 31, 2007
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > > 3/7/2007 9:24 AM
> > >
>

Bored stiff? Loosen up...
Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

130. **Halvard Johnson**
FC2's send-off for R. M. Berry
Wed 7 Mar 2007

Every good publisher deserves a send-off like
this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson

=====

[REDACTED]
[REDACTED]

<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

[↑ Contents](#)

131. **Stephen Vincent**

Re: AWP?

Wed 7 Mar 2007

I suggest taking a look at Kasey S. Mohamed's blog <http://lime-tree.blogspot.com/> where he has an ongoing discussion of the creation of an alternative format for an AWP - a festival of poets and poetries and presses and parties without the careerist components. I think it's a sweet vision. And Ashland, Oregon, as Kasey offers - home of one of the best on-going Shakespeare, Renaissance and contemporary theater venues in the country - would be a great site for such. (Bars, restaurants, the works).

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

132. **Mark Weiss**

Re: Outsider Art

Wed 7 Mar 2007

OK, a bit more seriously. Right, folk art is a slippery term. You complain of ideological leakage on one side. On the other, it slops over into "folksyness."

I don't think anyone has ever confused the arts and crafts movement with folk art, any more than they've confused The Ballad of the Ancient Mariner with the ballads sung in crofter's cottages.

Advertising art, which is created in design studios and mass produced, is highly sought after, but it's a different market--dealers in Howard Finster, or in old store signs, don't sell coca cola signs.

Likewise rugs. It's unimaginable that a folk art dealer would sell oriental carpets as folk art. Simply, people don't come to his shop looking for them. But there's also a question over whether they fit the definition: there are certainly carpets made for personal use that find their way onto the market, but most of the trade in hand-made orientals is in rugs produced for the market, where whole villages do little else. An industrial product, despite design variations.

Even Navajo rugs are rarely sold as folk art.
There's more money to be made in the separate category of American Indian art.

As a dealer and collector I picked up a number of paintings by a guy who was selling them in the back of his booth at a tag sale. Mainly what he sold was old tools. An outsider for sure. But if I mount an exhibition of his paintings is he still an outsider?

Mark

At 12:53 PM 3/7/2007, you wrote:

>Mark,

>

>Was Arts and Crafts movement in England an art brut or folk art movement,
>though it has some of the elements of folk art?

>

>In the antiques world, folk art has a few distinct elements: first, most
>often no individual name is attached to the product; second, products have
>practical applications. A third, a more tacit assumption, is that they are
>hand made. In The States the typical folk art product would be quilts,
>shaker furniture, early store signs and posters, kitchy pottery sets,
>certain hand drawings, etc., are examples of folk art. In the East, the
>quintessential one is carpets. The idea of folk art has deep roots in
>Romanticism, racism and hierarchical structures. For instance, though
modern
>industrial designed products possess two crucial elements of folk (anonymity
>and practical application), they are not called so because of the machine
>element. Collectors of Oriental carpets make a big deal about whether the
>weaver has only used natural (vegetable) dyes, that being more valuable by
>multiples, or also chemical ones. On the other hand, if a Western artist, De
>Kooning for example, experiments with synthetic material, this is called art
>(a new experiment). One can see here a subtle placing of the East on an
>inferior level, with the suggestion that they do not quite deserve
>industrialization and science. One must not forget, the presence of
>chemicals or not in the dye material Van Gogh used, for example, does not
>even come up. It is not relevant.

>

>Once again, while early store sign posters are considered folk art, modern
>advertisement (posters or T.V. ads, etc.) are not, though a certain stigma
>due to its commercial aspect, is attached to advertising also (is
>advertising an outsider art?). The fact is that early American posters
>reflect the cultural, racial assumptions of their time: blacks in

>subservient servant's clothing, blacks as monkeys (Coons), etc.
>
>Ciao,
>
>Murat
>
>On 3/7/07, Mark Weiss <[REDACTED]> wrote:
>>
>>Qualification by self-description is pretty funny
>>throughout. Do I get in if I certify myself as
>>insane? And putting mental health professionals,
>>only some of whom are nuts, in the same category
>>may be symptomatic. There are similar problems
>>with Art Brut and even more with folk art.
>>Quilting became popular among educated
>>middleclass women with back to the land
>>fantasies. Is what they do folk art, or is it craft with a whiff of
>>nostalgia?
>>
>>Mark
>>
>>At 09:47 AM 3/7/2007, you wrote:
>> >What, outsiders can't have computers? Who made THAT rule?
>> >
>> >Marcus
>> >
>> >
>> >On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
>> >
>> > > This is the funniest post I've read on the list in 12 years, or
>> > > whatever it is! Outsiders, send your jpegs! You have nothing to lose
>> > > but your status! Sylvester
>> > >
>> > > Date: Tue, 6 Mar 2007 19:12:52 -0500
>> > > From: Marcus Bales <[REDACTED]>
>> > > Subject: Call for Submissions -- Outsider Art --
>> > >
>> > > Call for Submissions -- Outsider Art --
>> > >
>> > > Gallery 324
>> > > The Galleria at Erieview
>> > > 1301 East Ninth Street

>> > > Cleveland, Ohio 44114
>> > >
>> > > July 14 - 28, 2007
>> > > Opening reception Saturday July 14 6-8 pm
>> > >
>> > > Please send 3-5 jpgs, one picture per piece of work, with a short
>> > > artist's bio, with "outsider art" in the subject line, to:
>> > >
>> > > [REDACTED]
>> > > and
>> > > [REDACTED]
>> > >
>> > > Deadline: March 31, 2007
>> > >
>> > > We're interested in submissions of
>> > >
>> > > 1. Folk Art - the arts that are taught from the cradle within a
>> > > living
>> > > tradition. The artists in this category carry on traditions passed
>> > > on
>> > > to them in their community or family such as quilting styles,
>> > > embroidery, painting styles (like on furniture or house murals).
>> > >
>> > > 2. Outsider Art - also called self-taught art. This is art produced
>> > > by the individual who has not received any art training and has been
>> > > more or less called into producing art by an inner need or
>> > > compulsion.
>> > >
>> > > 3. Psychiatric Art - This is the art that has been produced mostly
>> > > at
>> > > institutions or by art therapists or individual psychologists or
>> > > psychiatrists notable for its authenticity and richness of
>> > > expression.
>> > >
>> > > 4. Art Brut - started by the Jean Dubuffet to both describe his art
>> > > and to establish a label for much of the art which he collected and
>> > > exhibited. It is characterized by a rawness and a primitive
>> > > expressiveness.
>> > >
>> > > If you think your work falls into one of these categories, please
>> > > send 3-5 jpgs, one picture per piece of work, with a short artist's
>> > > bio, with "outsider art" in the subject line, to:

>> > >
>> > > [REDACTED]
>> > > and
>> > > [REDACTED]
>> > >
>> > > Deadline: March 31, 2007
>> > >
>> > >
>> > > --
>> > > No virus found in this incoming message.
>> > > Checked by AVG Free Edition.
>> > > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
>> > > 3/7/2007 9:24 AM
>> > >

[↑ Contents](#)

133. **kevin thurston**

Re: Outsider Art

Wed 7 Mar 2007

tom, would you please explain with a bit more detail how movie posters (which have the function to sell, no matter which era) differ from advertising (as you define it below)?

On 3/7/07, Thomas savage <[REDACTED]> wrote:

>

> Dear Murat, advertisements and posters may not be considered folk art but
> they are considered art, particularly in some quarters. I see many old
> movie posters, for instance, considered art now, especially by those who use
> them as decorations in their home. As for advertising as art, Andy Warhol
> did his best to break down that distinction between high and commercial
> art. However, most advertising is still not art. It's purpose is to
> convince, to sell a product. It is thus closer to propaganda than it is to
> art, and often about as honest as propaganda is as well. That much of it is
> ugly and aimed at overcoming the consumer's conscious resistance through
> repetition into the subconscious and unconscious is another factor that
> makes it less honest than art. Regards, Tom Savage

>

> Murat Nemet-Nejat <[REDACTED]> wrote: Mark,

>

> Was Arts and Crafts movement in England an art brut or folk art movement,
> though it has some of the elements of folk art?

>

> In the antiques world, folk art has a few distinct elements: first, most
> often no individual name is attached to the product; second, products have
> practical applications. A third, a more tacit assumption, is that they are
> hand made. In The States the typical folk art product would be quilts,
> shaker furniture, early store signs and posters, kitschy pottery sets,
> certain hand drawings, etc., are examples of folk art. In the East, the
> quintessential one is carpets. The idea of folk art has deep roots in
> Romanticism, racism and hierarchical structures. For instance, though
> modern
> industrial designed products possess two crucial elements of folk
> (anonymity
> and practical application), they are not called so because of the machine
> element. Collectors of Oriental carpets make a big deal about whether the
> weaver has only used natural (vegetable) dyes, that being more valuable by
> multiples, or also chemical ones. On the other hand, if a Western artist,
> De
> Kooning for example, experiments with synthetic material, this is called
> art
> (a new experiment). One can see here a subtle placing of the East on an
> inferior level, with the suggestion that they do not quite deserve
> industrialization and science. One must not forget, the presence of
> chemicals or not in the dye material Van Gogh used, for example, does not
> even come up. It is not relevant.
>
> Once again, while early store sign posters are considered folk art, modern
> advertizement (posters or T.V. ads, etc.) are not, though a certain stigma
> due to its commercial aspect, is attached to advertising also (is
> advertising an outsider art?). The fact is that early American posters
> reflect the cultural, racial assumptions of their time: blacks in
> subservient servant's clothing, blacks as monkeys (Coons), etc.
>
> Ciao,
>
> Murat
>
> On 3/7/07, Mark Weiss wrote:
> >
> > Qualification by self-description is pretty funny
> > throughout. Do I get in if I certify myself as
> > insane? And putting mental health professionals,
> > only some of whom are nuts, in the same category
> > may be symptomatic. There are similar problems

> > with Art Brut and even more with folk art.
> > Quilting became popular among educated
> > middleclass women with back to the land
> > fantasies. Is what they do folk art, or is it craft with a whiff of
> > nostalgia?
> >
> > Mark
> >
> > At 09:47 AM 3/7/2007, you wrote:
> > >What, outsiders can't have computers? Who made THAT rule?
> > >
> > >Marcus
> > >
> > >
> > >On 7 Mar 2007 at 8:38, Sylvester Pollet wrote:
> > >
> > > > This is the funniest post I've read on the list in 12 years, or
> > > > whatever it is! Outsiders, send your jpegs! You have nothing to lose
> > > > but your status! Sylvester
> > > >
> > > > Date: Tue, 6 Mar 2007 19:12:52 -0500
> > > > From: Marcus Bales
> > > > Subject: Call for Submissions -- Outsider Art --
> > > >
> > > > Call for Submissions -- Outsider Art --
> > > >
> > > > Gallery 324
> > > > The Galleria at Erieview
> > > > 1301 East Ninth Street
> > > > Cleveland, Ohio 44114
> > > >
> > > > July 14 - 28, 2007
> > > > Opening reception Saturday July 14 6-8 pm
> > > >
> > > > Please send 3-5 jpgs, one picture per piece of work, with a short
> > > > artist's bio, with "outsider art" in the subject line, to:
> > > >
> > > > [REDACTED]
> > > > and
> > > > [REDACTED]
> > > >
> > > > Deadline: March 31, 2007

> > > >
> > > > We're interested in submissions of
> > > >
> > > > 1. Folk Art - the arts that are taught from the cradle within a
> > > > living
> > > > tradition. The artists in this category carry on traditions passed
> > > > on
> > > > to them in their community or family such as quilting styles,
> > > > embroidery, painting styles (like on furniture or house murals).
> > > >
> > > > 2. Outsider Art - also called self-taught art. This is art produced
> > > > by the individual who has not received any art training and has been
> > > > more or less called into producing art by an inner need or
> > > > compulsion.
> > > >
> > > > 3. Psychiatric Art - This is the art that has been produced mostly
> > > > at
> > > > institutions or by art therapists or individual psychologists or
> > > > psychiatrists notable for its authenticity and richness of
> > > > expression.
> > > >
> > > > 4. Art Brut - started by the Jean Dubuffet to both describe his art
> > > > and to establish a label for much of the art which he collected and
> > > > exhibited. It is characterized by a rawness and a primitive
> > > > expressiveness.
> > > >
> > > > If you think your work falls into one of these categories, please
> > > > send 3-5 jpgs, one picture per piece of work, with a short artist's
> > > > bio, with "outsider art" in the subject line, to:
> > > >
> > > > [REDACTED]
> > > > and
> > > > [REDACTED]
> > > >
> > > > Deadline: March 31, 2007
> > > >
> > > >
> > > > --
> > > > No virus found in this incoming message.
> > > > Checked by AVG Free Edition.
> > > > Version: 7.5.446 / Virus Database: 268.18.7/713 - Release Date:
> > > > 3/7/2007 9:24 AM

> > > >

> >

>

>

>

> -----

> Bored stiff? Loosen up...

> Download and play hundreds of games for free on Yahoo! Games.

>

--

SUICIDE L L C,
when life just isn't an option

[↑ Contents](#)

134. **Stephen Vincent**

Re: Outsider Art

Wed 7 Mar 2007

At least, in my neighborhood, the 'haircut' is the most common, most fluid form of 'outsider art' - all puns intended. There is always, however, the the question of how to collect a great, curious, eccentric cut - or even an 'in vogue' cut. Photographs, films, plaster casts, artificial hair simulcra, and wigs are not the real thing. Taking scalps remains a possibility, but I understand, the nature of hair on a scalp is still to continue to grow! Plus there might be other penalties related to this kind of capture and removal.

Fugitive, elusive - unless somebody knows something I do not know - the haircut, no matter 'how great' as an an 'outsider art' form cannot be fully preserved and captured.

I am sure we have all had poems appear and disappear like that.

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

135. **Chris Stroffolino**

Re: AWP....

Wed 7 Mar 2007

Ah, yeah, but could Kasey get travel money, or rooms, for the visitors?

If the "price" of securing something like that could render it susceptible to 'careerist components,'

that may not be so bad.

Oh, I'm sure some people can get their schools to pay for it--which is also not so bad....

but then there's going to be those who can't afford to go, or an inequality between those who get paid to go and those who don't....

not to sound cynical, and say it can't be done; and maybe kasey could pull it off....

The closest I'm aware of anybody coming to this in the past 15 years was that "New Coast" conference

and something could be done even better, but it's daunting

(i went to awp once, though (CHICAGO), and though i dreaded the worst, it ended up not being so bad....

eye wonder--

can de-alienating fun and/or true connection be fostered through institutional organization of any sort?

or to wander lonely as a crowd, etc....

Chris

On Mar 7, 2007, at 10:20 AM, Stephen Vincent wrote:

*I suggest taking a look at Kasey S. Mohamed's blog
<http://lime-tree.blogspot.com/>
where he has an ongoing discussion of the creation of an
alternative format
for an AWP - a festival of poets and poetries and presses and parties
without the careerist components.
I think it's a sweet vision. And Ashland, Oregon, as Kasey offers -
home of
one of the best on-going Shakespeare, Renaissance and contemporary
theater
venues in the country - would be a great site for such. (Bars,
restaurants,
the works).*

*Stephen V
<http://stephenvincent.net/blog/>*

[↑ Contents](#)

136. amy king

Re: Outsider Art

Wed 7 Mar 2007

Is it possible to discuss, in pragmatic measure, functions/presentations of kinds of art in the world -- as well as what one might actively avoid/define one's self against -- without spiraling into the old "impossible to define any concept" debate at every turn? On my slippery slope, it's merely distracting and unproductive, not comedic.

I do have a question though as my logic hasn't been attended to since the undergrad class I failed -- How is noting that outsider artists resist the draw of art institutions essentializing the definition of outsider art? Your conclusion seems cyclical and insular in a way that requires yet another leap, " ... whatever 'outsider art' is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of 'outsider art'."

I don't see how by knowing some periphery knowledge (that "outsider artists generally resist institutions") that I then must have an "essentialist notion" of outsider art. In fact, I know very little about outsider art, perhaps because I haven't researched it/sought it out to any noteworthy degree, and then perhaps because it isn't frequently displayed in the galleries that I frequent. I would assume that there are more artists engaged in outsider art activities than most of us know. Where is the essentialist notion in that?

Will Esposito <[REDACTED]> wrote: To have a notion of "outsider art" is also to have an

essentialist orientation toward another essentialist orientation; namely, toward a notion of "art." What is fine here is how the first post knows that whatever "outsider art" is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of "outsider art."

What is comic here is how subsequent posts fail to recognize or admit the problematics of definition, instead leading us along what Kenneth Burke would call the "bureaucratization of the imaginative," sticking to the guns of their arguments, guns that merely expel a little white flag that reads "Bang!"

Someone call Harper's Magazine, please.

Finding fabulous fares is fun.

Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains.

[↑ Contents](#)

137. **Alexander Dickow**

Baraka

Wed 7 Mar 2007

Chris Stroffolino wrote: "what specifically?"

Come on, Chris, don't get me started.

Okay, for starters. Baraka forgets, in a major way, rhetorical rule number one: talk to your f**ing audience. Do you think he believes his *own* poetry sucks? No, he comes across as an insanely vain man. Or that *he* might have some degree of guilty complicity in the Evil System? Or that poetry might just not be the best way of leading the fight, and shouldn't define the dignity or rank of those who struggle? Sounds to me like he doesn't like anyone who doesn't write *like him*. Gimme a break. What an arrogant jerk.

Plus, he's just plain wrong. I've read lots of interesting poetry being written right now, politically driven or otherwise.

You'll notice I didn't mention the antisemitism issue, as I don't know anything about it and it's not relevant to this article anyway. That said, given the hateful language of this pinhead, I wouldn't be surprised if.

Here's where I cover my head and wait for the tomatoes. I'm going to regret this....

Amicalement,
Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

138. **amy king**

Re: Outsider Art

Wed 7 Mar 2007

Once the work is out of the artist's hands, does that mean he doesn't control it anymore? If he sells his work to you, has he allowed it to become a commodity? Unless he contractually requires, upon selling to you, that the piece not be displayed, aren't you free to do with it as you please - apart from his principles? And then by the very selling the work, or even just allowing its entry into the Art World proper, has he inherently negated his outsider art status, whether he contractually limits its presentation in the world or not?

Mark Weiss <[REDACTED]> wrote: As a dealer and collector I picked up a number of

paintings by a guy who was selling them in the back of his booth at a tag sale. Mainly what he sold was old tools. An outsider for sure. But if I mount an exhibition of his paintings is he still an outsider?

Mark

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

[↑ Contents](#)

139. **Dillon Westbrook**

Re: Baraka

Wed 7 Mar 2007

could someone point me to the Baraka article in question- I'm missing something in the stream, but interested to catch up.

Dillon

On Mar 7, 2007, at 11:13 AM, Alexander Dickow wrote:

Chris Stroffolino wrote: "what specifically?"

*Come on, Chris, don't get me started.
Okay, for starters. Baraka forgets, in a major way,
rhetorical rule number one: talk to your f*cking
audience. Do you think he believes his *own* poetry
sucks? No, he comes across as an insanely vain man. Or
that *he* might have some degree of guilty complicity
in the Evil System? Or that poetry might just not be
the best way of leading the fight, and shouldn't
define the dignity or rank of those who struggle?*

*Sounds to me like he doesn't like anyone who doesn't write *like him*. Gimme a break. What an arrogant jerk.*

Plus, he's just plain wrong. I've read lots of interesting poetry being written right now, politically driven or otherwise.

You'll notice I didn't mention the antisemitism issue, as I don't know anything about it and it's not relevant to this article anyway. That said, given the hateful language of this pinhead, I wouldn't be surprised if.

Here's where I cover my head and wait for the tomatoes. I'm going to regret this....

*Amicalement,
Alex*

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

[↑ Contents](#)

140. **Ruth Lepson**

Re: Baraka

Wed 7 Mar 2007

where is the article?

On 3/7/07 2:13 PM, "Alexander Dickow" <[REDACTED]> wrote:

Chris Stroffolino wrote: "what specifically?"

Come on, Chris, don't get me started.

*Okay, for starters. Baraka forgets, in a major way, rhetorical rule number one: talk to your f**king audience. Do you think he believes his *own* poetry sucks? No, he comes across as an insanely vain man. Or that *he* might have some degree of guilty complicity in the Evil System? Or that poetry might just not be the best way of leading the fight, and shouldn't define the dignity or rank of those who struggle? Sounds to me like he doesn't like anyone who doesn't write *like him*. Gimme a break. What an arrogant jerk.*

Plus, he's just plain wrong. I've read lots of interesting poetry being written right now, politically driven or otherwise.

You'll notice I didn't mention the antisemitism issue,

as I don't know anything about it and it's not relevant to this article anyway. That said, given the hateful language of this pinhead, I wouldn't be surprised if.

Here's where I cover my head and wait for the tomatoes. I'm going to regret this....

Amicalement,

Alex

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

[↑ Contents](#)

141. **Stephen Vincent**

Re: Outsider Art

Wed 7 Mar 2007

> Once the work is out of the artist's hands, does that mean he doesn't control
> it anymore?

I don't know if this varies from state to state, but in California, if a work is sold at auction, I believe the artist receives a percentage of the sale. (Which gives a California owner incentive to go to auction with the same piece in New York, I assume, to where there will be percentage for the artist).

And there are laws about what you can do to a work. You cannot, for example, take a mobile or work by Alexander Calder (or anyone else) and weld it into a patio lawn chair. Or, if a City has commissioned a mural for a particular space, the art work cannot be destroyed or abused. If the wall is to be changed, the artwork must be preserved and not destroyed, tho it may be relocated to another site (which, I suspect, may include a warehouse).

Curious analog with poetry is that no one is entitled to abuse your original poem, that is take it, alter it and/or misrepresent it with your name. That's copyright violation. A person can, however - as most of us in one way or other do - take somebody else's poem (be the poet alive or dead) and transform it something else, tho still maybe strongly echoing the original work. Where this gets challenging in the visual realm is in the area of 'appropriation art' - where a photographer, say, Sherrie Levine, rephotographs a Walker Evans framed picture and puts her name under it. Or, a personal example, when the Fraenkel Gallery in San Francisco sold Man Ray's photograph of The Woman With Tears (right name) for a million dollars (it was the first photograph to break into 7 figures), I photographed the Man Ray in the Gallery. I happily showed everyone

my one million dollar photograph. I appropriated everything, even the frame, except for the original and the money!

I don't know if there is anything comparable in poetry to the practice of 'appropriation art' in that sense. Tho I once hollowed out a Shakespeare sonnet, leaving only the first and last letters on each line. That was kind of liberating! And the hollowed shape was intriguing.

Stephen V

[↑ Contents](#)

142. **Michael Tod Edgerton**

Seeking Michael Palmer (who isn't?)

Wed 7 Mar 2007

Hey, does anyone have Michael Palmer's email and/or snail mail addresses? I was in his Bread Loaf workshop several years ago and want to reconnect, send him my god-knows-when-to-be-published-manuscript, if he'll have it, but have lost the BL booklet I once had with what may now be, at any rate, an old address. If anyone can help me out, I'd appreciate it. I'm tired of waiting for the book deal and just want potentially interested people whose work I admire to be reading it. Please backchannel to me if you would if you could!

Thanks!

Tod

"There's the mute probability of a reciprocal lack of understanding"

- Mei-mei Berssenbrugge

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

[↑ Contents](#)

143. **Michael Kelleher**

Correction

Wed 7 Mar 2007

Our feature for this Sunday's Open Reading has changed -- see below.

LITERARY BUFFALO

JUST BUFFALO OPEN READING SERIES

SECOND SUNDAY, NOT THIRD SUNDAY

OPEN READING

FEATURING: Kristi Meal (not Karen Lewis!)

March 11, 7 P.M.

Rust Belt Books, 202 ALLEN ST.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

██████████

██████████ (fax)

www.justbuffalo.org

██████████

[↑ Contents](#)

144. **Lewis LaCook**

King's Woods : The A-history of Lorain, Ohio - a data-driven networked hypertext by Lewis LaCook

Wed 7 Mar 2007

King's Woods

data-driven networked hypertext

by Lewis LaCook

2007

PHP/MySQL, XHTML, CSS, JavaScript

<http://www.lewislacook.org/kingswoods/index.html>

/King's Woods/ is a data-driven, networked hypertext poem that utilizes information about both the history and present of the city of Lorain, Ohio, and grows with each subsequent user's experience of the work. It's a poetic response to the city, and as such many of the work's features are dependent on it; the positioning, length, and opacity of certain elements rely on weather information about Lorain (the current temperature, the days until the next full moon, etc)...

Lewis LaCook

Director of Web Development

Abstract Outlooks Media

http://www.abstractoutlooks.com

Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

http://www.lewislacook.org

lewislacook.org - New Media Poetry and Poetics

http://www.xanaxpop.org

Xanax Pop - the Poetry of Lewis LaCook

It's here! Your new message!

Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

145. **Rob McLennan**

the ottawa small press book fair - spring edition

Wed 7 Mar 2007

span-o (the small press action network - ottawa)
presents

the ottawa
small press
book fair
spring edition

will be happening

Saturday, June 16, 2007

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [REDACTED] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. \$20 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball

████████ [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

147. **Mark Weiss**

Re: Outsider Art

Wed 7 Mar 2007

I think the governing term is "parody," and that the appropriation, as long as you don't try to pass it off as an original, is yours to claim as your own creation. The defining case in visual art is Duchamps' mustachioed Mona Lisa. To defend their property rights, museums limit publication of photographs of their holdings, and when they license reproduction the contract spells out what the licensee can and can't do. The same holds true for poems. There, and in verbal art in general, the very vague test seems to be the percentage of change.

I don't know about the Calder. In most of the world the owner is perfectly well entitled to make it into a lawn chair, unless she's signed an agreement not to. But let's assume that in San Francisco one can't alter the Calder (and I do assume your assertion is correct), or even remove it to where one can, does this mean that no artworks can be altered? Can I make a throw-pillar rug out of a textile or throw a painting away? How are the limits set?

Amy, I'm sure that there are "outsiders" who would resist their art being taken "inside" (what would Darger or Wolfli have said), but I doubt that's common. The artist whose work I bought (his name is Hendiekus, or Henry, Vanderloo) certainly wouldn't object. As to definition, the boundaries will always be nebulous. Van Gogh was largely self-trained, for instance, and gets treated one way, Rousseau le Douanier, also largely self-trained, another. It's the extremes that provoke criticism. To take an example from music, there are ethnomusicologist's tapes, and then there's Peter Paul and Mary. A Woody Guthrie is somewhere in between.

Mark

At 02:49 PM 3/7/2007, you wrote:

> > Once the work is out of the artist's hands, does that mean he
> doesn't control
> > it anymore?
> I don't know if this varies from state to state, but in California, if a
> work is sold at auction, I believe the artist receives a percentage of the
> sale. (Which gives a California owner incentive to go to auction with the
> same piece in New York, I assume, to where there will be percentage for the
> artist).

>And there are laws about what you can do to a work. You cannot, for example,
>take a mobile or work by Alexander Calder (or anyone else) and weld it into
>a patio lawn chair. Or, if a City has commissioned a mural for a particular
>space, the art work cannot be destroyed or abused. If the wall is to be
>changed, the artwork must be preserved and not destroyed, tho it may be
>relocated to another site (which, I suspect, may include a warehouse).

>

>Curious analog with poetry is that no one is entitled to abuse your original
>poem, that is take it, alter it and/or misrepresent it with your name.
>That's copyright violation. A person can, however - as most of us in one
>way or other do - take somebody else's poem (be the poet alive or dead) and
>transform it something else, tho still maybe strongly echoing the original
>work. Where this gets challenging in the visual realm is in the area of
>'appropriation art' - where a photographer, say, Sherrie Levine,
>rephotographs a Walker Evans framed picture and puts her name under it.
>Or, a personal example, when the Fraenkel Gallery in San Francisco sold Man
>Ray's photograph of The Woman With Tears (right name) for a million dollars
>(it was the first photograph to break into 7 figures), I photographed the
>Man Ray in the Gallery. I happily showed everyone my one million dollar
>photograph. I appropriated everything, even the frame, except for the
>original and the money!

>

>I don't know if there is anything comparable in poetry to the practice of
>'appropriation art' in that sense. Tho I once hollowed out a Shakespeare
>sonnet, leaving only the first and last letters on each line. That was kind
>of liberating! And the hollowed shape was intriguing.

>

>Stephen V

[↑ Contents](#)

148. **David-Baptiste Chirot**

Re: Outsider Art

Wed 7 Mar 2007

I have no idea why Marcus sent this call to this list, other than perhaps baiting Pavlovian dogs to a predictable series of giddy hilarity amid ridiculing responses, so he in turn can laugh at the creatures in their frenzy at having a big easy straw figure to tear apart and hurl lofty minded abuses at--? Who knows what lurks in the hearts of anyone--a lurker, a larker, a fair grounds barker?

Is the spectacle of "outsider art" introduced in this setting, any more or less hilarious than posts dealing with "the marginalization of poetry," "radical,

innovative poetics" vs "official verse culture"? Is the commodification, mediatization, appropriation of "outsider art" "worse" than the vast array of institutions, presses, reading series, journals, anthologies, essays, conferences, exhibitions, blogs, book announcements, calls for "transgressive, deforming, outside the box" poetry and essays this list takes perfectly seriously?

Aren't many here continually proclaiming their "marginal status," their "outsider" abjection in the face of monolithic publishers and strip mall bookstores, official recognitions, prizes and the like? Isn't there often here a highminded deploring and celebrating of one's, or the group's, "difference" and "disabilities," financial woes and "marginalities" from the standardizations of the mainstream culture? Is the ridicule of "outsider art" because the true outsiders are to be found here, as is so often claimed?

Yes, in many ways Outsider art, as with everything, including "the marginalization of poetry," has become fodder for the canned laughing machines of the tv "audience" implanted within as much of the society as is possible. It is by turns laughable, immensely sad and thoroughly, inevitably vicious how everything becomes subsumed to the maw of appropriation and exploitation.

Even so, the fact remains that the call to create is heard by people of all sorts, and they respond in all sorts of ways, often in ways which have the energy and qualities of those things which through time are thought to be recognized as "art". Many of the works of "outsider art" are as "great" as any of those produced by "great artists". The impetus in the initial recognitions of this, by Prinzhorn in his 1921 *Art of the Mentally Ill* and Dubuffet in his 1946 proclamations and exhibitions of "Art Brut"--the impetus was to expand the field of recognition of what "art" is--that is, "art" is something more than that which has been defined as "art," produced solely by a person or persons known to society as "artists". The vocation of "artist" does not come only to those who think of themselves or are conventionally thought of, as "artists". "Art" can call to anyone, come to people by all sorts of strange ways, manifest itself in all manner of forms, via the beings who "heed the call". "Art" is at once far more anarchic and far more disciplined within its exactions than what the conventionally recognized and labeled ideas, theories, critical commentaries and the whole apparatus of discourse built around the term "art" --or "poetry"--can ever conceive of, can only begin to find in practice. The explosions of changes in 20th century art were initiated by persons, artists, who wanted to break through the barriers of what had come to be the prisons of "art". So the turn to recognizing a "naive painter" like Henri Rousseau as a great artist, the turn to recognizing "primitive" and African, Tahitian, indigenous arts of the world over as Art, recognizing the interestingnesses of children's art, then that of the mentally ill, and, with Dubuffet, that of the untrained creator in all sorts

of media often not remotely thought of before as "art materials" at all, yet the person creating with great discipline from these "outside" materials works of art that do have the qualities of what is proposed to be demanded by art. These recognitions born of a desire to regenerate western art from the coffins and prisons and asylums into which it was being consigned--the ones in the art world, the market world, the institutions---came almost entirely from artists originally--not collectors or critics. theorists, bankers, sociologists of the soul. (Prinzhorn is a great exception, to whom many artists gave thanks for the immense possibilities opened by his book. Klee, the Surrealists, thousands of artists to this day recall and thank Prinzhorn.) When an artist feels confined, to paraphrase Audre Lorde, you can't smash through the walls of confinement and then hope to build something new with the master's tools--the artist looks around for things to use as tools never thought of before, and the same with materials. "Necessity is the motherfucker of invention," I say, and this is at the heart of not simply "outsider art", but of art which realizes it needs to find something other than what it is working with that got it into this prison in the first place. Setting out to find some other forms, tools and examples of possibilities--the artist begins to recognize art all around that they have never seen before as art, limited as they had been in and by their confinements, and like any artist, sets to work using these new examples and tools and forms. An artist is a finder and a thief, too, like a crow sighting and swooping down on what it recognizes as materials for the wild constructions of its Merzbau nest. And of course, by recognizing these new forms as something to steal from, the artist at the same time is recognizing that they in themselves are an art equal with anything she has made. And that means these things found and recognized need to be studied deeply and with the discipline and respect one has brought to the things one has known up to now as "art" and materials.

The history of "modern" and "postmodern" art has been one continually informed by the extensions of recognitions by artists of what is art, outside the previous labels and conventions of such--and the uses or appreciations of these arts' forms, expressions, histories, creators.

The first recognition by the institution of the equal status of "modern art" and "outsider art" came in the first mega traveling show of the 20th century, the Nazis' exhibition of Degenerate Art, in which works by great modern painters hung side by side with works by asylum inmates--including Adolf Wölfli, one of the first great "outsider artists" to become legendary. The Nazis thought that by equating modern art with the art of the insane, that they were underlining the "degeneracy" of modern art and those artists represented. Paradoxically, by this branding, condemning action, the Nazis had stumbled on exactly what was being seen not as a "degeneracy" and insanity in modern art, but the art of the "outsider" having an equal place with that of "great artists" as "great art" as

recongised by artists--who mgiht just have some sort of expertise in art. The Nazis ridiculed, humiliated, condemned the modern artists, equating him and her with the works and person of the mentally ill whom the artists recognized as also being art, as artits in their right. By considering something so ridiculous and "sick" as "outsider art" to be art--this proved that the artists themselves were ridiculous and "sick." "It takes one to know one"--can cut both ways.

So it is that ridicule, humiliation and condemnation can often backfire. It is the Nazis who ended up experiecing these responses they had first flung out into the world. They joined a long list of "critics" and "curators" who had found their ridicule also coming back in their own faces. The modern art and "outsider art" went on being made and recognized as "art" by bringing the new recognitions they opened in the world not only in the spheres of "art" and "mental illness", but a reconsideration of al sorts of labels and values previously stuck on art and on people and on things found in the world.

It's quite easy to mock "outsider art" these days when one knows only a few vague surface things about it being shown and sold in galleries, written about and advertised in expensive journals, begining to be taught in art history classes and ripped off by all sorts of poseurs. (Isn't "radicalinnovative," "transgressive" "marginalized" poetry being taught for a while now in both Creative Writing and literature classes in a great many places--?) But is not the same situation functioning in poetry, on the poetics list , in any other art forms? And mightn't others not a part of this sphere here find what goes on here equally laughable? And they do, do this, too, find it hilarious, as much as outsider art is found hilarious here.

I don't know why the call was sent to this list, because--it's predictable that something like "outsider art" will be laughed at, the stereotypical cartoonish ideas and images of it, that is. It reveals both an ignorance of the subject and at the same time a superior attitude to it--that the "marginal, radical, innovative works" written of here, are superior to all the junk made by the clowns and pretenders and money makers of the "outsider art" world. It is as though what is discussed here is "real art" and what made over there "fake art". Or simply "bad art" cunningly marketed. One might even think of it as an issue with overtones of class, with "outsider art" being made by the uneducated, unsophisticated, lumpen masses out there in the heap of junk known as "the world", creating works of previously unseen and unthought of possibilities found in the junk itself.

Each sphere looks out at the others and finds reasons to laugh at their pretensions, seriousnesses, pomposities, and as well ignore what is there that is really of interest and use in making one's own work as well. God knows this list

has provided plenty of fodder for fun, just as every list does at some point or another. To understand what is really going on beneath the surfaces, the easily seen contradictions, foibles and etc , --and find out if anything of real interest going on--whether here or anywhere--requires some digging. You never know what you may find, here or anywhere. I laugh as much good healthy gallows laughter as anyone at the spectacle of the endless parade of the Emperors in their new clothes, which is what a good deal of life --and lists, labels--often appears to be. Yet, the eye and ear that can see the nakedness of the Emperors on their boney nags--is going to be wondering--why?--Why is this considered something--when over there--there exists something else, which is of real interest, yet stuck away in the background, practically in the broom closet?

One can be laughing mightily at a spectacle--and be unaware that oneself is being a spectacle to be laughed at by another. Things whcih are "art" hidden among the things which are simulacra or constructed conceptualizations of institutionalized or thoroughly commercialized "art"--these things themselves have their own laughter, at those who do not see them. The best laughter comes when one sets out to undertand and feel "why"--the why hidden behind the Emperors' new clothes. A laughing mockery is going on of something--outsider art, something else---and one would like to know why--and finding one' way along the way of this--to understand that the laughter existing further on--is that of the things hidden in plain sight, yet concealed by the labelled clothes flung in front of them, to dismiss them from a serious looking into, while one is supposed to be keeping the eyes fixed on the Emperors left behind one . . . Yet the view of the thing over there almost in the broom closet--calls one--over there--away from the confinement of being forced to stand in lime with al the rest and be filled with awe at the magnificent spectacle of the Emperors' coverings up . . . The labels--why bother to read them with such confining eyes? Why is blocking the view? What is covering up--and what is beyond it--outside--over there--in the blue distances and right here, hidden in plain sight/site/cite . . .

"A Dadaist is eomone who loves life in all its uncountable forms, and who knows, and says that, 'Life is not here alone, but also there, there, there (da, da, da)'" --Johannes Baader, Oberdada Berlins, in December 1918 issue of Die freie Strasse (The Free Street)

and also--

"(The other thing I learned at college that was ever of any use to me) was a definition I got out of the agronomy books, and I reckon it was even more important than the first. It did more to revise my thinking, if I'd really done any thinking up until that time. Before that I'd seen everything in black and white, good and bad. But after I was set straight I saw that the name you put on a

thing depended on where you stood and where it stood. And . . . and here's the definition, right out of the agronomy books: "A weed is a plant out of place." Let me repeat that. 'A weed is a plant out of place.' I find a hollyhock in my cornfield, and it's a weed. I find it in my yard, and it's a flower.'" ----Jim Thompson, *The Killer Inside Me*

So--here outsider art seems to be a weed--and "marginalized poetry" a flower--yet think how but with just a slight movement of the head, as Cezanne wrote, the whole motif is changed. In that case, outsider art, marginalized poetry--why not take them equally seriously and find out what is there which is real enough for something in it to have been found by other artists and poets?

to quote the old song--"I wanna know, I wanna know/Who'll stop the rain?" which can also be the rein and the reign-- An excellent introduction to and history of outsider art and art brut is Lucienne Peiry's *ART BRUT The Origins of Outsider Art*. (Flammarion, 2001) The book is more than "profusely" illustrated, mainly in color. Lucienne Peiry at least at time book appeared was the new Head of the Collection de l'Art Brut in Lausanne, Switzerland.

*From: Will Esposito <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Outsider Art
Date: Wed, 7 Mar 2007 11:29:06 -0500*

To have a notion of "outsider art" is also to have an essentialist orientation toward another essentialist orientation; namely, toward a notion of "art." What is fine here is how the first post knows that whatever "outsider art" is, it is not this, and yet also knows that in order to know this, it must itself have an essentialist notion of "outsider art." What is comic here is how subsequent posts fail to recognize or admit the problematics of definition, instead leading us along what Kenneth Burke would call the "bureaucratization of the imaginative," sticking to the guns of their arguments, guns that merely expel a little white flag that reads "Bang!"

Someone call Harper's Magazine, please.

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

149. **phanero**

Re: Outsider Art

Wed 7 Mar 2007

I think the "outsider" term is really a kind of epithet at this point. For me personally I think of it specifically in terms of rural untrained artists or artists who have been overwhelmed in some sense by their own biological 'alterities'.. (that which has been called mental illness). Although, in reality, that's a pretty good definition of late capitalism, ideology, or just about anything else i suppose...

In the urban terrain, the term is pretty much as useless or useful as anything else as there are lots of academically untrained artists, but nevertheless there are 'schools'.. The latest "outsider" school I've been looking at is the "Doodle school". I'm making this up, but one member did describe it to me as such..

You also have Low-brow, graffitism, with their hybridisations and design wings.. in the sense that all art is a planetary phenomenon, I would call it all "Folk Art" as its made by "Earth Folk" and not a more confused, rustic, bunch of mudlightbabies have i laid eyes on! Yikes! Pass the character flail, flaw, maw, awe, ale, pale, Yale, wail, whateva, peron, garbo, garbone, barge, baaj...

Zines are still a pretty thriving indicator of this global tendency.

I like dobedo right now aka Luke Ramsey.

<http://www.anteism.com/>

here is a partial list of artist / art zines floating around collected at Nieves

<http://nieves.ch/> :

373, ABCK, Adi Ehrat, AK Wehrli, Alain Kupper, Alex Purdy, Andy Rementer, Amser One, Analogue, Andrew Jeffrey Wright, Ari Marcopoulos, Aya Muto, Best Of, Bonus, C'est moi ce Soir, Chris Johanson, Christian Vetter, Craig Atkinson, Dave Bevan, Deanna Templeton, Dennis Tyfus, Dirk Mönkenmöller, Ed Templeton, Elk Zine, Eva Fan, Faggots and Retards, Frederic Fleury, Gary Fogelson, Grrrrr, The Holster, Geoffrey Ellis, Hendrik Hegray, Hiroshi Kariya, Hobbydog, Ippei Matsui, Izet Sheshivari, Jack Crossing, Jai Tanju, Jean-Claude Freymond-Gut, Jean-Claude Larasse, Jesse Brown, Jesse Harris, Jhon, Jim Osthaarchic, Jody Barton, Jo-G, John Fellows, Kelsey Brookes, Kung Fu Editions, Luke Ramsey, Man behind Curtain, Mark Gonzales, Mark Burrier, Matt Furie, Matthew Chambers, Michael Worful, Miho Komatsu, Nadira Husain, Neckface, Nudd, Pete Willis, Phasme, Philippe Desarzens, Pierre Horquet, Politique, Randy Laybourne, Raver Dave, Raymond Pettibon, Rik Diamond, Robin Cameron, Ryan Waller, Sea, Shawn D Reed, Silex, Sonja Ahlers, Stefan Marx, Stella, Stuart Smith, Till D Thomas, Tim Head, Tristan Ceddia, Trudi, Turbo Magazine, Yo Soeda, Yum Yum,

If anyone else knows anything more about the contours of this global zine scene aka doodler movement please send out links.

nuthin but energy..

two cha-chas for a ha-ha..

lanny

<http://www.phaneronomikon.org/blog/phanero.html>

[↑ Contents](#)

150. **Photios Giovanis**

Carolee Schneemann, friend of many poets

Wed 7 Mar 2007

Everyone, The following is the press release announcing my first curatorial endeavor -- an exhibition of works by Carolee Schneemann opening at CEPA Gallery in downtown Buffalo on March 31. If you are in town, hope to see you there. many thanks, Photi

CEPA Gallery Presents:

Remains To Be Seen

A thematic exhibit of the work of Carolee Schneemann

March 31, 2007 - May 26, 2007

CEPA Gallery is pleased to announce the opening of Remains To Be Seen, a retrospective examination of the artistic output of Carolee Schneemann that surveys the breadth and depth of her expansive contribution to contemporary art. The exhibition will open with a reception for the artist and the public, Saturday, March 31, 2007 from 7 - 10 p.m. The artist and the exhibition's curator, Photios Giovanis, will be present.

Conceived to foster an internal dialogue between Schneemann's diverse bodies of work, Remains To Be Seen counters a traditional chronological format to focus on the complexities of her creative process and its scope of influence.

Remains To Be Seen features three central issues; War, Erotics, and Felines, with Schneemann's most well known works including Interior Scroll, Vulva's Morphia, and screenings of her films, Fuses and Meat Joy. The section on cats will include large format photographs and the recently completed film Infinity Kisses. The war pieces will include video and photo grids spanning 1964 - 2006 that directly address Vietnam, Kosovo, Lebanon and the events of 9/11.

Additionally, CEPA's Public Art Window on Main Street will present Vesper's Pool, a display of mystical objects that center on the death of Schneemann's cat, Vesper.

A companion exhibit titled Broken Borders at the Museum of Contemporary Canadian Art in Toronto, curated by David Liss, runs March 23 – April 30, 2007. It addresses Schneemann's history of working in Canada and includes three recent large scale, multi-channel video installations.

A catalog, Split Decision, produced in partnership with the Museum of Contemporary Canadian Art, encompassing the two exhibits, will be available. The publication explores Schneemann's career from different historical and political perspectives to expand critical awareness of her work. It will document a wide range of works and will include essays by leading art scholar Thomas McEvelley, Canadian art critic Jim Drobnick, Buffalo-based media artist Caroline Koebel.

Founded in 1974 by and for artists, CEPA Gallery is a comprehensive not-for-profit art center dedicated to promoting the photo-related and electronic arts. With programs in visual art exhibitions, public art projects, artist residencies, and education, CEPA strives to foster the creation and presentation of new work, educate the region to contemporary art trends, and encourage a continuous dialogue between artists and community. The gallery supports, encourages, and funds the creation and installation of projects by emergent and established visual and media artists, and is especially committed to creating opportunities for artists and groups traditionally underrepresented in cultural spaces. CEPA is located in downtown Buffalo's historic Market Arcade Complex and is free and open to the public seven days a week. Images are available by request.

[↑ Contents](#)

151. **Vernon Frazer**

Please help if you can. Re: Thoma Chapins' 50th b'day - fri. 3/9

Wed 7 Mar 2007

Thomas Chapin was a brilliant jazz saxophonist and flutist, who died 9 years ago of leukemia. During the last year of his life, his health prevented him from making major concerts (e.g., the Monterey Jazz Festival) that would have made him a star.

If any of you can forward this to others who can help, such as jazz DJs who could dedicate part of their shows to playing Chapin's music, I would greatly appreciate it. He was one of the very best sax saxophonists of the 1980s and 1990s, and one of the freshest musical voices of his time.

His web site, scheduled to open Friday, March 9, is www.thomaschapin.com <<http://www.thomaschapin.com/>> .

Thank you.

Vernon

From: teresita castillo [mailto:]
Sent: Wednesday, March 07, 2007 4:26 PM
To: terri castillo
Subject: help! coming email announcement on thomas' 50th b'day - fri. 3/9
Hi Friends:

I just wanted to alert you to a "grassroots" email announcement that will come tomorrow (or Fri. 3/9, morning) asking people to remember Thomas Chapin on the anniversary of his 50th birthday, this Fri., March 9.

I am working feverishly now to draft an announcement linking it to our website which will launch on Friday as well. Just asking people to remember Thomas, each in their own way, and go to the site and take a look, etc.

I'm hoping that you will be able to forward this email announcement out to your personal list of appropriate friends, fans, interested parties so that others can know about this date and the website launch.

Thanks for your attention and care!

Watch for the email to arrive afternoon of tomorrow, Thurs. March 8.

All the Best and much gratitude!

Terri

We won't tell. Get more on shows
<http://us.rd.yahoo.com/evt=49980/*http://tv.yahoo.com/collections/265%0d%0a%0a>
you hate to love
(and love to hate): Yahoo!
<http://us.rd.yahoo.com/evt=49980/*http://tv.yahoo.com/collections/265%0d%0a%0a>
TV's Guilty Pleasures list.

[↑ Contents](#)

152. **Brigitte Byrd**
Re: FC2's send-off for R. M. Berry
Wed 7 Mar 2007

I must say that this Ralph get up is just too funny. It's so out of character. . . .
Great homage. Brigitte

Halvard Johnson <[REDACTED]> wrote:

Every good publisher deserves a send-off like
this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson

=====

[REDACTED]
[REDACTED]

<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

Brigitte Byrd

<http://a-s.clayton.edu/bbyrd/Homepage.htm>

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

[↑ Contents](#)

153. **tyrone williams**

Re: advance notice

Wed 7 Mar 2007

Fantastic Aldon-can't wait.

tyrone

-----Original Message-----

>From: Aldon Nielsen <[REDACTED]>

>Sent: Mar 7, 2007 3:26 PM

>To: [REDACTED]

>Subject: advance notice

>

>>I just sent off to the University of Michigan Press the final edit

>>of Lorenzo Thomas's posthumous volume WORDS AND MUSIC AND THE
BLACK

>>INTELLECTUAL TRADITION -- Anybody who has ever heard Lorenzo talk

>>about music will love this book. -- Includes personal chats with

>>Juke Boy Bonnor and the guys who started Sonny Boy Williamson's KING

[illegible]

[↑ Contents](#)

154. **Fulcrum Annual**

Mazer & Sturgeon read at the Democracy Center, Weds. 3/14 7:30 PM

Wed 7 Mar 2007

The GROLIER POETRY BOOK SHOP

presents

Ben Mazer

&

Stephen Sturgeon

reading new poems

introduced by Benjamin Paloff, poetry editor, Boston Review

and with a signing for Ben Mazer's new collection JOHANNA POEMS (NY, Cy Gist Press)

WEDNESDAY, MARCH 14

7:30 PM

The DEMOCRACY CENTER, 45 MT AUBURN ST
HARVARD SQUARE

FREE ADMISSION

Ben Mazer's poems have appeared in many international periodicals, including Verse, Agenda, Harvard Review, Fulcrum and Jacket. Johanna Poems (New York: Cy Gist Press) is his second collection. He is also the editor of Landis Everson's Everything Preserved: Poems 1955-2005 (Graywolf Press), and a contributing editor to Fulcrum.

Stephen Sturgeon's poems have appeared in Fulcrum, Harvard Review, Jacket and Agenda. He is Associate Editor of Fulcrum, and has recently completed a critical edition of Wyndham Lewis's first novel, Tarr.

AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

155. **cralan kelder**

New from Longhouse ~ Spring 2007 and Origin magazine Sixth Series forthcoming

Wed 7 Mar 2007

Here's a notification about some beautiful new publications, and a tribute to Cid Corman; continuing his legacy / work with Origin magazine

New from Longhouse Spring 2007 ~ An Update of Recent Publications

Lars Amund Vaage

Miyazawa Kenji ~ translated by Kenji Okuhira & Gerald Hausman

Robert Sund

Kent Johnson

Tsering Wangmo Dhompa

Mike O' Connor ~ Five Poems of the Hermit-Sage Tradition, T'ang Dynasty

George Evans

Laurie Clark

Cid Corman

Now online ~ Please visit

<http://www.LonghousePoetry.com/longhouse2007.html>

Forthcoming : March 12 Origin Sixh Series (issues 1-4) edited by Bob Arnold & published from Longhouse. A celebratory issue in the memory of Cid Corman. A PDF file of Issue One to download with over 250 pages of poetry, prose, essays, art and photography. Issues 2, 3 and 4 have all been gathered and will be released over the spring months of 2007.

<http://www.longhousepoetry.com/forthcoming.html>

[↑ Contents](#)

156. **Catherine Daly**

Re: AWP?

Wed 7 Mar 2007

There are many, many conferences aside from AWP. There are also many festivals, although these tend to be focussed on : digital writing, performance poetry, film, etc.; t'would be nice to have a large innovative writing festival / conference.

AWP's flaws are, as Kasey notes in his blog, its strengths in some sense (tho I would say -- perhaps ones an "alt AWP" wouldn't solve). It IS the "associated writing programs" after all, and until relatively recently there was no real presence of innovative writing at AWP or in mainline writing programs. So, I find the recent embrace of AWP, which is really a second or third tier organization in my view, by innovative writers, and then the subsequent retreat to more focussed gatherings -- many long in existence -- somewhat puzzling. Let's have a midwestern MLA! Something for modernism! Something for American writing! Oh we already have those.

The primary issue here is writing programs, and what are they good for, what kind of market are they, and what kind of market do they serve; it is good that the book fair is more interesting than the panels, because isn't the coursework in the programs secondary to the writing?

[A corollary is probably that academic conferences, including AWP, the MLA, etc. charge their presenters; that's a problem. There are a lot of other huge problems, such as there's no fundraising for this thing: where are the free hotspots brought to you by HP, who would like to power your computer center? where's the free coffee brought to you by countless coffee shop chains that want to have reading series in them? Oh, we're academics, we can't fundraise,

we can only invite textbook companies to come try to sell writers their comp textbooks. We can only view you as the market for us, not vice versa.]

--

All best,
Catherine Daly



[↑ Contents](#)

157. **Aaren Yandrich**
A Reading Against War

Wed 7 Mar 2007

THE BOMB WILL KEEP US TOGETHER: a protest against war and extraordinary rendition; featuring readings, speeches, multimedia performances, video installations, and chat.

Heritage Room, 3rd Floor Shiver, Miami University

Thursday, 8 March 2007 from 7:30-9:30pm

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

158. **Jim Andrews**
Videogames and Art

Wed 7 Mar 2007

'Videogames and Art' is a collection of essays edited by Grethe Mitchell and Andy Clarke. The book is published by the University of Chicago Press.
<http://www.press.uchicago.edu/cgi-bin/hfs.cgi/00/226001.ctl>

CONTENTS

- Introduction by Grethe Mitchell and Andy Clarke
 - "From Appropriation to Approximation" by Axel Stockburger
 - "Meltdown" by Rebecca Cannon
 - "Videogames as Literary Devices" by Jim Andrews.
- Looks at degrees of subordination of videogame to art in art/games by Regina Célia Pinto, Natalie Bookchin, Neil Hennessey, and Jim Andrews.

- "High-Performance Play: The Making of Machinima" by Henry Lowood
- "Cracking the Maze Curator's Note" by Anne-Marie Schleiner
- "An Interview with Brody Condon" by Andy Clarke
- "In Conversation Fall 2003: An Interview with Joseph DeLappe" by Jon Winet
- "The Idea of Doing Nothing: An Interview with Tobias Bernstrup" by Francis Hunger
- "The Isometric Museum: The SimGallery Online Project" (interview with K Isbister and R Straus) by J Pinckard
- "The Evolution of a GBA Artist" by Paul Catanese
- "From Fictional Videogame Stills to Time Travelling with Rosalind Brodsky 1991-2005" by Suzanne Treister
- "Virtual Retrofit (or What Makes Computer Gaming so Damn Racy?)" (an essay on Hillary Mushkin and S. E. Barnet) by M. A. Greenstein
- "Perspective Engines: An Interview with JODI" by Francis Hunger
- "Independent Game Development: Two Views from Australia" (an interview with Julian Oliver and Kipper) by Melanie Swalwell
- "Medieval Unreality: Initiating an Artistic Discourse on Albania's Blood Feud by Editing a First-Person Shooter Game" by Nina Czegledy and Maia Engeli
- "Should Videogames be Viewed as Art?" by Brett Martin
- "Some Notes on Aesthetics in Japanese Videogames" by William Huber
- "The Computer as a Dollhouse (excerpts)" by Tobey Crockett
- "Networking Power: Videogame Structure from Concept Art" by Laurie Taylor
- "Fan-Art as a Function of Agency in Oddworld Fan-Culture" by Gareth Schott and Andrew Burn
- "Will Computer Games Ever be a Legitimate Art Form?" by Ernest W. Adams

[↑ Contents](#)

159. **Marcus Bales**

Re: Outsider Art

Wed 7 Mar 2007

On 7 Mar 2007 at 13:24, Mark Weiss wrote:

- > As a dealer and collector I picked up a number of
- > paintings by a guy who was selling them in the
- > back of his booth at a tag sale. Mainly what he

> sold was old tools. An outsider for sure. But if
> I mount an exhibition of his paintings is he still an outsider?
Put them in my show and let's find out.

Marcus

[↑ Contents](#)

160. **Desmond Swords**

Love Poetry Hate Racism - 22 April - Global events

Wed 7 Mar 2007

The poetry group, Belfast Poets, have organised a

Love Poetry Hate Racism International Show

Crescent Arts Centre

Belfast,

20th April 8pm.

This one idea from a Belfast poet has now mushroomed and gone global, with the following places in the Northern and Southern hemispheres hosting a Love Poetry Hate Racism event, over the weekend of 20-22 April.

England - Hebden Bridge, Cleveland, Manchester, Newcastle

France - Paris

Ireland - Derry, Dublin, Galway, Limerick,

Wales - Abergavenny

Scotland - Glasgow

Australia - Brisbane, Melbourne, Perth

This has come about as a direct result of the net and all details can be accessed [here](#)

<http://www.myspace.com/lovepoetryhateracism>

How about an American event? Anyone so minded can set up their own, so feel free to do so and hook up at the above site.

~

<http://irishpoetry.blogspot.com/> - Read the latest blather

<http://www.myspace.com/dublinpoet> - streamed recordings of poetry and song, from Dublin.

[↑ Contents](#)

161. **David Baratier**

Re: performance poetry

Thu 8 Mar 2007

Unless your recommended poets are backchanneled to me
I have no reasonable way to copy and paste
from the once a day enormous digest posting that is sent to me
into another e-mail

I was not really interested in a front channel discussion per se
I am too knee deep in this and busy garnering spectacular reviews
for a new title of ours by Rachel M. Simon
but I could send a collection of the results to the list
if that is what some people would like.

I am really looking for regional poets
and ones who do not fit the traditional mode of "spoken word"
Christian Bok and John M. Bennett would be two excellent experimentalist
examples

since I may not be able to respond individually
thanks in advance for all the suggestions

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

162. **Alexander Dickow**

baraka (location of article, etc)

Thu 8 Mar 2007

I'm so embarrassed by my angry outburst that I
hesitate to indicate where the article can be found,
but I will: as David-Baptiste Chirot indicated, it's
in a recent issue of the St. Mark's Poetry Project
newsletter, edited by the witty marxist Brendan Lorber
of Lungfull! fame. And with that, I will cease
shooting my mouth off, although I must say that I just
love those "guns that merely
expel a little white flag that reads "Bang!""

Wish I had one of those.
Aren't they better than the real ones?
Am inclined to agree with David that it's a bit silly
in the poetry world to talk about what's "in" and
what's "out". We might know something of it in 70 yrs,
but for the moment, I'd say it could be pretty neat to
see what Marcus can come up with for us, no?
Once again, many apologies for my misplaced vitriol,
Amicalement,
Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

163. **Gabrielle Welford**
Obama, Israel and Palestine

Thu 8 Mar 2007

----- Forwarded message -----

Date: Mon, 05 Mar 2007 15:56:43 -0800 (PST)

From: patricia blair <[REDACTED]>

MARKING OBAMA OFF THE PRESIDENTIAL CANDIDATES LIST. ENOUGH
OF UNINFORMED PEOPLE IN THE WHITE HOUSE!

From: Fred Bush

As I noted in yesterday's message, last Friday Democratic presidential candidate Barack Obama gave a speech to the American Israel Public Affairs Committee (AIPAC) in Chicago. For anyone who is at all familiar with what is actually happening on the ground in the Occupied Palestinian Territories, the speech was so pro-Israel and so out of touch with the reality that it would turn your stomach.

As Ali Abunimah noted in a review of the speech (for which go to this link: <http://electronicintifada.net/v2/article6619.shtml>), "Obama offered not a single word of criticism of Israel, of its relentless settlement and wall construction, of the closures that make life unlivable for millions of Palestinians." Abunimah goes on to note that there was not the slightest inkling in the whole speech that Obama knew anything about, . . . the hundreds of thousands of people in Gaza who live in the dark, or the patients who cannot get dialysis, because of what Israeli human rights group B'Tselem termed "one cold, calculated decision, made by Israel's prime minister, defense minister, and IDF chief of staff" last

summer to bomb the only power plant in Gaza," a decision that "had nothing to do with the attempts to achieve [the] release [of a captured soldier] nor any other military need."

But, Abunimah goes on to note,

Obama was not entirely insensitive to ordinary lives. He recalled a January 2006 visit to the Israeli town of Kiryat Shmona that resembled an ordinary American suburb where he could imagine the sounds of Israeli children at "joyful play just like my own daughters."

Why does Obama's speech turn my stomach?

While this is the reality for Israeli children, here is the reality for Palestinians:

Aid sanctions threaten West Bank health

By Amy Teibel, Associated Press, 4 March 2007

YATA, West Bank - One slip, and Issa Abu Shakr's 5-year-old nephew plunged into the fetid stream of sewage that flows outside the family's West Bank home. The contact with the filthy water required multiple blood transfusions and a 10-day hospital stay, Abu Shakr says.

A few miles away, Maisoun Seidat picked up a blue bucket for one of her three daily trips to a communal cistern. People shouldn't have to fret about something as elemental as water, Seidat says, but in the parched West Bank, it's a constant worry.

These are the human face of the toll exacted by U.S. sanctions following the rise to power of the militant Islamic Hamas group. U.S. projects were to have dried up the toxic flow that threatens the Abu Shakrs and bring more water to the Seidats. But the money has disappeared into the morass of Mideast politics.

Projects meant to make sweeping changes in the Palestinians' quality of life -- like the sewage treatment plant that was to have been built near Issa Abu Shakr's home in Yata village near Hebron -- have been put on hold. Meanwhile, the Abu Shakr family complains of asthma, burning throats and colds. The trunks of olive trees near their home are blackened by the squalid flow. "The fact that they stopped the project is a disaster," Abu Shakr says.

Palestinians had hoped a power-sharing deal between Hamas and the moderate Palestinian president, Mahmoud Abbas, would revive the aid, and a \$250 million package of waste and wastewater programs the U.S. had planned for the West Bank and Gaza Strip. But U.S. Secretary of State Condoleezza Rice indicated in a recent visit to the region that this won't happen unless Hamas moderates its refusal to recognize Israel's existence.

Other major donors have continued their smaller-scale infrastructure projects. But it is the U.S. the Palestinians depend on for water and sewage treatment, says Naim El-Mani, senior technical adviser at the Palestinian Water Authority.

More than 80 percent of communities in the West Bank aren't hooked up to a sewer network, and much of their waste ends up in riverbeds, some of it running into Israel, water experts said. The suspension of the wastewater project "is like a time bomb," he said.

The U.S. poured \$468 million into the Palestinian territories in 2006 -- the year Hamas rose to power -- compared with \$400 million approved the previous year. But Howard Sumka, director for the West Bank and Gaza operations of the U.S. Agency for International Development, said his agency's mission has shifted toward "health care, food assistance and education" -- the things most threatened by the international aid boycott.

A sign outside a new water reservoir in Seidat's village of Bani Naim in the rocky hills near Hebron marks a USAID project designed to increase the hourly flow to the area by more than 260,000 gallons.

But the reservoir is empty, as are two others built for the project. Dozens of enormous concrete pipes that were to carry water from the reservoir to the surrounding area are stacked by the road, and the only workers present are guards keeping away thieves.

Of the West Bank's 2.4 million people, about 120,000 living in small communities do not have piped water, and those who do receive it only once every 10 days on average, says Ihab Barghouti, economic adviser to the Palestinian Water Authority. So West Bankers rely heavily on purchased water -- sometimes from untreated springs and wells -- and rainwater collected in cisterns, Barghouti says.

Average daily water consumption, for drinking and bathing, is still only 8 to 10 gallons a day, about one-third the World Health Organization's recommended minimum, and some people shower monthly, El-Mani said.

"Sometimes, before I go to sleep, I think, what shall I do in the morning in order to have water," said Seidat, a 29-year-old schoolteacher and mother of three. "Am I going to have water in the morning or not? What shall I do? Where do I have to go? These are big questions in my mind." Water consumes about one-fourth of her family's monthly income of less than \$600, she says. In the past seven months, she has received just \$700 of the \$4,000 owed to her because international sanctions leave the Hamas government unable to pay full salaries.

The U.S. government is penalizing the Palestinian people for exercising their democratic right to vote, says Seidat's brother-in-law, Ahmed Seidat. "They talk about choice, but punish our people," he fumed.

In Gaza, the revised U.S. aid policy means nearly 3,000 illegally drilled wells are depleting Gaza's Coastal Aquifer and letting in seawater, Barghouti says.

At a municipal water distribution center in the southern town of Khan Younis, children fill bottles while adults fill 260-gallon storage tanks on donkey-drawn wagons. Sometimes the donkeys drink from the same source.

To save the aquifer, USAID was going to build a desalination plant and a pipeline to deliver the water to Gaza, but those plans were suspended after three U.S. government contractors were killed by unidentified assailants in October 2003. Moves to resuscitate the project were cut short after Hamas' rise.

"USAID was doing big projects that no other donor could do," said El-Mani.

Maria doesn't know she'll never walk

By Lilach Shoval, Ynet News, March 2007

(Ynet News is the internet news site of the major Israeli daily Yediot Achronot)

The London Times reported on Sunday that it had collected almost \$10,000 in readers' donations for Maria Aman, a six-year-old Palestinian girl who was seriously wounded in a targeted killing in Gaza some ten months ago. Aman's mother, grandmother, brother and uncle were all killed in the attack while she was left paralyzed from the neck down and will have to be ventilated for the rest of her life.

After her injury Maria was transferred to the Tel Hashomer hospital in central Israel and from there to the Alin children's rehabilitation facility in Jerusalem. Initially her father, Hamdi, was barred from visiting her as he did not have an entrance visa from Gaza but due to public pressure he was granted entry and since then hasn't left his daughter's side. He sleeps on a mattress beside her bed, clothes her, feeds her, combs her hair and takes her for walks.

"I haven't told her that her condition will never change yet. I'd rather she think it's only temporary so that she'll be happy and won't get depressed. Her brain is the only thing that works and the situation is very difficult for her," Hamdi told Ynet. "In the meantime she's learning with a computer, she goes swimming in a special pool in the hospital and she's taken good care of here."

After ten months of rehabilitation Maria is being allowed to leave the hospital and move in with her father, though she will have to remain close to the medical facility in Jerusalem since it's the only one in the country which

specializes in cases like hers. In the meantime she remains in the hospital until the ministry of defense locates housing suitable for her needs and also purchases the expensive medical equipment she will need. The special wheelchair alone costs some \$12,000 and her family continues to live off state stipends and donations. Maria and her father are not Israeli citizens and are in the country on visas.

For several long months Hamdi did not receive the compensation money from Israel and only media pressure eventually helped him. Hamdi was also given a room in the hospital motel.

Hamdi: We want an Arab environment The ministry of defense has offered Hamdi a home in kibbutz Ramat Rachel near Jerusalem, close to the treatment center, but Hamdi says the offer is irrelevant.

"What will I do in a kibbutz," asks Hamdi, "from one prison they want to send us to another prison. Maria and I are Arabs, we need to live in an Arab environment. The best solution for us would be Beit Tzafafa, since it is both close to the hospital and the school I want to enroll Maria in. The problem is that the ministry of defense has yet to find us a home there."

Following the media exposure Hamdi and Maria garnered many citizens have come to the Alin hospital to offer aid. Some donate money, others bring food or clothes. "It warms my heart," says Hamdi, "I can't work when my girl is like this. I will never stop trying to help her condition. As soon as I can and have enough money, I will check with doctors abroad if there is anything that can be done."

Hamdi maintains a close relationship with his family in Gaza, including his three-year-old son who he left there. The family also sometimes comes to visit him and Maria. "I will never leave her. All my life I will buy things for her, cook for her and feed her," promises Hamdi.

(5) Wounded teen speaks about friend's killing at Gaza fence By B'Tselem, The Israeli Information Center for Human Rights in the Occupied Territories, 3 March 2007

'Abd a-Ra'uf Feisal Hussein al-'Adini, 16, is a high school student and a resident of Deir el-Balah, in the Gaza Strip. His testimony was given to Muhammad Sabah at the witness's home on 25 January 2007.

I live with my father, grandmother, and aunt in a two-room shack with a tin roof. I am in the tenth grade at the government school in Deir el-Balah. My father is ill and is unemployed. My aunt, who works at a vegetable store, supports us. She works ten days a month and makes less than 600 shekels. The welfare ministry gives us 100 shekels every two months, and once a month we

get 50 kilograms of flour, four kilograms of rice, and one liter of cooking oil. We have to make do with this. We don't have money and I don't receive an allowance when I go to school. I try to eat breakfast at home before going to school, because I can't buy food like other students do. Once a week, I get a shekel or two for myself. I have to walk to school, a distance of around 1.5 kilometers, because I don't have money to pay for transportation. It would be easier if I had a bicycle.

The financial situation of my best friends at school - Mahran Zakaria Abu Nseir and 'Imad Abu Sheikhah- is better than mine, but not by much. We spend time together in school and out, and we meet during recesses.

Two days ago [23 January], the last day of school semester, I went to school and took an exam in mathematics. Then, around nine o'clock, I met my two friends. We sat together for about fifteen minutes. Mahran suggested that we quit school and look for work in Israel , anything other than this life of hardship in the Gaza Strip. Mahran's father is a government clerk, and he lives off advances that he gets on his salary, which is not currently being paid. 'Imad's father is a merchant, and is in relatively good financial shape. 'Imad and I agreed to the idea of working in Israel ; in any case the situation there is better than it is here.

We agreed to meet at ten at night in the center of town. Mahran arrived at my house by bicycle before ten. We both got on his bike and drove to the meeting place. We left the bicycle with a friend of Mahran's. We started on our way, walking east, to the Israeli border. We got there at 11:30 at night. When we got to about fifty meters from the border, we hid behind some trees. We watched the border for about an hour. We saw an Israeli army jeep and waited for it to go away. We didn't see it anymore and thought it had left. Later it turned out that it had simply turned off its lights.

We moved closer to the border fence. We didn't have any tools to cut the barbed wire. We thought we would have to climb over it. We crawled on our stomachs until we got to the barbed wire and then quickly stood up. Unfortunately, there was an opening, and this encouraged us to enter. Mahran died because of this.

We moved closer to the opening and then gunfire erupted. My friend, whom I loved, Mahran Abu Nesayer, was hit in the stomach. I heard him cry out and recite the martyr's prayer. Then they fired flares into the air. I looked at Mahran and saw he was bleeding from the stomach. His shirt was torn in the area of the wound. The three of us laid there and the shooting continued. Mahran died five minutes after he was hit. Five minutes later, I was hit on the right side of my buttocks, because I was laying on my stomach. When I was hit, I called quietly to 'Imad and asked him if he had been hit. He said that he had

been hit in the shoulder. He was about half a meter from me. I had hugged Mahran's body after he died, so he was right next to me. I cried when I hugged him, and asked him to wake up, but he was already dead.

After four or five minutes, the shooting stopped, and one of the soldiers said something in Hebrew, but we didn't understand a word. We said, in a loud voice, "Help us, we are bleeding and we are not armed, we only want to work in Israel . We don't want to carry out attacks." Immediately, the soldiers again started shooting. We were totally exposed. We had no place to hide, and lots of flares had been shot into the air. We laid there bleeding. The shooting continued for about twenty minutes.

Then one of the soldiers spoke to us in Arabic: "Come through the [hole in the] barbed wire, with your hands up." 'Imad and I stood up and didn't see anyone. We crossed the barbed wire and then saw about twenty soldiers around twenty meters away. They were on the other side of the electric fence, and their weapons were aimed at us. They ordered us to undress. We undressed to our underwear. They ordered us to remove that as well. We stood there completely naked. We were shaking from fear and from the cold of 12:30 in the morning in the middle of winter. We stood there for about five minutes, and then they ordered us to get dressed. It was hard to undress and dress because of the wounds we had sustained and because of the bleeding.

They told us to come toward them and climb the electronic fence. 'Imad tried but couldn't do it because his shoulder hurt so much. I helped him climb the barbed wire, which was about three meters high. I, too, could barely climb over the barbed wire. They ordered us to sit down on the ground and put our head between our legs. We stayed like that for less than five minutes. They ordered us to start walking, and they followed with their rifles aimed at us. We walked east about fifty meters. Then they treated our wounds for about ten minutes. One of the soldiers gave me first-aid. He was wearing a green uniform and had a flashlight on his head. Another soldier treated 'Imad. They took the two of us to an army jeep and blindfolded us. The jeep drove off and about half an hour later, we got to an Israeli army outpost, where they removed the blindfold. Some of the soldiers filmed us, as if we were some wonder. They took 'Imad away. I later learned that they took him to a hospital in Israel . They didn't take me to hospital and didn't treat me completely, although my wound hurt a lot. They put me in a room.

At 6:00 in the morning, an Israeli in civilian clothes came into the room He was apparently from Israeli Intelligence. He spoke with me in Arabic and asked me how old I was and what my name was. I told him. He asked: "Why do you want to come to Israel ?" I told him I wanted to work in Israel. He offered me money but I refused because I was sure he wanted me to work with Israeli

Intelligence. He offered me money again, and again I refused. Later, they moved me to a room with a bed and thin blanket. I was alone in the room. At 9:00 A.M., 'Imad arrived. At around 2:00 P.M., a group of soldiers came. They ordered us to get ready to go back to Gaza . They blindfolded us and put us in an army jeep. The jeep took us to a gate at the border in the area of al-Maghazi. We crossed through the gate, and the residents of al-Maghazi called an ambulance for us. The ambulance came and took us to Shohada al-Aqsa Hospital , in Deir el-Balah. The doctors examined and X-rayed us. Palestinian

Police officers came and asked us to tell them what happened. When we were discharged, we went to the police station in Deir el-Balah and told them our story.

Now I am at home, and the days pass. But I feel as if I am still living what happened.

[↑ Contents](#)

164. **Ann Bogle**

Re: AWP?

Thu 8 Mar 2007

In a message dated 3/7/2007 6:57:45 P.M. Central Standard Time, [REDACTED] writes:

The primary issue here is writing programs, and what are they good for, what kind of market are they, and what kind of market do they serve; it is good that the book fair is more interesting than the panels, because isn't the coursework in the programs secondary to the writing?

The bookfair was fully enjoyable, but to take it in -- it seemed vast -- I had to plan to spend two hours per day of the conference slowly walking aisles. The panels I attended were good as well. I had intended to pick panels just by topic, but when I realized that many of them were poetry readings, I started to pick by poets on the panel. It is as interesting to realize what the panelists avoid mentioning -- esp. during war-time when afterall we all have to file through security at airports and feel like suspects if carrying shampoo -- still, a tiny few of the panelists tried to bring things like that up, and those who did risked saying things that might come out to the audience sounding like bent nails: people don't want to hear about it, about citizenship. A tiny group attended the Pen America session on writers in prison and book-banning here, on censorship and self-censorship, though the session was held in one of the ballrooms to accommodate a large crowd. Translation was an outnumbered subject. I felt proud to have attended U of Houston, when I listened to the panel on international writers on writing, given by Ed Hirsh, Adam Zagajewski, and Eavan Boland. Hirsh eloquently addressed the current war -- the only

panelist I heard who did -- and the others addressed issues such as exile in their countries of Poland, Ireland, and Mexico. One journal, Meena, publishes in Arabic and English. The conversation with that publisher was better than all the rest -- it was the only journal like it I saw. He described a poetry festival he had attended in Nicaragua. Five Americans were invited there. That festival was set up like a flower or farmer's market with music and dance and food. The poets were warmly welcomed from the many countries by a poetry audience, perhaps not comprised only of poets, as poetry audiences tend to be here. I fell in love with the prose-poem journal, Sentence, edited by Brian Clements and was so glad to get a copy.

It is so hard to find poetry in paperback -- even at bookstores -- then to take in the huge fair at the AWP takes patience. It is as if the poets and publishers hide it from you then spring it on you all at once. I have long wished they could distribute their wares to wider audiences, to doctor and dentist offices, for example. I had to go to the eye doctor when I returned from the conference, and the routine American ad-filled range of magazines in the waiting room left me feeling denaturalized before my wait was over, compared to what we could find at the AWP bookfair. (I was still upset at having to stand in line to disrobe in an airport -- Pulitzer prize-winners were in that throng! -- and stash my shampoo in baggies.) Yes, it is my Lebanese psychiatrist who carries art periodicals in his waiting room -- I'll ask him how that got started.

 AOL now offers free email to everyone. Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

165. **Dan Waber**
news from vispoets.com
Thu 8 Mar 2007

After just a week of being alive at:

<http://www.vispoets.com/>

our members have posted a total of 318 images
and we've served up 1530 image views

from the Members' Gallery:

<http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1>

and the Open Images Gallery (visual poetry you are invited to remix):

<http://vispoets.com/index.php?automodule=gallery&req=sc&cat=2>

What're you waiting for? Online gallery space doesn't get any more affordable than free--or does it? Coming soon, a weekly reward for visual interestingness. Got an RSS feed that visual poets would want to read? Let me know and we'll get it added.

Want a forum devoted to something visual poetry related (altered books, mail art, typography, street art, open field, sound work)? New forums can be built easy peasy. Just ask.

Bring it on,
Dan

[↑ Contents](#)

166. **tyrone williams**

Re: baraka (location of article, etc)

Thu 8 Mar 2007

Fairly normal Baraka, I'd say--a few wild shots, contradictions, etc.--but in large part the position articulated here is fairly "mainstream." Dana Gioia, Phil Levine and Baraka would agree on a lot...

-----Original Message-----

>From: Alexander Dickow <[REDACTED]>

>Sent: Mar 8, 2007 12:43 AM

>To: [REDACTED]

>Subject: baraka (location of article, etc)

>

>I'm so embarrassed by my angry outburst that I
>hesitate to indicate where the article can be found,
>but I will: as David-Baptiste Chirot indicated, it's
>in a recent issue of the St. Mark's Poetry Project
>newsletter, edited by the witty marxist Brendan Lorber
>of Lungfull! fame. And with that, I will cease
>shooting my mouth off, although I must say that I just
>love those "guns that merely
>expel a little white flag that reads "Bang!"
>Wish I had one of those.
>Aren't they better than the real ones?
>Am inclined to agree with David that it's a bit silly
>in the poetry world to talk about what's "in" and
>what's "out". We might know something of it in 70 yrs,
>but for the moment, I'd say it could be pretty neat to
>see what Marcus can come up with for us, no?
>Once again, many apologies for my misplaced vitriol,

>Amicalement,
>Alex
>
>www.alex dickow.net/blog/
>
> les mots! ah quel dÃ©sert Ã la fin
> merveilleux. -- Henri Droguet

Tyrone Williams

[↑ Contents](#)

167. **Cynie Cory**

Re: FC2's send-off for R. M. Berry

Thu 8 Mar 2007

We love you, Ralph. Gray matter forever! Oh, and Gertrude Stein.

Your fan, Cynie

Brigitte Byrd <[REDACTED]> wrote: I must say that this Ralph get up is just too funny. It's so out of character. . . . Great homage. Brigitte

Halvard Johnson wrote:

Every good publisher deserves a send-off like this one for R. M. Berry of Fiction Collective 2.

http://www.youtube.com/watch?v=SdOaW_WznA0

Hal

"Please stand clear of the closing doors."

Halvard Johnson

=====

[REDACTED]
[REDACTED]

<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

Brigitte Byrd

<http://a-s.clayton.edu/bbyrd/Homepage.htm>

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

Don't be flakey. Get Yahoo! Mail for Mobile and
always stay connected to friends.

[↑ Contents](#)

168. **David Baratier**
poets who perform

Thu 8 Mar 2007

calling it performance poetry or spoken word creates a problem
and many have asked for clarity
this is not about categories, this is about poetry performers who have not been
represented in american media in a large context

Bok and Bennett are examples of experimentalists who are very successful as
performers. Ken Waldman is an Alaskan fiddler who "tells" poems with bow in
hand Joy Harjo works well with music also. I am not sure what category Jeff
Mc Daniels would fall in or myself or Sean Dougherty or so on.

I am looking for excellent performers, world class, the genre of poetry is
irrelevant. Hope that helps

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

169. **Catherine Daly**
wsj

Thu 8 Mar 2007

From the Wall Street Journal.

Scarcity of Ads Endangers

Newspapers' Book Sections

By JEFFREY A. TRACHTENBERG

March 6, 2007; Page B1

Sometime this spring, the Los Angeles Times is expected to announce that it is
folding its highly esteemed Sunday book review into a new section that will
combine books with opinion pieces. That would reduce to five the number of
separate book-review sections in major metropolitan newspapers still published

nationwide, down from an estimated 10 to 12 a decade ago. The reason: not enough ads.

Book publishers in recent years have moved away from buying ads in standalone book-review sections in favor of paying to stack mounds of books in the front of chain bookstores. Some small literary publications, such as the New York Review of Books, are showing growth, but the book review as a separate section is endangered not only at the Los Angeles Times but at other major newspapers like the Washington Post, Chicago Tribune, San Francisco Chronicle and San Diego Union-Tribune.

The New York Times Book Review is an exception. "In 2006, our [ad] revenue from books was up almost 10%," says Todd Haskell, vice president, business development, for the Times. (The figure refers to the book-review section plus the paper as a whole.)

"Our book review is a vibrant part of the Sunday newspaper and will continue to be," says Mr. Haskell. "We aren't backing off an inch."

In an era of targeted marketing, publishers say the best time to reach readers is when they are in the stores with money in their pockets looking to make an immediate purchase. But with a sea of titles in the stores -- the average 25,000-square-foot store in the Barnes & Noble Inc. chain now stocks between 125,000 and 150,000 titles -- the only way for publishers to stand out is to pay for real estate in the front and pile those books up high.

"You want to see your books in prominent places," says Tom Perry, associate publisher of Bertelsmann AG's Random House Publishing Group. "Such co-op advertising is where marketing dollars are going that might otherwise have been spent on advertising." However, Mr. Perry notes that Random House on occasion advertises in the New York Times Book Review when it is searching for what he described as a "traditional book buyer."

One publisher says that chain bookstores can charge \$1 or more per book to stack titles in desirable locations, such as on a table at the entrance or in a display featuring new nonfiction titles.

Even those who say they still support book-section advertising say it's only effective as part of a larger marketing effort. Michael Pietsch, publisher of Lagardère SCA's Little, Brown imprint, says advertising in book reviews can help drive sales if the author is well-known and if it's done in conjunction with online campaigns.

Readers in San Francisco have shown themselves responsive to new writers, Mr. Pietsch says. As a result Little, Brown often sends them there and supports their visits with ads in the San Francisco Chronicle, a property of Hearst Corp.

"We can see the effectiveness of advertising when we do it in conjunction with other promotions," he says.

New York publishing houses have always cried poverty when it comes to advertising. Every book requires a different ad, as in the movie business, but the publishers don't have the studios' deep pockets. And unlike other advertisers, publishers can't do brand-building: No one buys a book because it comes from Random House or Simon & Schuster.

As the ads dry up, some of the remaining book sections fight for survival. "You constantly have to justify your existence," says Oscar Villalon, who edits the book section at the San Francisco Chronicle. "Why? We don't bring in ads."

"We rarely get ads from publishers -- and I would not shy away from the use of the word rare," says Arthur Salm, books editor for the San Diego Union-Tribune, which is owned by Copley Press Inc.

At Washington Post Co., Jabari Asim, deputy editor of Book World, the Post's weekly book-review section, says, "Overall, it's pretty bad. It's very frustrating."

In California, Messrs. Salm and Villalon both say their cause won't be helped by the Los Angeles Times's plan. The thinking is to introduce a tabloid format that combines the weekly book-review section with Current, an opinion section that runs on Sunday.

The 12-page section, to be introduced on April 14, will appear with the thinner Saturday paper, which will make it not only stand out more but also save money on printing costs because circulation is lower that day than on Sunday. Word of the Times's plans for the book review was first reported on the Web site LAObserved.com.

The Los Angeles Times is undergoing budget pressures as its parent, Tribune Co., struggles with restive shareholders demanding a sale. And at Tribune's hometown flagship, the Chicago Tribune book section had no publishing ads at all in its 12-page book-review section Feb. 25 but still is intact.

"A book-review section is a small but important symbol of the support of literacy," says Jim Warren, the Tribune's managing editor/features.

It vexes Mr. Warren that many New York-based publishers prefer to advertise in the New York Times Book Review, while ignoring regional reading communities.

"The last industry in America to go to for any wisdom about marketing is book publishing," he says. "To say there wouldn't be a benefit to advertising in one of the last standalone sections in a vibrant bookselling city is an absurdity too gross to be insisted upon."

The shift away from traditional advertising hasn't helped the industry sell more books. Bookstore sales in 2006 dropped 2.9% to \$16.1 billion from \$16.6 billion in 2005, according to preliminary estimates from the U.S. Census Bureau. Total retail sales during the same period rose 5.8% to \$3.9 trillion.

Most newly published books don't get any consumer advertising at all. Instead, publishers employ publicists to spread the word to readers through interviews, reviews and book signings. Increasingly, publishers are also using independent bloggers to convey news of new titles, which helps to pinpoint specific interest groups.

The New York Review of Books, owned by Nyrev Inc., and Bookforum both saw their sales increase in 2006. "We tend to publish reviews of books that might not otherwise get reviewed, so when publishers have the right title, they advertise here," says Danielle McConnell, executive publisher of Bookforum, a unit of Artforum International Magazine Inc. In addition to ads from some traditional New York publishers, the magazine is also supported by academic presses and art-book houses.

Carlin Romano, the literary critic at Philadelphia Media Holdings LLC's Philadelphia Inquirer, says that part of the problem is that newspapers often don't have a sales person who understands the intricacies of the book business. Even when publishers have money, he says, they go the New York Times Book Review or the New Yorker, both of which are national.

Some publishers do feel remorse -- and concern. It's hard to generate word-of-mouth if readers don't see reviews.

"Over the years, I've argued that regardless of whether we think an ad is selling a book, maybe we should help preserve some review space," says Mr. Perry of Random House. Despite this, Mr. Perry says that Random House prefers to advertise when a book is already a best seller and the publisher has something new to say about it.

The Inquirer, which had a 16-page section in the early 1980s, folded its review into another section in 2001. Frank Wilson, the paper's book-review editor, says that he has proposed that the paper restore its standalone section.

"I think it's time to relaunch," Mr. Wilson says. "I don't understand why newspapers, when they want to cut space, they immediately think of depriving people who like to read."

Mr. Wilson says his plan calls for using new technology to franchise such a section to other papers nationwide that could add reviews for local authors. "I think it will enhance revenue if we can hit 30 cities," he says.

--Sarah Ellison contributed to this article.

Write to Jeffrey A. Trachtenberg at [REDACTED]

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

170. **Catherine Daly**

Re: AWP?

Thu 8 Mar 2007

fill out the conference survey:

<http://www.awpwriter.org/fmi/xsl/survey07/addrecord.xsl?-findany>

[↑ Contents](#)

171. **Lori Emerson**

Dj Spooky's Rhythm Science?

Thu 8 Mar 2007

Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm Science cd? Any thoughts? Right now I'm listening to the track where Vedic is mixed with Tristan Tzara...although I admire DjS, I can't help thinking that this suffers from the same thing that happens when most novels are turned into movies - Tzara loses his substantiality and I feel like I'm listening to music in a spa...It's very unlike the Susan Howe/David Tudor collaboration!

- Lori

[↑ Contents](#)

172. **Lori Emerson**

Re: Dj Spooky's Rhythm Science?

Thu 8 Mar 2007

One more thought on Rhythm Science: on the other hand, the mix of Gertrude Stein and Dj Wally/Dj Zeta seems absolutely perfect - I guess the ideal remix/cover is one that brings to the surface some particular shading of the original...here it seems to make perfect sense that Stein is some kind of foremother to the cut and paste aesthetics of the dj!

Hopefully I'm not talking to myself here,
Lori

On 3/8/07, Lori Emerson <[REDACTED]> wrote:

> Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm

> Science cd? Any thoughts? Right now I'm listening to the track where
> Vedic is mixed with Tristan Tzara...although I admire DjS, I can't
> help thinking that this suffers from the same thing that happens when
> most novels are turned into movies - Tzara loses his substantiality
> and I feel like I'm listening to music in a spa...It's very unlike the
> Susan Howe/David Tudor collaboration!
>
> - Lori
>

[↑ Contents](#)

173. **Lewis Warsh**

Barbara Henning / United Artists

Thu 8 Mar 2007

New from United Artists Books

MY AUTOBIOGRAPHY by Barbara Henning

Cover by Miranda Maher

110 pages \$14.00

ISBN: 0-935992-43-X

"In this witty, post-Oulipian take on you-are-what-you-read, Henning dispossesses, recycles, and levels out the singular lines she lifts from the likes of Bataille, Joyce or Gertrude Stein, all the way to authors of travel and cookbooks that sit on her shelves. The resulting seventy-one "sonnets" sound their orphaned music: "strangers now, but once we were lovers" with the hidden glee of the artist behind her console, sampling, spinning, shredding, and remixing. MY AUTOBIOGRAPHY is a concept, a mirror, a community: see you there!" Chris Tysh

"An autobiography fished and (un)tangled from the life of words: words on paper in the air for all of us. In the beginning was the word, and here "author" becomes a dispersed beginning entity, there all along, allowing us in to language and life as only Barbara Henning might. Where is Barbara Henning in this? She is everywhere, as it is finally her "infinite pilgrimage," undertaken with and for the benefit of all. In this wor(l)d, as she writes, and we read, "it is indeed our good fortune / to spread out in this wide / finite subject." It is assuredly our good fortune to open this book and let ourselves in." Charles Alexander

"What you write : what's for dinner : the books on your shelves : leftovers.
Barbara Henning has prepared us a great meal where the sonnets are even
better than the index." Bernadette Mayer

United Artists Books
114 W. 16th Street, 5C
New York, N.Y. 10011
www.unitedartistsbooks.com

[↑ Contents](#)

174. **Taylor Brady**
Re: Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

Lori,

I'm guessing you mean the Susan Howe/David Grubbs collaboration? Was
there somethign with Tudor that I missed?

Taylor

Lori Emerson <[REDACTED]> wrote: Hi's - I'm curious: has anyone out there
listened to Dj Spook'y Rythm Science cd? Any thoughts? Right now I'm listening
to the track where Vedic is mixed with Tristan Tzara...although I admire DjS, I
can't help thinking that this suffers from the same thing that happens when
most novels are turned into movies - Tzara loses his substantiality and I feel like
I'm listening to music in a spa...It's very unlike the Susan Howe/David Tudor
collaboration!

- Lori

[↑ Contents](#)

175. **Dan Coffey**
Re: Dj Spooky's Rhythm Science?
Thu 8 Mar 2007

You mean Susan Howe/David Grubbs, not Tudor.

Dan

On 3/8/07, Lori Emerson <[REDACTED]> wrote:
> Hi's - I'm curious: has anyone out there listened to Dj Spook'y Rythm
> Science cd? Any thoughts? Right now I'm listening to the track where
> Vedic is mixed with Tristan Tzara...although I admire DjS, I can't
> help thinking that this suffers from the same thing that happens when
> most novels are turned into movies - Tzara loses his substantiality

> and I feel like I'm listening to music in a spa...It's very unlike the
> Susan Howe/David Tudor collaboration!

>

> - Lori

>

--

<http://hyperhypo.org/blog>

<http://www.pftborder.blogspot.com>

[↑ Contents](#)

176. **Aldon Nielsen**

Re: baraka (location of article, etc)

Thu 8 Mar 2007

Thanks for the info -- Now that I see the actual piece, I'm struck by how closely it tracks with the original Alan Soldofsky kill piece in Poetry Flash of the 70s, though Alan was taking a decidedly non-Marxist tack in his attack --

You'd think we could find more interesting ways to go after things we don't like --

or that we would read them first --

At 12:43 AM 3/8/2007, you wrote:

>I'm so embarrassed by my angry outburst that I
>hesitate to indicate where the article can be found,
>but I will: as David-Baptiste Chirot indicated, it's
>in a recent issue of the St. Mark's Poetry Project
>newsletter, edited by the witty marxist Brendan Lorber
>of Lungfull! fame. And with that, I will cease
>shooting my mouth off, although I must say that I just
>love those "guns that merely
>expel a little white flag that reads "Bang!""
>Wish I had one of those.
>Aren't they better than the real ones?
>Am inclined to agree with David that it's a bit silly
>in the poetry world to talk about what's "in" and
>what's "out". We might know something of it in 70 yrs,
>but for the moment, I'd say it could be pretty neat to
>see what Marcus can come up with for us, no?
>Once again, many apologies for my misplaced vitriol,
>Amicalement,

- > help thinking that this suffers from the same thing that happens when
- > most novels are turned into movies - Tzara loses his substantiality
- > and I feel like I'm listening to music in a spa...It's very unlike the
- > Susan Howe/David Tudor collaboration!
- >
- > - Lori
- >

[↑ Contents](#)

178. **Katalanche Press**

New magazine: The Can

Thu 8 Mar 2007

Now available:

The Can

issue #1

\$4

The Can is a magazine of essays on poetry. The first issue includes these pieces:

- Aaron Tieger on Ryan Murphy
- Guillermo Parra on Edward Upward
- Gina Myers on Kate Greenstreet
- Michael Slosek on Eric Unger
- Brenda Iijima on Akilah Oliver
- Mark Lamoureux on Gertrude Stein
- Dorothea Lasky on Recycling
- Cedar Sigo on Narration & Figure

Buy one through this link with paypal:

<http://katalancheppress2.blogspot.com/>

or send a check for \$4 (payable to Michael Carr) to:

The Can

c/o Carr

9 Malcolm Rd, #1

Cambridge, MA 02138

Thanks!

Michael

[↑ Contents](#)

179. **Jesse Crockett**

listenlight 08 delayed --- get firefox!

Thu 8 Mar 2007

Dear Poetries,

Due to a shocking wave of submissions to our little journal at <http://listenlight.net>, the release date for issue 08 of Saturday the 10th is being delayed. Also, the intended design, employing php trigonometric functions for div placement --- lo, it does not work in the MSIE browser.

Get Firefox <<http://getfirefox.com>>. It's free. Do it now. It's easy to import your IE bookmarks.

Any further submissions, as well as some already received, will be held for consideration for issue 09.

Best wishes,

Jesse Wayne Crockett

[↑ Contents](#)

180. **Adam Fieled**

Anselm Berrigan on PFS Post

Thu 8 Mar 2007

Check out eight poems from a new series by NYC poet Anselm Berrigan on PFS Post:

<http://www.artrecess.blogspot.com>

"I'm stuck w a valuable friend-- I'm happy, hope you're happy too...."

<http://www.adamfieled.blogspot.com>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

[↑ Contents](#)

181. **steve d. dalachinsky**

Fw: Fw: 1 personell change the 15th

Thu 8 Mar 2007

steve dalachinsky

& a rare new york appearance by john m. bennett (experimental and visual poet, curator, Avant Writing Collection

Rare Books & Manuscripts Library

The Ohio State University Libraries, founder-editor of luna bisonte prods
and lost and found times
in a special evening of poetry

Thursday, March 15th @ 7 PM @
FUSION ARTS MUSEUM
57 Stanton Street (near Eldridge)
DONATION

SHaloM NewMan presents @ Pratt Institute - in Manhattan
144 w 14th street - 2ND floor auditorium
Friday, March 16 @ 7 PM exhibit and readings
featuring Steve Dalachinsky, John M. Bennett, Yuko Otomo, Jim Feast,
Thadeus Rutkowski, Merry Fortune, Carol Weirzbecki, Hal Sirowitz, Carl
Watson, Ron Kolm, Richard Kostelanetz, Tom Savage, Joe Maynard , Tsauroh
Litsky, Jill Rappoport and many others...
exhibit opening at 5 pm

Bowery Poetry Club
308 Bowery (between Bleecker & Houston)
Saturday, March 17 @ 6 PM
Mark Bloch, Bob Heman, Richard Kostelanetz, Ron Kolm, Valery Oisteneau,
Steve
Dalachinsky, and Gregory Vincent St. Thomasino

Bowery Poetry club
april 8th 5 pm
jim feast steve dalachinsky nathaniel farrell, aaron howard et al

[↑ Contents](#)

182. **Aaron Vidaver**

Open Text Reading Series #3: Dorothy Trujillo Lusk (Vancouver)

Thu 8 Mar 2007

OPEN TEXT READING SERIES #3: DOROTHY TRUJILLO LUSK
Sponsored by the Canada Council for the Arts
& the Creative Writing Program at Capilano College
<http://capilanocreativewriting.blogspot.com>

The Spring 2007 OPEN TEXT series at Capilano College continues on March 15h, 2007 with a reading by Vancouver poet Dorothy Trujillo Lusk.

Cedar 148 @ 12:30
Capilano College
2055 Purcell Way
North Vancouver

Dorothy Trujillo Lusk is the author of Oral Tragedy (Tsunami, 1988), Redactive (Talon, 1993), Ogress Oblige (Krupskaya, 2001), Sleek Vinyl Drill (Thuja, 2000) and the forthcoming collection Decorum. Lusk is a longtime member of the Kootenay School of Writing collective.

DECORUM (TYPICAL)

you loost certitude, you youthless

louse

you

shield ensheltied terbonium

lice

ensnatchèd

youse titanium'rattum's amon

grelf

I bulationgs terbaccerrationgs

ditchmonde etude

demi-semi-clever

class'em

tababac a turnstim

maize merlottatoonal

continua

brava

pausa sanctos

cancrementitudenal

ownage

pushyface an

average glowbooty

-- from DECORUM

For info:

Roger Farr

[log in to unmask]

██████████ (2554)

[Coming soon: Anne Stone, Maxine Gadd]

[↑ Contents](#)

183. **Simon DeDeo**

rhubarb is susan

Thu 8 Mar 2007

New content up on rhubarb is susan: two essay-like pieces. "Cargo Cult Poetry" is at

<http://rhubarbissusan.blogspot.com/2007/03/cargo-cult-poetry.html>

and an essay on Eric P. Elshtain's computer generated poetry in a recent Chicago Review is at

<http://rhubarbissusan.blogspot.com/2007/03/eric-p-elshtain-184946.html>

[↑ Contents](#)

184. **Eric Elshtain**

New Beard of Bees Chapbook

Thu 8 Mar 2007

—

[↑ Contents](#)

185. **Poetry Project**

Events at the Poetry Project 3/12 - 3/16

Thu 8 Mar 2007

Dears,

Please join us thrice this week.

Love,

The Poetry Project

p.s. Those who steal our bags are not our dears.

Monday, March 12, 8:00 pm

Ted Mathys & Martha Ronk

Ted Mathys's first book of poetry, *Forge*, was published by Coffee House Press in 2005. A 2005 NEA Literary Fellow, his poems have appeared in journals such as *American Poetry Review*, *Aufgabe*, *The Canary*, *Chelsea*, *Colorado Review*, *Fence*, *Jubilat*, *Verse*, and *Web Conjunctions*. Originally from Ohio, he lives in Brooklyn. Martha Ronk is the author of, *In a landscape of having to repeat*, (PEN USA best poetry book, 2005), and *Why/Why Not*, University of California Press, 2003. Her forthcoming book, *Vertigo*, was selected by C.D. Wright for the National Poetry Series, and will be published by Coffeehouse Press. She is Professor of English at Occidental College in Los Angeles. This event is co-sponsored with Poets House.

Wednesday, March 14, 8:00 pm
Kimiko Hahn & Brenda Iijima

Kimiko Hahn is the author seven books of poems, including: *Earshot*, which was awarded the Theodore Roethke Memorial Poetry Prize and an Association of Asian American Studies Literature Award; *The Unbearable Heart*, which received an American Book Award; and *The Narrow Road to the Interior*, the title stolen from Basho's famous poetic journal. She is a Distinguished Professor at Queens College/CUNY. Brenda Iijima's books include *Around Sea and Animate*, *Inanimate Aims*. *Eco Quarry Bellwether* will be published by Outside Voices later this spring. *Rabbit Lesson* is forthcoming from Fewer & Further Press. Chapbooks include: *Color And Its Antecedents*, *Early Linoleum*, *Spacious* and *In A Glass Box*. She is the editor of *Portable Press* At Yo-Yo Labs and art editor for *Boog City*.

Friday, March 16, 10:30 pm
Puppy Flowers

The long-awaited *Puppy Flowers* New York extravaganza is upon you. *Puppy Flowers*, an online magazine of the arts, wants to hand you a free beverage. With our other hand we are tapping on the microphone to announce the night's readers who have pleasurestakingly crafted original collaborative works for the occasion: Edmund Berrigan and John Coletti, Jess Fiorini and Tracey McTague, Joanna Fuhrman and Erica Kaufman, Brandon Downing and Brendan Lorber, Ted Mathys and Marcella Durand, and MacGregor Card and Karen Weiser. In addition to these fantastic contributors, editor Chris Martin will read a collaborative work written with the dearly missed kari edwards. There will also be cinematic and musical sundries.

Saturday, March 10th, 2:30-7pm. \$5

THE BURNING CHAIR READINGS
BROOKLYN POETRY BAZAAR

Galapagos Art Space
70 North 6th Street
Between Kent and Wythe
Williamsburg, Brooklyn
<http://www.galapagosartspace.com>

\$5 for eleven poets & another who sings
w/ a book fair supporting our poets & local small presses

2:30-4:30 PM Ben Mazer, Christian Hawkey, Matvei Yankelevich, Anna
Moschovakis, Fanny Howe

4:30-5 PM I Feel Tractor

5-7 PM Farid Matuk, Susan Briante, Jess Mynes, Karen Weiser, Anselm
Berrigan, Rod Smith

Friday, March 16, 2007, 6-10pm. \$5

National Small Press Month Reading Marathon

Mo Pitkin's House of Satisfaction:
34 Avenue A, NYC 10009. [REDACTED].

A March Reading Marathon: 31 Writers for 31 Days.
Celebrate Extraordinary Writers and the Presses Who Publish Them.

Nahid Rachlin (City Lights); Felicia Luna Lemus (Akashic Books); T. Cooper
(Akashic Books); Lauren Sanders (Akashic Books); Lynne Tillman (Soft Skull
Press); Matthew Sharpe (Soft Skull Press); David Silverman (Soft Skull Press);
Tim Brown (Bronx River Press); Rachel Sherman (Open City Books); Sam
Brumbaugh (Open City Books); Paul Foster Johnson (Apostrophe Press); Martha
Oatis (Portable Press Yo-Yo Labs); Stacy Szymaszek (Litmus Press); Brenda
Iijima (Litmus Press); Tracy Grinnell (O Books); Rachel Levitsky (Belladonna
Books); Lila Zemborain (Belladonna Books); Marcella Durand (Belladonna
Books); Erica Kaufman (Belladonna Books); Jen Benka (Soft Skull Press); David
Cameron (Ugly Duckling Presse); Dan Machlin (Ugly Duckling Presse);
Prageeta Sharma (Fence Books); Kevin Bartelme (Cool Grove); Ihsan Bracy
(Cool Grove); Akilah Oliver (Portable Press Yo-Yo Labs); Tisa Bryant (Leon
Works); Aaron Petrovich (Akashic Books); Deepa Fernandez (Seven Stories
Press); Abby Denson (Manic D Press).

For more information contact the Small Press Center: [REDACTED] or visit
www.smallpressmonth.org and click on the Events section.

*Small Press Month is a nationwide initiative co-sponsored by the Small Press
Center: The Center for Independent Publishing; the CLMP, (The Council of
Literary Magazines and Presses); and PMA, The Independent Book Publishers
Association.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Winter Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

██████████

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call ██████████.

If you'd like to be unsubscribed from this mailing list, please drop a line at ██████████.

[↑ Contents](#)

186. **Tisa Bryant**

NYC: Bryant/Koestenbaum/LaFarge April 3 reading at Redhead

Thu 8 Mar 2007

Please come!

Death does not make the dead wiser. But it is our responsibility, that of the living, for our listening to deepen.

Barbara Christian

Begin forwarded message:

>
>
> First Tuesday's at REDHEAD
> Coordinated and Hosted
> by Christopher Stackhouse
>
>
> REDHEAD
> Lower Manhattan Cultural Council
> 125 Maiden Lane 2nd Floor NYC 10038
> Phone: ██████████
>

- >
- > Tonight: Tuesday, April 3, 2007 6p- 8p
- >
- >
- > The poets/readers will be:
- >
- >
- > Wayne Kostenbaum
- > Tisa Bryant
- > Paul La Farge
- >
- >
- > Reader Bios:
- >
- >
- > Wayne Koestenbaum has published five books of poetry: Best-Selling
- > Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a
- > Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also
- > published a novel, Moira Orfei in Aigues-Mortes, and five books of
- > nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's
- > Throat (a National Book Critics Circle Award finalist), and Double
- > Talk. He wrote the libretto for Michael Daugherty's opera, Jackie O.
- > Koestenbaum's next book, Hotel Theory, will be published in May 2007.
- > He is a Distinguished Professor of English at the CUNY Graduate
- > Center, and currently also a Visiting Professor in the painting
- > department of the Yale School of Art.
- >
- > Tisa Bryant's writings, Unexplained Presence (forthcoming, Leon Works,
- > 2007), and Tzimmes (A+Bend Press, 2000) traverse the boundaries of
- > genre, culture and history. Her writing has appeared in Bombay
- > Gin, Chain, Hatred of Capitalism, Pom2, and Xantippe. She is currently at
- > work on [the curator], a meditation on identity, visual culture, and the
- > lost films of Black auteur Justine Cable. She is a founding editor of
- > The Encyclopedia Project, and teaches composition and literature at St.
- > John's University.
- >
- > Paul La Farge is the author of two novels, The Artist
- > of the Missing and Haussmann, or the Distinction. His
- > stories have appeared in Story, Fence, McSweeney's,
- > and elsewhere. He is a semi-regular contributor to The
- > Believer. He received a Guggenheim fellowship in 2002,
- > and won the Bard Fiction Prize in 2005. His third

- > book, The Facts of Winter, was published by
- > McSweeney's Books in 2005.
- >
- >
- > at REDHEAD
- > Lower Manhattan Cultural Council
- > 125 Maiden Lane 2nd Floor
- > New York, NY 10038
- > Phone: [REDACTED]
- > <http://www.lmcc.net/>
- >
- > contact Jeanne Gerrity @ Phone: [REDACTED] ext: 108
- >
- > DIRECTIONS: A/C/J/M/Z/2/3/4/5 to Fulton St. / Broadway-Nassau stop.
- > Exit near intersection of William St. and Fulton St. Go South on
- > William St. towards John St. Turn left onto Maiden Ln. (Legion
- > Memorial Sq.) Walk 2 1/2 blocks. The building is on your left between
- > Pearl St. and Water St.=

[↑ Contents](#)

187. **Mark DuCharme**

Rachel Levitsky

Thu 8 Mar 2007

Anyone have her current e-mail? Rachel, are you on here? Drop me a line.

Mark

Find a local
pizza place, movie theater, and more....then map the best route!
<http://maps.live.com/?icid=hmtag1&FORM=MGAC01>

[↑ Contents](#)

188. **Joel Weishaus**

North-2 Text-5

Thu 8 Mar 2007

This is the fifth and last piece on this row:

<http://web.pdx.edu/~pdx00282/North/North-2/text-5.htm>

The row begins at:

<http://web.pdx.edu/~pdx00282/North/North-2/text-1.htm>

Introduction to project:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

-Joel

[↑ Contents](#)

189. **Montgomery fuller**

your assistance with my writers cred: lawrence ytzhak braithwaite

Thu 8 Mar 2007

peace

currently my credentials as a writer, an artist and being linked to the new narrative are being attacked by a victoria individual who is seeking that i be removed from the wikipedia encyclopedia -- my work and innovations have always been down played in this country in this province and now as my popularity grows with music, recording and indie publishing, an attempt to erase me is being made. my bibliography is even being questioned and all citations have been removed. this is an attempt to discredit me and mylifes work.

http://en.wikipedia.org/wiki/Lawrence_Ytzhak_Braithwaite

you assistance in countering this assault. if this letter can be passed onto kevin killian, amiri baraka, dodie bellamy and dennis cooper and anyone can offer testamonials and help would be much appreciated.

my life's work is being questioned and erased.

sincerely,

lawrence ytzhak braithwaite

Get a FREE

Web site, company branded e-mail and more from Microsoft Office Live!

<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

190. **Joel Bettridge**

Poetry at Beinecke Library: Announcements

Fri 9 Mar 2007

Please visit Poetry at Beinecke Library

(<http://beineckepoetry.wordpress.com/>) for recent announcements about Yale

Collection of American Literature events, activities, exhibitions, and collections including:

New Processing Initiatives at Beinecke Library

<http://beineckepoetry.wordpress.com/2007/03/07/new-processing-initiatives-at-beinecke-library/>

Frank Bidart Wins Bollingen Prize in Poetry

<http://beineckepoetry.wordpress.com/2007/02/22/frank-bidart-wins-bollingen-prize-in-poetry/>

Barbara Guest Papers

<http://beineckepoetry.wordpress.com/2007/02/05/barbara-guest-papers/>

Yale Collection of American Literature Reading Series

<http://beineckepoetry.wordpress.com/2006/12/18/the-yale-collection-of-american-literature-reading-series-recordings/>

Nancy Kuhl

Associate Curator, The Yale Collection of American Literature

The Beinecke Rare Book and Manuscript Library

Yale University

121 Wall Street

P.O. Box 208240

New Haven, CT 06520-8240

Phone: [REDACTED]

Fax: [REDACTED]

Food fight? Enjoy some healthy debate

in the Yahoo! Answers Food & Drink Q&A.

<http://answers.yahoo.com/dir/?link=list&sid=396545367>

[↑ Contents](#)

191. **Alan Sondheim**

sonnet + videos

Fri 9 Mar 2007

sonnet

oneddy twody threeddy four

fiveddy sixddy sevenddy more

fourddy threeddy twody one

sevenddy sixddy fiveddy done

ingirl outgirl upgirl down

outboy inboy downboy crown

pretty bonnie in the well

happy johnny pulled the bell
seventeen eighteen nineteen two
twenty and one makes bonnie blue
nineteen eighteen seventeen one
sixteen years makes bonnie glum
zero zero short and narrow
cut the bone and gnaw the marrow

<http://www.asondheim.org/running.mov> - performance at Exhibit A opening,
Second Life, Odyssey

<http://www.asondheim.org/lessens.mp4> - motion capture choreography studies

[↑ Contents](#)

192. **Eric Elshtain**
New Beard of Bees Chapbook

Fri 9 Mar 2007

Beard of Bees Press is pleased to announce the publication of its latest
chapbook, Scar Letters, by Theodore Worozbyt.

Yours,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

193. **Fulcrum Annual**
Shakespeare Music in Worcester & Boston: March 17 & 19 -- FREE!

Fri 9 Mar 2007

Joseph Summer, director of The Shakespeare Concerts, is certainly one of the
very finest composers alive. His Shakespeare music is terrific. I highly
recommend the event descibed below -- I'm going too! -- Philip

Shall I Compare Thee To A Summer's Day: a winter concert

What: The Shakespeare Concerts, an evening of music by Berlioz, Britten,
Brahms and Massachusetts based opera composer: Joseph Summer.

When: Saturday, March 17, 2007, 8:00 PM

Where: Razzo Hall, Clark University, WORCESTER, MA

&

When: Monday, March 19, 2007, 8:00 PM

Where: Jordan Hall, BOSTON, MA

*** FREE AND OPEN TO THE PUBLIC ***

Who: Kellie Van Horn, mezzo-soprano; Alan Schneider, tenor;
and Eve Gigliotti, soprano;
Quartet X with violinists Krista Reiser and Rohan Gregory,
violinist Peter Sulski, and cellist Jan MÅ¼aller-Szeraws;
Sarah Brady, flute; Max Zeugner, double-bass;
John McGinn, Music Director

The seasons play a major role in the sonnets of William Shakespeare. Of the four seasons, the bard was fondest of summer. "Then let not winter's ragged hand deface In thee thy summer ere thou be distilled," begins Sonnet VI, reflecting on the line "Then, were not summer's distillation left a liquid prisoner pent in walls of glass," from Sonnet V, which immediately precedes it in this unparalleled collection of one hundred fifty four fourteen-lined homages to an as yet unknown idol. "O, how shall summer's honey breath hold out Against the wreckful siege of batt'ring days," the poet laments in Sonnet LXV, as well as in Sonnet XCVII where he recalls ruefully a painful absence: "What old December's bareness everywhere! And yet this time remov'd was summer's time." Shakespeare saw summer as the quintessential symbol for love and happiness. "For summer and his pleasures wait on thee, and thou away, the very birds are mute." (This also from Sonnet XCVII.) Of course, his most well known reflection on the happy season is "Shall I compare thee to a summer's day," the opening lines of Sonnet XVIII. Joseph Summer, the composer of The Oxford Songs, (settings of more than sixty sonnets and scenes from the Shakespeare canon,) was naturally attracted to those sonnets of summer. This March, he brings to Razzo and Jordan halls an evening of music based on the words of William Shakespeare, featuring his own realization of Shall I Compare Thee To A Summer's Day for mezzo-soprano, flute, and string quintet. Summer's setting of the immortal sonnet was informed by his interpretation of the underlying meaning of the sonnets, which he sees as a plea by Shakespeare to a young man to have a child. The evidence supporting his opinion is abundant. The last two lines from Sonnet VII are clear as can be: "So thou, thyself outgoing in thy noon, unlook'd on diest unless thou get a son." The last two lines of Sonnet X: "Make thee another self for love of me, That beauty still may live in thine or thee." "And nothing 'gainst Time's scythe can make defence Save breed, to brave him when he takes thee hence," are the concluding lines of Sonnet XII. The combination of the season and the command to "breed," led Summer to think of his daughter, Eve (born on the evening of June 20, also known as Summer's Eve) when writing the music to Shall I Compare Thee To A Summer's Day. The setting is pastoral and gentle, evoking the beauty of a young girl gathering flowers in a field, which is how the aria grew, as Summer

looked out the window of his studio upon his daughter, gathering daisies and singing to the wind, when she was four years old. "Rough winds do shake the darling buds of May," wrote the poet. On Saturday, May 17 and Monday, March 19, the audience that gathers at Razzo and Jordan Halls will hear how Berlioz, Britten, Brahms, and Summer brought their own interpretations of Shakespeare to life in the form of opera, song, and musical tone-painting. Berlioz, most famous for his revolutionary *Symphonie Fantastique*, was an ardent admirer of Shakespeare. He crafted numerous pieces based on the bard, including *La Mort D' Ophélie* (the death of Ophelia.) Kellie Van Horn, mezzo-soprano, will perform with The Shakespeare Concerts music director and pianist, John McGinn this concert aria based on the soliloquy "There Is A Willow Grows Aslant A Brook," from the play, *Hamlet*. Soprano Eve Gigliotti will perform Brahms' Five Ophelia songs and Summer's "They Bore Him Barefaced On The Bier," both interpretations of Ophelia's mad scene from *Hamlet*. Van Horn and Gigliotti will be joined by Boston tenor Alan Schneider and the Boston based string quartet: QX in "Two Loves I Have" the world premiere of Summer's setting of Sonnet CXLIV. Van Horn will also sing the one work on the program not directly related to Shakespeare, a setting of William Butler Yeats' sonnet, *Leda And The Swan*, for string quartet and soprano. Alan Schneider, in his fifth season with the The Shakespeare Concerts, will perform Summer's "To Be Or Not To Be," which he has recorded for Albany Records on the first The Shakespeare Concerts album: *What A Piece Of Work Is Man*. Schneider will also perform a flirtatious Sonnet CXXVIII with violin soloist, Krista Reisner, as well as the final song from *Twelfth Night* with QX and bassist Max Zeugner. Much of the music heard at the concerts was recently released by Albany Records, under the title *Shall I Compare Thee To A Summer's Day?* Interspersed throughout the evening's songs will be three divertimenti for string quartet by Benjamin Britten. Britten acknowledged Shakespeare in these pieces, as he titled them "Go, play boy, play," a line from the bard's frightening play, *A Winter's Tale*. QX, a Boston based string quartet, consisting of violinists Krista Reiser and Rohan Gregory, violist Peter Sulski, and cellist Jan MÅ¼ller-Szeraws will be joined by double bassist Max Zeugner to perform Joseph Summer's *Dance Of The Mechanics*, a suite of comic dances based on the vulgar characters (known as "mechanics" in Shakespeare's time) from *Love's Labour's Lost*.

[↑ Contents](#)

194. **Dan Waber**
a prize for interestingness

Fri 9 Mar 2007

At <http://www.vispoets.com/> we now have a patron, a donor, an angel, someone who likes what we're doing enough to put their money where their mouth is, someone with a way and the means to encourage visual poets and to support the presses who publish them.

Beginning one week from today, next Friday, March 16th, and running for the next two months of Fridays (as a test, longer if it works out), this patron will select the most interesting work of visual poetry posted to the members' galleries (<http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1>) the previous week and award them \$25 in printed visual poetry material from one of a variety of publishers (patron's choice of publisher, publisher's choice of material).

All you need to do to have your work considered is be a registered member of the site, and post something to the members' galleries that week.

If you are a publisher of visual poetry and would like to send \$25 worth of your wares to a winner or two, please email me at [REDACTED] with your interest and contact information.

If you would like to add your support to this endeavor by sponsoring a similar project, or, simply adding cash to all or some of the weekly awards, we can work with you to make that happen. Email me at [REDACTED] to discuss it further.

Whee!

Dan

[↑ Contents](#)

195. **Ruth Lepson**
Re: Anselm Berrigan on PFS Post

Fri 9 Mar 2007

Adam: AB's poems--the ring of truth, just terrific--I know there's no such thing as truth & the ring of it doesn't make sense anymore but that was the phrase that came to mind--in fact they give me tips on where I might go next. Thanks.
Ruth

On 3/8/07 3:19 PM, "Adam Fieled" <[REDACTED]> wrote:

Check out eight poems from a new series by NYC poet Anselm Berrigan on PFS Post:

<http://www.artrecess.blogspot.com>

"I'm stuck w a valuable friend-- I'm happy, hope you're happy too...."

<http://www.adamfieled.blogspot.com>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

[↑ Contents](#)

196. **susan maurer**

Re: New Beard of Bees Chapbook

Fri 9 Mar 2007

what a terrific quote. do you take submissions? susan maurer

From: Eric Elshtain <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: New Beard of Bees Chapbook
Date: Thu, 8 Mar 2007 17:03:06 -0600

"The pomegranate I snapped from the low tree was not the ripe one. Each in turn gave me that same sad and sly look of loving. Some shook their heads slowly. What was it that had brought me back? I held the thing in my arms. It iñ,exed from time to time, writhing in its wraps. I was ashamed and frightened. But I could not iñ,ing it away." --from "The Chase" by Theodore Worozbyt

Beard of Bees Press is pleased to announce the latest in its typically monthly series of poetry chapbooks: Scar Letters by Theodore Worozbyt.

<http://www.beardofbees.com/worozbyt.html>

Yours,

Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
<https://www2.nextag.com/goto.jsp?product=100000035&url=>

%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

197. **susan maurer**

Re: Outsider Art

Fri 9 Mar 2007

hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was a terriric event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider. susa maurer

From: Christopher Leland Winks <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Outsider Art
Date: Wed, 7 Mar 2007 12:27:23 -0500

"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.

On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?

Mortgage rates
as low as 4.625% - Refinance \$150,000 loan for \$579 a month. Intro*Terms
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

[↑ Contents](#)

198. **Andrea Lawlor**

THE ODYSSEY at Cellspace SF March 10

Fri 9 Mar 2007

THE ODYSSEY: An Epic Night of Film and Readings

Come celebrate the release of Pocket Myths #4, THE ODYSSEY, with a screening and reading!

Films by Bill Basquin, Eileen Myles, Gretchen Hildebran, EE Miller, Dori Midnight, Kara Hearn, Miriam Klein Stahl, Paula Cronan, Juliana Snapper, Laurie Weeks, Corinna Press, Rebecca Lee, and many more!

Performances by Ida Acton, Amanda Davidson, Judith Jordan, Robin Coste Lewis, Miranda Mellis, Christian Nagler, sara seinberg, and David West.

THE ODYSSEY is a film and book collaboration curated by Bernadine Mellis and Andrea Lawlor, featuring work by mostly queer, trans, and women artists, retelling Homer's ancient epic of the aftermath of war. Almost half of the 75 contributors are from the Bay Area.

Interesting tidbits: Writers Keith Waldrop, Brian Evenson, and Samuel R. Delany all appear in the film. Poet Eileen Myles made her first film for this project, as did Whitney Biennial star photographer Zoe Strauss. Painter Xylor Jane, known for her math art, contributed her first published short story, as well as a drawing, to the book.

Date & Time: Saturday, March 10, 7pm

Cellspace, 2050 Bryant Street

Admission: \$10

Light fare generously provided by Rainbow Grocery and others!

More information: www.pocketmyths.com

[↑ Contents](#)

199. **David A. Kirschenbaum**

NYC/*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too*

Fri 9 Mar 2007

Hi all,

Still no new permanent distributor for boog city as yet, so I'll be borrowing my dad's jeep to deliver the paper tomorrow, preferably, or Sunday.

I'm hoping someone might be game to ride along and jump out and drop off the papers at each of our 33 distribution points. I can pick you up and drop you back off and, if there's something you've been needing to pick up and haven't had a vehicle to do so, help you out with that, too.

Please let me know as soon as you can.

THANKS!

david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

200. **Dr. Barry S. Alpert**

Re: Carolee Schneemann, friend of many poets

Fri 9 Mar 2007

Congratulations on the forthcoming exhibitions. Wish it were more convenient for me geographically, since there will be a fair amount of work on view which I haven't experienced. Carolee was indeed "friendly" towards an ekphrastic text I wrote during her performative lecture in WASH DC about two years ago:

PERFORM, CAROLEE [SCHNEEMANN]

Physicalization of the pictorial plane /
EYE-BODY exists as 36 images,
rigorous set of parameters for MEAT-JOY.
Found this huge crate filled
of physical configuration and the momentum
rope activates a language,
musculature in the acting.

Confluence of properties which are so entrancing /
an extraordinary psychic mystery story
ran
out in my nightgown into the snow.
Life juxtaposed with menace.
Enough confidence to trust
expectation of fantasy and righteous death.

Barry Alpert

"Everyone, The following is the press release announcing my first curatorial endeavor -- an exhibition of works by Carolee Schneemann opening at CEPA Gallery in downtown Buffalo on March 31. If you are in town, hope to see you there. many thanks, Photi

CEPA Gallery Presents:

Remains To Be Seen

A thematic exhibit of the work of Carolee Schneemann

March 31, 2007 - May 26, 2007

CEPA Gallery is pleased to announce the opening of *Remains To Be Seen*, a retrospective examination of the artistic output of Carolee Schneemann that surveys the breadth and depth of her expansive contribution to contemporary art. The exhibition will open with a reception for the artist and the public, Saturday, March 31, 2007 from 7 – 10 p.m. The artist and the exhibition's curator, Photios Giovanis, will be present.

Conceived to foster an internal dialogue between Schneemann's diverse bodies of work, *Remains To Be Seen* counters a traditional chronological format to focus on the complexities of her creative process and its scope of influence.

Remains To Be Seen features three central issues; War, Erotics, and Felines, with Schneemann's most well known works including *Interior Scroll*, *Vulva's Morphia*, and screenings of her films, *Fuses* and *Meat Joy*. The section on cats will include large format photographs and the recently completed film *Infinity Kisses*. The war pieces will include video and photo grids spanning 1964 - 2006 that directly address Vietnam, Kosovo, Lebanon and the events of 9/11. Additionally, CEPA's Public Art Window on Main Street will present *Vesper's Pool*, a display of mystical objects that center on the death of Schneemann's cat, *Vesper*.

A companion exhibit titled *Broken Borders* at the Museum of Contemporary Canadian Art in Toronto, curated by David Liss, runs March 23 – April 30, 2007. It addresses Schneemann's history of working in Canada and includes three recent large scale, multi-channel video installations.

A catalog, *Split Decision*, produced in partnership with the Museum of Contemporary Canadian Art, encompassing the two exhibits, will be available. The publication explores Schneemann's career from different historical and political perspectives to expand critical awareness of her work. It will document a wide range of works and will include essays by leading art scholar Thomas McEvelley, Canadian art critic Jim Drobnick, Buffalo-based media artist Caroline Koebel."

With tax season right around the corner, make sure to follow these few simple tips.

<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFehtagline>

[↑ Contents](#)

201. **Alexander Jorgensen**

***Requesting Information on ONE LESS mag Nikki Widner -
Williamsburg, MA***

Fri 9 Mar 2007

Am trying to obtain information on ONE LESS and,
better yet, its editor Nikki Widner. Please
backchannel if you might be able to provide some
information. ONE LESS is/was a wonderful journal out
of Williamsburg, Mass.

Regards,
agj

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

202. **lds**

Re: sonnet + videos

Fri 9 Mar 2007

Cool sonnet

~ -----Original Message-----
~ From: UB Poetics discussion group
~ [mailto:] On Behalf Of Alan Sondheim
~ Sent: Thursday, March 08, 2007 10:39 PM
~ To:
~ Subject: sonnet + videos
~
~
~ sonnet
~
~ onedy twody threedy four
~ fivedy sixdy sevendy more
~ fourdy threedy twody one
~ sevendy sixdy fivedy done
~ ingirl outgirl upgirl down
~ outboy inboy downboy crown

~ pretty bonnie in the well
~ happy johnny pulled the bell
~ seventeen eighteen nineteen two
~ twenty and one makes bonnie blue
~ nineteen eighteen seventeen one
~ sixteen years makes bonnie glum
~ zero zero short and narrow
~ cut the bone and gnaw the marrow
~
~ <http://www.asondheim.org/running.mov> - performance at Exhibit
~ A opening, Second Life, Odyssey
~
~ <http://www.asondheim.org/lessens.mp4> - motion capture
~ choreography studies
~

[↑ Contents](#)

203. **lcabri**
on torque

Fri 9 Mar 2007

Hi Kasey (long time etc), and everybody over at Kasey's blog who's posted on this subject, and anyone reading this here, Zukofsky's "Mantis" is probably the precedent for how Ron uses the word torque in his "New Sentence" essay. Torque seems a novelty in Ron's essay, as it provides some high contrast with other terms he uses there such as measure, paragraph, syllogism, sentence, polysemy / ambiguity. Zukofsky characterizes (among other things) how he writes the sestina "Mantis" by the parenthetical phrase "thoughts' torsion." Torsion would then refer not only to the 'twisted' normative syntax displayed in "Mantis" but to the multiple twists performed on the sestina form invented by troubadour Arnaut Daniel by evoking a particular use for it in 1933-34 Depression America (after a late-19C sestina splurge by Chucky Al et al). And since it's Zukofsky, torsion away from historical precedent toward contemporary particulars is going to hold you at every level, down to the syllable and into the letters if you care to go. D'ya think? - Louis

[↑ Contents](#)

204. **L Guevarra**
NEW in PAPERBACK: The Collected Poems of Ted Berrigan

Fri 9 Mar 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce in paperback:

The Collected Poems of Ted Berrigan

Ted Berrigan (1934-1983) was the author of more than 20 books, including *The Sonnets* (1964); *Bean Spasms*, with Ron Padgett and Joe Brainard (1967); *Red Wagon* (1976); and *A Certain Slant of Sunlight* (1988). Alice Notley is the editor of two of Ted Berrigan's books, *The Sonnets* (2000) and *A Certain Slant of Sunlight* (1988). She is the author of numerous volumes of poetry, including *Mysteries of Small Houses* (1998) and *Disobedience* (2001). Anselm Berrigan is the director of the St. Mark's Poetry Project and the author of *Zero Star Hotel* (2002). Edmund Berrigan is a poet and songwriter and the author of *Disarming Matter* (1999).

<http://go.ucpress.edu/BerriganCollected>

"It's a must-have, a poetic knockout."-Eileen Myles, *Time Out New York* "A major volume of 20th-century American poetry."-*Publishers Weekly* Starred Review

This landmark collection brings Ted Berrigan's published and unpublished poetry together in a single authoritative volume for the first time. Edited by the poet Alice Notley, Berrigan's second wife, and their two sons, *The Collected Poems* demonstrates the remarkable range, power, and importance of Berrigan's work.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/BerriganCollected>

--

Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [REDACTED] | Fax [REDACTED]
[REDACTED]

[↑ Contents](#)

205. **David-Baptiste Chirot**

Re: Outsider Art

Fri 9 Mar 2007

though not an "outsider artist" other than that his well known Anarchism and having been the Cultural Director as it were during the Paris Commune of 1871--which got him booted out of France to save his skin--Gustave Courbet wrote a famous kind of "outside" credo in a letter of refusal to a Minister in the French Second Empire government in 1870--which Monarchist government had

decided to make up for the bad treatment M. Courbet had endured due to his involvements in the 1848 Revolution- For in the immensity of its forgiveness and willingness to embrace M. Courbet as an artist and Frenchman--this noble government had decided to give him the ribbon of the Legion d'Honneur--a purely political move to be sure, but one that would most surely tempt any Frenchman, artist or not-- But not Gustave Courbet! Courbet's famous letter of refusal ends with some ringing lines of another kind of "outside" that an artist may hear calling--

"Therefore permit me, monsieur le Ministre, to decline the honor you thought to bestow upon me. I am fifty years old and I have always lived as a free man. Let me be free the rest of my days; for when I die, let it be said of me: 'He never belonged to any school, to any church, to any institution, to any academy--least of all to any regime, lest it be the regime of liberty.'"

Bukowski, despite the Hollywood films and vast cult following and steady sales in the USA, was the kind of "American outsider" who was a cultural icon overseas--in his native Germany, France, Italy and many other countries, Bukowski is ranked as one of the greatest, and fairly often, the greatest of American writers of the last fifty years or more--

a much more usual fate of an "outsider artist" --the examples are far more than one might think--is that of Prophet William Blackmon, a preacher and painter, whose vocations in both cases come from God--Prophet didn't begin painting until late in life--his works have been collected and exhibited and included in books and a very large one hangs here in the Milwaukee Art Museum, with its famous Calatrava "wings"--and just a few weeks ago at University of Wisconsin-Milwaukee, Prophet shared a show with another spiritually-inspired Seattle artist--and there was an evening with Prophet present, to talk after showing of the film "God's Spaceship," a 1989 documentary/interview-- I first met Prophet about 18 years ago, selling paintings on the street corners and giving readings of illnesses and praying for their healings--and once and a while a prediction regarding the future that had come to him from God--he had a tiny ministry of mainly homeless and very poor people and also did shoe repairs-- as he is getting quite elderly now, it's more difficult for Prophet to work at his trade and the ministry has always been a basically losing business as he gave away much of what he has to the homeless worse off than himself-- this winter he found himself homeless--fortunately offered lodging by a Sister in his ministry-- his spirit is indomitable as ever--he vastly enjoyed the evening and spoke for quite a long time about his life, his Faith, his visions from God, and his painting, which he does directly on instructions from God-- (he told me one time when I had first begun making rubber beings and spray paintings--he thought they also were sent by God--since no one else was making these things, God had called to me to make them so the world would know these things exist though no one

had noticed them before--he also told me another time God works through such kinds of art as He tells people to do, to show sanity in an insane world--sanity to be seen so people will suddenly know the insanity of their brains and want to be sane--"which is a dangerous thing in this world"--he laughed quite a bit at that, Amen--)

so despite all the hoopla and commercializations and appropriations, distortions, massive mad immensities and intensities of bullshit--there are actually a great many "outsider artists" who despite being written about, collected and presented in museums, remain in life ill, neglected, poor, without materials to work with or home, living in various places as they can--and in many cases, uncertain what will happen to their works after their deaths--because all sorts of things become possible when they are in fact dead--possibilities many artists know exist--yet not for them, not in this lifetime-- not in the sense of a great genius or respectable more or less nice artists who one can sentimentalize over for having been overlooked in their lives--and later welcomed into the worlds of respectability--and all its institutions-- because the "outsider artists" in the original senses of this--are always going to be "outsiders" in a way their fellows aren't-- that kind of outsidersness--Art Brut-- is something that can't be appropriated or learned in art school or "rescued", or captured by a label, a section in art books or museums--

it's not a question of being "more""outside" or "more authentic"--but of something other-- something that for all the "recognition" it gets, remains paradoxically mainly unrecognized- there are and will be always a few exceptions--but even those aren't recognized as being "real artists" like the ones running the vast gamut from O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaid to any issue of any art magazine no matter what genres--including the journals of "outsider art"-- more and more of whom are like the artist i saw posters of for a while around town, "Wisconsin's Most Famous Outsider Artist"--(never heard of him) --pictured in studio, expensive easel proudly standing among tons of the latest offerings from Utrecht, with a nice view of a "landscape" through the "studio window"--immensely professional looking and all speaking very much of being guaranteed the viewer the very best and most up-to-date in "Outsider Art"--complete with web site, fax address and all the rest-- "a perfect addition to any home" i am sure--

again, i would recommend Lucienne Piery's Art Brut: The Origins of Outsider Art

for the history of this and for the ways from the very beginning of Dubuffet's naming, collecting, exhibiting, writing on, having monographs written on, establishing a center for Art Brut, and influencing the Artists Houses set up for Art Brut artists--from the beginning of all this, the awarenesses of the continual

changes and obstacles, questions involved, both in critical terms, effects on the personal lives of the artists, and the financial aspects and the dangers posed by all the massive marshalling of powers of the art world and media which in the end have buried Dubuffet's original ideas of Art Brut and what Art Brut inspires and can be an example of in different ways of thinking about materials, possibilities, researchs, for other artists-- (even in the midst of the furor, now, and later, once the feeding frenzy has become but a laugh and lark, a discarded and discredited fashion--so diminished and passe as to be laughed at as here and now--the artists themselves, the vast nameless ones, the creators, go on creating anyway--art brut in Dubuffet's conceptions of it--has been around since the dawn of time and will continue on regardless--maybe one of the only kinds of "art" which will do so--having been nameless and unnoticed for millennia--it's not a "movement" in any sense of the term--other than a continual movement of making out of its own myriad callings--it's not going to have an "end" as say any School or Movement etc does-- the stubborn, "Brut," anarchic persistence of the "art" "drive" or "impulse" no matter what is done with it, to it, for it, by it--kill the artists, burn their works, ban them, throw them in jail, put them on pedestals, hang them in person and in galleries, chop off their hands, put out their eyes, sic god, the state, the critics, the collectors, the dealers, the forgers, the ridiculers, the know-it-alls, the pedants, the art lovers, the art teachers, the art supply companies, sic all of them on art, the artist--there will always be some damn fool who in some inexplicable way hears a calling and will start making things out of next to nothing--anything at hand---regardless if anyone else is even paying attention--and so Art Brut will return to its anonymity . . . or recognitions . . . whatever the ebbs and flows of these--it remains intact--obdurately watching all that comes and goes around it--vanishes--reappears--like Easter Island heads observing the circulations of the air, the light, the ocean, the ships, the birds, the visiting humans--knowing the energies that live in them are out there out somewhere--creating their myriad strange companions--

Dubuffet's ideas and projects and their histories as Lucienne Piery details them are far more interesting and useful vision and history than what has become the kind of mindless "another booth at the art fair" Christopher Winks ably describes-- which is actually interesting in a funny way as when I was a kid in Vermont at places like the notorious Tunbridge World's Fair and scattered about through other much smaller fairs--there would be itinerant portrait painters who would set up shop and for a nominal fee paint your picture--or if you wanted, a picture of something else--they'd also have a little bunch of hand made set ups for displaying their other works-- and if they were a little more prosperous than some of their brothers and sisters also making the circuit, they'd have an extra display of velvet Elvises, those Children of the Damned kids with immense eyes, Jesus, unicorns, stock cars, and the like--your basic kitsch--

the artists for the most part were affable carnies--could keep up a good patter, chain smoke and have some brews--and in general add to the festive atmosphere (which at the Tunbridge World's Fair, of course, eventually just slid out of control--it lasted for days--what with homebrew swigging and later on open marijuana smoking backwoods people charging the "Garden of Eden" strip show tent, "liberating" the Freak Show (inviting them to join in the party and leave their tents)--old family feuds erupting, smashed stunt drivers crashing, illegal gamblers pulling knives and the like--once more highminded folks started moving in to the state, of course all this basically good clean medieval Rabelian fun had to stop!--"outsiders" from the wealthier, more educated and more morally concerned parts of the world, like new Puritans--refused to accept the Art Brut qualities of this happening scene--horrified at the anarchy of it all--my God!--drunken "liberated" Freaks posing for portraits with families, naked couples running into the woods, the "Garden of Eden" dancers baring all while drinking and smoking on stage, the ecstatic glee of children on rides at which the stoned carnie had fallen asleep with the "On" lever on for an hour or more due to his having collapsed on it-- Woodstock to these new people was a Sacrement, but this kind of communing obviously foul and pagan--and attended by all the wrong sorts of people--so it was banned, done away with, and consigned to happy memories--and one wonders what happened to all those painters?--probably collectors now among the ones who put them out of work and fun--making a bundle off their surviving works on ebay, selling them at nice new fairs with New Age and RISD educated themes in booths of their own--as "Primitive Portraits" by "Outsider Artists" --to dealers disguised as tourists who in turn purchase them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao Paulo, Dubai, Los Angeles, etc--

meanwhile--uncannily--hidden in plain sight--"they walk among us"--the "outsider artists"--
"art brut"--among their own "regimes of liberty"--

*From: susan maurer <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Outsider Art
Date: Fri, 9 Mar 2007 09:48:13 -0500*

*hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was a terrific event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider.
susa maurer*

*From: Christopher Leland Winks <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>*

To: [REDACTED]
Subject: Re: Outsider Art
Date: Wed, 7 Mar 2007 12:27:23 -0500

"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.

On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?

Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a month.

Intro*Terms

https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

The average
US Credit Score is 675. The cost to see yours: \$0 by Experian.
[http://www.freecreditreport.com/pm/default.aspx?](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)
[sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)

[↑ Contents](#)

206. **L Guevarra**
NEW BOOK: The Age of Huts (compleat)

Fri 9 Mar 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

The Age of Huts (compleat)

Ron Silliman is the author of more than twenty volumes of poetry. His most recent books include *Woundwood*, *Under Albany*, *MultiPlex*, and *N/O*, and the weblog "Silliman's Blog" (ronsilliman.blogspot.com).

<http://go.ucpress.edu/Silliman>

"It would be impossible to overestimate the importance of Ron Silliman's *Age of Huts*; it was ground-breaking when it first began to appear, piecemeal, a quarter of a century ago, and it remains a revolutionary work today. With its

proliferative architecture, its encyclopedic arc, and its endlessly inventive methodology, *The Age of Huts*, with virtually every sentence, renews its engagement with the world."-Lyn Hejinian

Between the Age of Innocence and the Age of Experience comes *The Age of Huts*. This book brings together for the first time all of the poems in Ron Silliman's *Age of Huts* cycle, including *Ketjak*, *Sunset*, *Debris*, *The Chinese Notebook*, and *2197*, as well as two key satellite texts, *Sitting Up, Standing, Taking Steps*, and *BART*. Each poem offers a radically different approach toward using language to explore the world. One of the founding works of Language Poetry, *The Age of Huts* is about everything, more or less literally, as each sentence, even each phrase, embarks on its own narrative, linking together to form a large polyphonic investigation of contemporary life. From *Ketjak*, one of the first poems to employ "the new sentence," to *2197*, a serial work that scrambles the vocabulary and grammar of its sentences, *The Age of Huts* questions everything we have known about poetry in order to see the world anew.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/Silliman>

--

Lolita Guevarra
Electronic Marketing Coordinator
University of California Press
Tel. [REDACTED] | Fax [REDACTED]
[REDACTED]

[↑ Contents](#)

207. **Murat Nemet-Nejat**

Re: Outsider Art

Sat 10 Mar 2007

David,

Great post.

Murat

On 3/9/07, David-Baptiste Chirot <[REDACTED]> wrote:

>

> though not an "outsider artist" other than that his well known Anarchism

> and

> having been the Cultural Director as it were during the Paris Commune of

> 1871--which got him booted out of France to save his skin--Gustave Courbet

> wrote a famous kind of "outside" credo in a letter of refusal to a

> Minister
> in the French Second Empire government in 1870--which Monarchist
> government
> had decided to make up for the bad treatment M. Courbet had endured due
to
> his involvements in the 1848 Revolution--
> For in the immensity of its forgiveness and willingness to embrace M.
> Courbet as an artist and Frenchman--this noble government had decided to
> give him the ribbon of the Legion d'Honneur--a purely political move to be
> sure, but one that would most surely tempt any Frenchman, artist or not--
> But not Gustave Courbet! Courbet's famous letter of refusal ends with some
> ringing lines of another kind of "outside" that an artist may hear
> calling--
>
> "Therefore permit me, monsieur le Ministre, to decline the honor you
> thought to bestow upon me. I am fifty years old and I have always lived
> as
> a free man. Let me be free the rest of my days; for when I die, let it
> be
> said of me: 'He never belonged to any school, to any church, to any
> institution, to any academy--least of all to any regime, lest it be the
> regime of liberty."
>
> Bukowski, despite the Hollywood films and vast cult following and steady
> sales in the USA, was the kind of "American outsider" who was a cultural
> icon overseas--in his native Germany, France, Italy and many other
> countries, Bukowski is ranked as one of the greatest, and fairly often,
> the
> greatest of American writers of the last fifty years or more--
>
> a much more usual fate of an "outsider artist" --the examples are far more
> than one might think--is that of Prophet William Blackmon, a preacher and
> painter, whose vocations in both cases come from God--Prophet didn't begin
> painting until late in life--his works have been collected and exhibited
> and
> included in books and a very large one hangs here in the Milwaukee Art
> Museum, with its famous Calatrava "wings"--and just a few weeks ago at
> University of Wisconsin-Milwaukee, Prophet shared a show with another
> spiritually-inspired Seattle artist--and there was an evening with
> Prophet
> present, to talk after showing of the film "God's Spaceship," a 1989
> documentary/interview--

> i first met Prophet about 18 years ago, selling paintings on the street
> corners and giving readings of illnesses and praying for their
> healings--and once and a while a prediction regarding the future that had
> come to him from God--he had a tiny ministry of mainly homeless and very
> poor people and also did shoe repairs--
> as he is getting quite elderly now, it's more difficult for Prophet to
> work
> at his trade and the ministry has always been a basically losing business
> as
> he gave away much of what he has to the homeless worse off than himself--
> this winter he found himself homeless--fortunately offered lodging by a
> Sister in his ministry--
> his spirit is indomitable as ever--he vastly enjoyed the evening and
> spoke
> for quite a long time about his life, his Faith, his visions from God, and
> his painting, which he does directly on instructions from God--
> (he told me one time when i had first begun making rubbings and spray
> paintings--he thought they also were sent by God--since no one else was
> making these things, God had called to me to make them so the world would
> know these things exist though no one had noticed them before--he also
> told
> me another time God works through such kinds of art as He tells people to
> do, to show sanity in an insane world--sanity to be seen so people will
> suddenly know the insanity of their brains and want to be sane--"which is
> a
> dangerous thing in this world"--he laughed quite a bit at that, Amen--)
>
> so despite all the hoopla and commercializations and appropriations,
> distortions, massive mad immensities and intensities of bullshit--there
> are
> actually a great many "outsider artists" who despite being written about,
> collected and presented in museums, remain in life ill, neglected, poor,
> without materials to work with or home, living in various places as they
> can--and in many cases, uncertain what will happen to their works after
> their deaths--because all sorts of things become possible when they are
> in fact dead--
> possibilities many artists know exist--yet not for them, not in this
> lifetime--
> not in the sense of a great genius or respectable more or less nice
> artists
> who one can sentimentalize over for having been overlooked in their
> lives--and later welcomed into the worlds of respectability--and all its

> institutions--
> because the "outsider artists" in the original senses of this--are always
> going to be "outsiders" in a way their fellows aren't--
> that kind of outsiderness--Art Brut-- is something that can't be
> appropriated or learned in art school or "rescued", or captured by a
> label,
> a section in art books or museums--
>
> it's not a question of being "more""outside" or "more authentic"--but of
> something other--
> something that for all the "recognition" it gets, remains paradoxically
> mainly unrecognized--
> there are and will be always a few exceptions--but even those aren't
> recognized as being "real artists" like the ones running the vast gamut
> from
> O'Keeffe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide to
> any issue of any art magazine no matter what genres--including the
> journals
> of "outsider art"--
> more and more of whom are like the artist i saw posters of for a while
> around town, "Wisconsin's Most Famous Outsider Artist"--(never heard of
> him) --pictured in studio, expensive easel proudly standing among tons of
> the latest offerings from Utrecht, with a nice view of a "landscape"
> through
> the "studio window"--immensely professional looking and all speaking very
> much of being guaranteed the viewer the very best and most up-to-date in
> "Outsider Art"--complete with web site, fax address and all the rest--
> "a perfect addition to any home" i am sure--
>
>
> again, i would recommend Lucienne Piery's Art Brut: The Origins of
> Outsider
> Art
>
> for the history of this and for the ways from the very beginning of
> Dubuffet's naming, collecting, exhibiting, writing on, having monographs
> written on, establishing a center for Art Brut, and influencing the
> Artists
> Houses set up for Art Brut artists--from the beginning of all this, the
> awarenesses of the continual changes and obstacles, questions involved,
> both
> in critical terms, effects on the personal lives of the artists, and the

> financial aspects and the dangers posed by all the massive marshalling of
> powers of the art world and media which in the end have buried
> Dubuffet's
> original ideas of Art Brut and what Art Brut inspires and can be an example
> of in different ways of thinking about materials, possibilities, researches,
> for other artists--
> (even in the midst of the furor, now, and later, once the feeding frenzy
> has
> become but a laugh and lark, a discarded and discredited fashion--so
> diminished and pass as to be laughed at as here and now--the artists
> themselves, the vast nameless ones, the creators, go on creating
> anyway--art
> brut in Dubuffet's conceptions of it--has been around since the dawn of
> time
> and will continue on regardless--maybe one of the only kinds of "art" which
> will do so--having been nameless and unnoticed for millennia--it's not a
> "movement" in any sense of the term--other than a continual movement of
> making out of its own myriad callings--it's not going to have an "end" as
> say any School or Movement etc does-- the stubborn, "Brut," anarchic
> persistence of the "art" "drive" or "impulse" no matter what is done with
> it, to it, for it, by it--kill the artists, burn their works, ban them,
> throw them in jail, put them on pedestals, hang them in person and in
> galleries, chop off their hands, put out their eyes, sic god, the state,
> the
> critics, the collectors, the dealers, the forgers, the ridiculers, the
> know-it-alls, the pedants, the art lovers, the art teachers, the art
> supply
> companies, sic all of them on art, the artist--there will always be some
> damn fool who in some inexplicable way hears a calling and will start
> making
> things out of next to nothing--anything at hand---regardless if anyone else
> is even paying attention--and so Art Brut will return to its anonymity . .
> .
> or recognitions . . . whatever the ebbs and flows of these--it remains
> intact--obdurately watching all that comes and goes around
> it--vanishes--reappears--like Easter Island heads observing the
> circulations
> of the air, the light, the ocean, the ships, the birds, the visiting
> humans--knowing the energies that live in them are out there out
> somewhere--creating their myriad strange companions--
>
>

> Dubuffet's ideas and projects and their histories as Lucienne Piery details
> them are
> is far more interesting and useful vision and history than what has become
> the kind of mindless "another booth at the art fair" Christopher
> Winks ably
> describes--
> which is actually interesting in a funny way as when I was a kid in
> Vermont
> at places like the notorious Tunbridge World's Fair and scattered about
> through other much smaller fairs--there would be itinerant portrait
> painters who would set up shop and for a nominal fee paint your picture--or
> if you wanted, a picture of something else--they'd also have a little
> bunch
> of hand made set ups for displaying their other works-- and if they were
> a little more prosperous than some of their brothers and sisters also
> making
> the circuit, they'd have an extra display of velvet Elvises, those Children
> of
> the Damned kids with immense eyes, Jesus, unicorns, stock cars, and the
> like--your basic kitsch--
> the artists for the most part were affable carnies--could keep up a good
> patter, chain smoke and have some brews--and in general add to the festive
> atmosphere (which at the Tunbridge World's Fair, of course, eventually
> just
> slid out of control--it lasted for days--what with homebrew swigging and
> later on open marijuana smoking backwoods people charging the "Garden of
> Eden" strip show tent, "liberating" the Freak Show (inviting them to join
> in
> the party and leave their tents)--old family feuds erupting, smashed stunt
> drivers crashing, illegal gamblers pulling knives and the like--once more
> high minded folks started moving in to the state, of course all this
> basically good clean medieval Rabelian fun had to stop!--"outsiders" from
> the wealthier, more educated and more morally concerned parts of the
> world,
> like new Puritans--refused to accept the Art Brut qualities of this
> happening scene--horrified at the anarchy of it all--my God!--drunken
> "liberated" Freaks posing for portraits with families, naked couples
> running
> into the woods, the "Garden of Eden" dancers baring all while drinking and
> smoking on stage, the ecstatic glee of children on rides at which the
> stoned
> carnie had fallen asleep with the "On" lever on for an hour or more due to

> his having collapsed on it--
> Woodstock to these new people was a Sacrement, but this kind of communing
> obviously foul and pagan--and attended by al the wrong sorts of
> people--so
> it was banned, done away with, and consigned to happy memories--and
> onewonders what happened to al those painters?--probably collectors now
> among the ones who put them out of work and fun--making a bundle off their
> surviving works on ebay, selling them at nice new fairs with New Age and
> RISD educated themes in booths of their own--as "Primitive Portraits" by
> "Outsider Artists" --to dealers disguised as tourists who in turn purchase
> them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao
> Paulo, Dubai, Los Angeles, etc--

>
> meanwhile--uncannily--hidden in plain sight--"they walk among us"--the
> "outsider artists"--
> "art brut"--among their own "regimes of liberty"--

>
>
>
>

> >From: susan maurer <[REDACTED]>
> >Reply-To: UB Poetics discussion group <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: Outsider Art
> >Date: Fri, 9 Mar 2007 09:48:13 -0500

> >
> >hm .well i wouldnt mind being as much of an outsider as bukowski. the
> >launching of new press poetswearprada was a terriric event lastnight and i
> >was glad to be in it. wonder if it would profit by being labelled
> outsider.

> >susa maurer

> >
> >

> >>From: Christopher Leland Winks <[REDACTED]>
> >>Reply-To: UB Poetics discussion group <[REDACTED]>
> >>To: [REDACTED]
> >>Subject: Re: Outsider Art
> >>Date: Wed, 7 Mar 2007 12:27:23 -0500

> >>
> >>"Outsider art" has become another niche marketing term in the branch
> >>of the commodity economy known as the "art world." Perhaps when
Roger

> >>Cardinal (?) published his illustrated monograph entitled "Outsider
> >>Art" a few decades back, the term had meaning because of its novelty
> >>as a rubric. But now, in an era when "Outsider Art Fairs" are
> >>annually held in New York City, it's become another way for art
> >>hustlers -- er, dealers -- to make a buck off their designated "Other"
> >>of choice.
> >>
> >>On another level: if Henry Darger's work can be labeled "outsider
> >>art," can John Ashbery's "Girls on the Run," inspired by Darger, be
> >>called "outsider art" too? If so, why? If not, why not?
> >
> >
> >Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a
> month.
> >Intro*Terms
> >
> [https://www2.nextag.com/goto.jsp?product=100000035&url=
%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s
=4056&p=5117](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117)
>
>
> [The average US Credit Score is 675. The cost to see yours: \\$0 by Experian.](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)
>
> [http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)
>

[↑ Contents](#)

208. **Rob McLennan**

peter f yacht club

Sat 10 Mar 2007

FINALLY AVAILABLE: Peter F. Yacht Club Sails to Calgary

Captains log:

assembled in Calgary, March 2006 at Fish Creek Public Library
by guest Captain, former Ottawa Yachtswoman Laurie Fuhr
original printed in Calgary Zoo Elephont at
Recreation Facility Personnel, www.aarfp.com
sponsored by The Horribly Awfuls,
www.myspace.com/thehorriblyawfuls (Laurie Fuhr's favorite band)

printed by rob mclennan at above/ground press headquarters in February 2007
a production of the Peter F. Yacht Club workshop

Guest Yachtsmen (& Yachtswimmin):

Jonathan Ball; Derek Beaulieu; Ryan Bird; *Stephen Brockwell; Weyman Chan;
*Anita Dolman; *Jesse Ferguson; ryan fitzpatrick; Richard Gorecki; Jocelyn
Grosse; Joy Hendrickson-Turner; *Nicholas Lea; *Laurie Fuhr; *Melanie Little;
David McGimpsey; *rob mclennan; *Max Middle; *James Moran; Tom Muir;
*Jennifer Mulligan; *Peter Norman; Sharron Proulx-Turner; Stuart Ross; Wes
Smiderle; Joanne Underwood; *Vivian Vavassis; Yvonne Werkman; Garth
Whelan

* regular crewmembers

The Peter F. Yacht Club, issue #5; irregular (very) writers group publication.
Edited & compiled by Laurie Fuhr. Copies available at \$5 each/add \$2 for
postage (payable to rob mclennan, 858 Somerset Street West, main floor,
Ottawa ON K1R 6R7; outside of Canada, \$5/+\$2 US).

Previous issues still available (possibly; availability of various issues pretty
random) at \$5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2,
April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004,
edited by Peter Norman and Melanie Little; Issue #4, September 2005, edited
by rob mclennan.

The Peter F. Yacht Club is part of the above/ground press annual subscription
package; for more information on above/ground press 2007 subscriptions,
check the link here. <http://robmclennan.blogspot.com/2007/03/finally-available-peter-f.html>

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...13th poetry coll'n - The Ottawa City Project c/o 858 Somerset St
W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

209. **reJennifer Bartlett**

New on the SES Poetics Blog

Sat 10 Mar 2007

-
1. Essay on Nathaniel Tarn
 2. Comments on David Orr's Times Article

<http://saintelizabethstreet.blogspot.com/>

Find a local
pizza place, movie theater, and more....then map the best route!
<http://maps.live.com/?icid=hmtag1&FORM=MGAC01>

[↑ Contents](#)

210. **Geoffrey Gatza**

AWP photo gallery

Sat 10 Mar 2007

Hello Everyone,

Here is my picture gallery from AWP.

<http://picasaweb.google.com/ggatza/AWP2007>

I took a train from Buffalo NY to Atlanta and back again.

--

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

[↑ Contents](#)

211. **Mark Truscott**

March 16: Ross and Smith at Test

Sat 10 Mar 2007

Dear friends,

Please join us for an evening of

STUART ROSS and ROD SMITH (bios below)

Friday, March 16, 7:30 p.m.

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Pay what you can

(Substantial readings followed by a discussion)

Plenty more information (including words on and by Friday's readers,
recordings of past readings, and a map) at www.testreading.org.

And, hey, the good people at Mercer Union do more than open their doors to
bedraggled reading series. If you'd like to be notified of Mercer programming
and events, please drop a line to [REDACTED]. You'll be glad you did.

Hope to see you there. And feel free to forward this message. (If you've been forwarded this message and you'd like to get the real thing in the future, e-mail [REDACTED].)

Mark

STUART ROSS is a Toronto fiction writer, poet, editor, small-press publisher, and creative-writing instructor who has been active in the Toronto literary scene since the mid-1970s. He sold 7,000 copies of his self-published poetry and fiction chapbooks in the streets of Toronto during the '80s and is a co-founder, with Nicholas Power, of the Toronto Small Press Book Fair, an underground literary institution since 1987. He is the author of five major collections of poetry, most recently *Hey, Crumbling Balcony! Poems New & Selected* (ECW, 2003) and the forthcoming *I Cut My Finger* (Anvil, 2007), as well as numerous works of fiction, a collection of personal essays, and countless chapbooks and items of ephemera. He has supported scores of other writers through his various small press ventures and editorial work.

ROD SMITH is the author of *Music or Honesty*, *The Good House*, *Poèmes de l'araignée* (France), *In Memory of My Theories*, *The Boy Poems*, *Protective Immediacy*, and *New Mannerist Tricycle* with Lisa Jarnot and Bill Luoma. His latest collection, *Deed*, will be published by the University of Iowa Press in the fall of 2007. A CD, *Fear the Sky*, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazines and anthologies, including *Anthology of New (American) Poets*, *The Baffler*, *The Gertrude Stein Awards*, *Java*, *New American Writing*, *Open City*, *Poésie*, *Poetics Journal*, *Shenandoah*, and *The Washington Review*. He edits *Aerial* magazine, publishes *Edge Books*, and manages *Bridge Street Books* in Washington, DC. The next issue of *Aerial* will focus on poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*, for the University of California Press.

www.saidlikereedsorthings.ca=

[↑ Contents](#)

212. **mairead byrne**
Re: AWP photo gallery
Sat 10 Mar 2007

I went via Amtrak too, Geoffrey, though just from Providence: 22 hours each way; another lesson on race & America.
Mairead

On 3/10/07, Geoffrey Gatza <[REDACTED]> wrote:

>
>
> Hello Everyone,
>
> Here is my picture gallery from AWP.
>
>
> <http://picasaweb.google.com/ggatza/AWP2007>
>
> I took a train from Buffalo NY to Atlanta and back again.
>
>
>
> --
> Best, Geoffrey
>
> Geoffrey Gatza
> BlazeVOX [books]
> www.blazevox.org
>
>

[↑ Contents](#)

213. **David A. Kirschenbaum**

Boog City 39 Available

Sat 10 Mar 2007

Please forward

Boog City 39

Available Sunday P.M.

featuring:

Our Music section, edited by Jon Berger

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the idea for Urban Barnyard<the whole municipal fauna thing<who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.²<from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz's We

Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford's January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That's the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² -- American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.² --Talkin¹ New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--³Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine's Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia's Roger Farr with From Surplus
Security is denser now, is domination's form
But it's their form more than mine, my labour keeps
Taylorism's hands (weapons) on its forward gears

and

XXXIV

Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman¹'s Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California¹'s Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

Bowery Poetry Club * <http://www.bowerypoetry.com>
::fait accompli:: * <http://www.nickpiombino.blogspot.com/>
The Million Poems Show * <http://www.jordandavis.com/Talkshow.html>

Advertising or donation inquiries can be directed to
 or by calling 212-842-BOOG (2664)

2,250 copies of Boog City are distributed among, and available for free at, the
following locations:

MANHATTAN

THE EAST VILLAGE

Acme Underground
Alt.coffee
Angelika Film Center and Café
Anthology Film Archives
Bluestockings
Bowery Poetry Club
Café Pick Me Up

CB's 313 Gallery
CBGB's
Lakeside Lounge
Life Café
Mission Café
Nuyorican Poets Café
Pianos
The Pink Pony
St. Mark's Books
St. Mark's Church
Shakespeare & Co.
Sidewalk Café
Sunshine Theater
Tonic
Trash and Vaudeville

OTHER PARTS OF MANHATTAN

Hotel Chelsea
Poets House

BROOKLYN

WILLIAMSBURG

Bliss Café
Earwax
Galapagos
Northsix
Sideshow Gallery
Soundfix/Fix Cafe
Supercore Café

GREENPOINT

(available later next week)

Greenpoint Coffee House
Lulu's
Photoplay
Thai Cafe
The Pencil Factory

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

214. **Stephen Vincent**

Re: Outsider Art

Sat 10 Mar 2007

Yes, agree with Murat, David, a wonderful, insightful post.

Funny, how it also makes me think of 14th century German (I believe) iconic Christian paintings in devotion to and in celebration of various Biblical allegories. I remember a CAA annual conference in Boston in which the lecturer showed infra-red (?) slides of the under-painting (preliminary sketches) for various works. Instead of stiff depictions of iconic allegorical figures, we were given a very naturalistic view of the models - men, women and children - drawn from the village around the school where the works were painted, definitely made to conform to and please the strictures of the Church. Following the argument here, the 'outsider' art was actually secreted into the interior life of the 'inside' of the Church. I guess we might call these 'under paintings' a case of "insider" art. Ironically it's taken 6 centuries to bring the work into view. I don't know if the work will ever achieve the attention of Courbet - but it's definitely of the material world, and not of allegory made.

Somehow brings up the recollection of the story of prisoners in Quantanamo making poems on thin strips of the paper peeled back from paper cups - and passing those strips among each other. Definitely 'insider' art by 'outsiders.'

Stephen V

<http://stephenvincent.net/blog/>

David,

Great post.

Murat

On 3/9/07, David-Baptiste Chirot <[REDACTED]> wrote:

though not an "outsider artist" other than that his well known Anarchism and having been the Cultural Director as it were during the Paris Commune of 1871--which got him booted out of France to save his skin--Gustave Courbet wrote a famous kind of "outside" credo in a letter of refusal to a

Minister

in the French Second Empire government in 1870--which Monarchist government had decided to make up for the bad treatment M. Courbet had endured due to his involvements in the 1848 Revolution--For in the immensity of its forgiveness and willingness to embrace M. Courbet as an artist and Frenchman--this noble government had decided to give him the ribbon of the Legion d'Honneur--a purely political move to be sure, but one that would most surely tempt any Frenchman, artist or not--But not Gustave Courbet! Courbet's famous letter of refusal ends with some ringing lines of another kind of "outside" that an artist may hear calling--

"Therefore permit me, monsieur le Ministre, to decline the honor you thought to bestow upon me. I am fifty years old and I have always lived as a free man. Let me be free the rest of my days; for when I die, let it be said of me: 'He never belonged to any school, to any church, to any institution, to any academy--least of all to any regime, lest it be the regime of liberty.'"

Bukowski, despite the Hollywood films and vast cult following and steady sales in the USA, was the kind of "American outsider" who was a cultural icon overseas--in his native Germany, France, Italy and many other countries, Bukowski is ranked as one of the greatest, and fairly often, the greatest of American writers of the last fifty years or more--

a much more usual fate of an "outsider artist" --the examples are far more than one might think--is that of Prophet William Blackmon, a preacher and painter, whose vocations in both cases come from God--Prophet didn't begin painting until late in life--his works have been collected and exhibited and included in books and a very large one hangs here in the Milwaukee Art Museum, with its famous Calatrava "wings"--and just a few weeks ago at University of Wisconsin-Milwaukee, Prophet shared a show with another spiritually-inspired Seattle artist--and there was an evening with Prophet present, to talk after showing of the film "God's Spaceship," a 1989 documentary/interview--I first met Prophet about 18 years ago, selling paintings on the street corners and giving readings of illnesses and praying for their healings--and once and a while a prediction regarding the future that had come to him from God--he had a tiny ministry of mainly homeless and very poor people and also did shoe repairs--as he is getting quite elderly now, it's more difficult for Prophet to work

at his trade and the ministry has always been a basically losing business
as
he gave away much of what he has to the homeless worse off than himself--
this winter he found himself homeless--fortunately offered lodging by a
Sister in his ministry--
his spirit is indomitable as ever--he vastly enjoyed the evening and
spoke
for quite a long time about his life, his Faith, his visions from God, and
his painting, which he does directly on instructions from God--
(he told me one time when i had first begun making rubbings and spray
paintings--he thought they also were sent by God--since no one else was
making these things, God had called to me to make them so the world would
know these things exist though no one had noticed them before--he also
told
me another time God works through such kinds of art as He tells people to
do, to show sanity in an insane world--sanity to be seen so people will
suddenly know the insanity of their brains and want to be sane--"which is
a
dangerous thing in this world"--he laughed quite a bit at that, Amen--)

so despite all the hoopla and commercializations and appropriations,
distortions, massive mad immensities and intensities of bullshit--there
are
actually a great many "outsider artists" who despite being written about,
collected and presented in museums, remain in life ill, neglected, poor,
without materials to work with or home, living in various places as they
can--and in many cases, uncertain what will happen to their works after
their deaths--because all sorts of things become possible when they are
in fact dead--
possibilities many artists know exist--yet not for them, not in this
lifetime--
not in the sense of a great genius or respectable more or less nice
artists
who one can sentimentalize over for having been overlooked in their
lives--and later welcomed into the worlds of respectability--and all its
institutions--
because the "outsider artists" in the original senses of this--are always
going to be "outsiders" in a way their fellows aren't--
that kind of outsidersness--Art Brut-- is something that can't be
appropriated or learned in art school or "rescued", or captured by a
label,
a section in art books or museums--

it's not a question of being "more""outside" or "more authentic"--but of
something other--
something that for all the "recognition" it gets, remains paradoxically
mainly unrecognized--
there are and will be always a few exceptions--but even those aren't

recognized as being "real artists" like the ones running the vast gamut from O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide to any issue of any art magazine no matter what genres--including the journals of "outsider art"--more and more of whom are like the artist i saw posters of for a while around town, "Wisconsin's Most Famous Outsider Artist"--(never heard of him) --pictured in studio, expensive easel proudly standing among tons of the latest offerings from Utrecht, with a nice view of a "landscape" through the "studio window"--immensely professional looking and all speaking very much of being guaranteed the viewer the very best and most up-to-date in "Outsider Art"--complete with web site, fax address and all the rest--"a perfect addition to any home" i am sure--

again, i would recommend Lucienne Piery's *Art Brut: The Origins of Outsider Art*

for the history of this and for the ways from the very beginning of Dubuffet's naming, collecting, exhibiting, writing on, having monographs written on, establishing a center for Art Brut, and influencing the Artists Houses set up for Art Brut artists--from the beginning of all this, the awarenesses of the continual changes and obstacles, questions involved, both in critical terms, effects on the personal lives of the artists, and the financial aspects and the dangers posed by all the massive marshalling of powers of the art world and media which in the end have buried Dubuffet's original ideas of Art Brut and what Art Brut inspires and can be an example of in different ways of thinking about materials, possibilities, researches, for other artists--(even in the midst of the furor, now, and later, once the feeding frenzy has become but a laugh and lark, a discarded and discredited fashion--so diminished and pass as to be laughed at as here and now--the artists themselves, the vast nameless ones, the creators, go on creating anyway--art brut in Dubuffet's conceptions of it--has been around since the dawn of time and will continue on regardless--maybe one of the only kinds of "art" which will do so--having been nameless and unnoticed for millennia--it's not a "movement" in any sense of the term--other than a continual movement of making out of its own myriad callings--it's not going to have an "end" as say any School or Movement etc does-- the stubborn, "Brut," anarchic

persistence of the "art" "drive" or "impulse" no matter what is done with it, to it, for it, by it--kill the artists, burn their works, ban them, throw them in jail, put them on pedestals, ahng them in person and in galleries, chop off their hands, put out their eyes, sic god, the state, the

critics, the collectors, the dealers, the forgers, the ridiculers, the know-it-alls, the pedants, the art lovers, the art teachers, the art supply

companies, sic all of them on art, the artist--there will always be some damn fool who in some inexplicable way hears a calling and will start making

things out of next to nothing--anything at hand---regardless if anyone else is even paying attention--and so Art Brut wil return to its anonymity . .

. or recognitions . . . whatever the ebbs and flows of these--it remains intact--obdurately watching al that comes and goes around it--vanishes--reappears--like Easter Island heads observing the circulations

of the air, the light, the ocean, the ships, the birds, the visiting humans--knowing the energies that live in them are out there out somewhere--creating their myriad strange companions--

Dubuffet's ideas and projects and their histries as Lucienne Piery details them are

ia far more interesting and useful vision and hisotry than what has beomce the kind of mindless "another booth at the art fair" Christopher

Winks ably describes--

which is actually interesting in a funny way as when i was a kid in Vermont

at places like the notorious Tunbridge World's Fair and scattered about through other much smaller fairs--there would be itinerent portrait painters who would set up shop and for a noimal fee paint your picture--or if you wanted, a picture of something else--they'd also have a little bunch

of hand made set ups for displaying their other works-- and if they wre alittle more prosperous than some of their brothers and sisters also making

the circuit, they'd have anextra display of velvet Elvses, those Children of

the Damned kids wtih immense eyes, Jesus, unicorns, stock cars, and the like--your basic kitsch--

the artists for the most part were affable carnies--could keep up a good patter,chain smoke and have some brews--and in general add to the festive atmosphere (which at the Tunbridge World's Fair, of course, eventually just

slid out of control--it lasted for days--what with homebrew swigging and

later on open marijuana smoking backwoods people charging the "Garden of Eden" strip show tent, "liberating" the Freak Show (inviting them to join in the party and leave their tents)--old family feuds erupting, smashed stunt drivers crashing, illegal gamblers pulling knives and the like--once more highminded folks started moving in to the state, of course all this basically good clean medieval Rabelian fun had to stop!--"outsiders" from the wealthier, more educated and more morally concerned parts of the world, like new Puritans--refused to accept the Art Brut qualities of this happening scene--horrified at the anarchy of it all--my God!--drunken "liberated" Freaks posing for portraits with families, naked couples running into the woods, the "Garden of Eden" dancers baring all while drinking and smoking on stage, the ecstatic glee of children on rides at which the stoned carnie had fallen asleep with the "On" lever on for an hour or more due to his having collapsed on it-- Woodstock to these new people was a Sacrement, but this kind of communing obviously foul and pagan--and attended by all the wrong sorts of people--so it was banned, done away with, and consigned to happy memories--and one wonders what happened to all those painters?--probably collectors now among the ones who put them out of work and fun--making a bundle off their surviving works on ebay, selling them at nice new fairs with New Age and RISD educated themes in booths of their own--as "Primitive Portraits" by "Outsider Artists" --to dealers disguised as tourists who in turn purchase them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao Paulo, Dubai, Los Angeles, etc--

meanwhile--uncannily--hidden in plain sight--"they walk among us"--the "outsider artists"-- "art brut"--among their own "regimes of liberty"--

From: susan maurer <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Outsider Art
Date: Fri, 9 Mar 2007 09:48:13 -0500

hm .well i wouldnt mind being as much of an outsider as bukowski. the launching of new press poetswearprada was a terrific event lastnight and i was glad to be in it. wonder if it would profit by being labelled outsider.
susa maurer

From: Christopher Leland Winks <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Outsider Art
Date: Wed, 7 Mar 2007 12:27:23 -0500

"Outsider art" has become another niche marketing term in the branch of the commodity economy known as the "art world." Perhaps when Roger Cardinal (?) published his illustrated monograph entitled "Outsider Art" a few decades back, the term had meaning because of its novelty as a rubric. But now, in an era when "Outsider Art Fairs" are annually held in New York City, it's become another way for art hustlers -- er, dealers -- to make a buck off their designated "Other" of choice.

On another level: if Henry Darger's work can be labeled "outsider art," can John Ashbery's "Girls on the Run," inspired by Darger, be called "outsider art" too? If so, why? If not, why not?

Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a month.

Intro*Terms

https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117

The average US Credit Score is 675. The cost to see yours: \$0 by Experian.

<http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE>

[↑ Contents](#)

215. **Ruth Lepson**

Re: New on the SES Poetics Blog

Sat 10 Mar 2007

Thanks for these, Jennifer B.

I get the Bk Rev on Wed so I wrote a letter to the ed then, saying that if the Times wants to do something for poetry in this country they shd review innovative poetry from the Lang poets on--but then saying that maybe that is

pointless to suggest bec it is a mainstream publication.
Yr Tarn essay is the kind of thing that shd appear there!
Best,
Ruth L.

On 3/10/07 11:56 AM, "reJennifer Bartlett" <[REDACTED]> wrote:

1. *Essay on Nathaniel Tarn*
2. *Comments on David Orr's Times Article*

<http://saintelizabethstreet.blogspot.com/>

Find a local pizza place, movie theater, and more....then map the best route!
<http://maps.live.com/?icid=hmtag1&FORM=MGAC01>

[↑ Contents](#)

216. **David-Baptiste Chirot**

Re: outsider Art & poets of Gitmo (complete Guardian article included here)

Sat 10 Mar 2007

Stpeh and Murat

Thank you for your kind comments & for the sotry of thepaintings in Germany Stpehen. You wirte of the poets in Gitmo--here's an artiicle (below comments) from the Guardian about them and some of their works to see the light of day.

Something that never ceases to amaze and fascinate me is how many fragments of ancient texts--Sappho for example--quite recently a singificant find in Egypt f her work--how many are found in large waste disposal areas and even sometmes blowing n the streets in Egypt. The texts were written on the backs of papryi which were being recycled from the windings of what were considered insignifcant mummies. (Rather like the truly wild "routine" recorded by Burroughregarding heirachy and decompositon of mummies ont eh CD that comes with the Word Virus selection of his works.) Considered recycled near-trash to begin with, they eventually found their ways all the wayinto the trah, where rummaging scholars now find a regualr feast of poems, documents, etc in fragments. Since I do a great deal of work with found materials and fragementis found in streets, alleys, dunpsters, concstruction sites and so forth--it's an added hilarity to pretend am finding the Milwaukee equivalents of the fragments of Sappho lyrics among the wind blown rubbish clambering about in. Makes one think of the Mr Magoo episode in which he gets hooked on archeology and is inhis nearsighted way excavating dumps and consrtuction sites! As a child I used to help my steamiffter grandfather go through sites he worked at after dinner to find scrapmetal and loose screws etc he'd weld into

all sorts of things at home, from a merry-go-round to a go-cart to religious chokers and birdhouses, jewelry and the like. The interrelationships among junk, recycling, the finding of fragments of lost poems, and also making new poems from scraps and bits and pieces of thrown out, smashed, weathered, refuse as a way to refuse that the lives of the things themselves are ever gone completely, but like Whitman's "leaves of grass," are tongues still speaking, from out of the ground itself. A lot of "outsider art" is made in this way, as well as the work of one of the greatest all around artists/poets of the 20th century--Kurt Schwitters. What I like especially with Schwitters is that he used found materials--the Surrealists used things found, but at flea markets, and hence purchased for use. The Situationists with their "psychogeographies" and "driftings" carried this into the realm of a form of awareness of the states of mind evoked by found architecture, streets, squares, and ambience at once constructed and evocative beyond its physical being into the realm of a provocation of free mental play, daydreaming, fantasy, imagination. (Though one finds this also in Breton's *Nadja* and Aragon's *Paris Peasant*--and further back in De Quincey's *Confessions of an English Opium Eater*, which Baudeelaire partially translated.) (Think of Atget's dreamlike documentary photos of empty Parisian sites as being related to these.) Among various writers and artists since the beginnings of modernism with Baudelaire, one can find connections with aspects of "outsider art" in the use of found materials that are the excess as it were of the overproduction of mass production as well as the built in obsolescence of this, combined with the throwing away of all manner of materials once used. A Joseph Cornell box, for example, is not that far from many works of "outsider art" which are made with fragments of objects, texts and collections of these which share certain qualities of resemblances among themselves. What develops very often is a language, a text in a sense, made up of forms which begin to carry certain private meanings and connotations--hence the repetition of many key elements, whether in Cornell, Schwitters or many Art Brut artists exemplified in the collection begun by Dubuffet. William Carlos Williams in *Spring and All* uses many examples of this, some more obvious than others. As he said himself a poem can be made of anything" (the famous one of the Dungess is it clams--menu is an example). Williams takes a black and white reproduction of a Juan Gris painting, voices off the radio and their advertising slogans, billboards and signs, all manner of fragments from daily life to create his own form of poetry from raw materials found in the environment he is going about in on his Doctor's errands. *Dos passos* in the USA trilogy and *Manhattan Transfer* uses raw data also, documents, headlines, newspaper stories, snippets of popular songs and the like. The most extreme and brilliant user of found texts I think is Paul Metcalf, whose *Apalache* is completely made of found texts, yet the way it is put together by Paul makes of these one of the great long poems in a sense of modern times. (Many of his other works are constructed of

juxtapositions of found texts, with here and there linking commentary of his own, and other times not, simply the juxtapositions. Oslen and Susan Howe's earlier work also do this and Clark Coolidge's *Smithsonian Depositions*, another brilliant book made of found texts.) In a great many "outsider art" work, Art Brut, there is also much use of found materials and in also of mixing of texts with images. Sometimes the "texts" are completely invented, others like Prophet Blackmon write words from Scripture around the paintings or within them also. I think that both Prinzhorn with his 1921 book *Art of the Mentally Ill* and Dubuffet with his creation of Art Brut and its ideas he presented for other artists, viewers, etc--I think in both these projects there is this now buried concept of Art Brut, "outsider art"--that is it art on a par with "high art"--in terms of art itself, and in terms of the use of materials, private languages every artist creates among public ones found all about one, and that the difference is not in the art being not art, but in that the motivations of the Art Brut and outsider artist are different from those of the "artist" as standardly conceived of. That many outsider artist and Art Brut creators may be anything from completely ignorant of "art" so called to having a sketchy knowledge gleaned from newspaper and magazines, a tv show nowadays or a talk they heard someplace is not necessarily what sets them apart in their difference, for many "artists" have begun in this way also. The difference seems to be that the "outsider" or Art Brut creator--is an uncanny and strange way considered to be more "open" to the operations of forces from "outside" which are driving their work in a different way than does say the classical "Muse." For Prinzhorn's patients of course it is "mental illness" that provides the "outside force" so to speak, the something which "makes a difference." Many Art artists are not "mentally ill," but simply outside any conception of the "art world." Each one has a different motivation or desire in creating their work, but it not in the manner of an "artist," that is it is driven by something else than the thought of being part of any system other than its own. It is definitely capable of being seen and understood as "art," yet also obviously stands outside the institutions and histories and concepts of the "art world" system. For Dubuffet this offers to the "artist" an example of an opening and way out the system of "art." Whether an "artist" can ever "become an outsider artist" per se is debatable. What Dubuffet is suggesting not to "become an Art Brut creator," but to be inspired by their examples to go further and further afield from the constraints of the system.

It's important to note that Dubuffet's criteria for Art Brut are not limited to mental illness. In the early days of organizing Art Brut and collecting it, selecting it for exhibitions--Andre Breton worked closely with Dubuffet. But as with many others, Breton was to split from Dubuffet and leave the field to him. The cause of their disagreement was that Breton wanted to insist that only works

by the mentally ill could be considered Art Brut. (he had after all trained as a psychologist.) For Dubuffet, it is the "art" qualities which are considered, not the mental status of the creator, which can be anything at all. Dubuffet was more interested in the untrained and unknowing things made by creators than in the psychological motivations. That's a very important point but one often overlooked by people when speaking of "outsider art" and thinking of it only as works by the mentally ill. A lot of Art Brut creators were and are solid citizens with regular jobs they stay with for years. They live a "normal" life except that they produce their works, without the intention of them being part of the art system. The works can be seen if so desired as the "secret" or "inner" lives and desires, dreams of the "normal" persons, but again, this isn't "mental illness."

If one begins to think of Art Brut and "outsider art" as having both a difference from and many interrelationships with aspects of "art", I think it's a very interesting and useful way of questioning and finding ever more ways of making things and thinking with things found. Art Brut is a kind of tool in Deleuze and Guattari's sense of the tool kit--or my grandfather's sense or my own bag of tools--a tool kit for opening lines of deterioration and investigations, what I call "anarchyology."

It really is no accident that though doing so out of hatred and scorn, the Nazis made a connection between "outsider art" and "modern art." The Nazis saw this "degenerate art" on both parts as "mental illnesses" which needed to be eradicated from a "healthy" society. Dubuffet in a sense sees their point, but not as "mental illness" but as a form of revolt against systems, Fascism certainly being one of them, and to be extended to all systems if one so desires. The Nazis recognized what they thought to be a "danger to society,"; Dubuffet saw the "danger" (of contamination, contagion, etc) as a "healthy revolt" against society and the "art system." And not only a healthy revolt, but the most imperatively necessary one. "Necessity is the motherfucker of invention," in that sense as well as in using literally anything to make a poem or "art." And necessity begins very often not from a nothing, but from the excess refuse and loose parts, fragments, of systems which are continually creating new orders so as to control the breakdowns built into them. By making use of materials that are part of the breakdowns, one has a chance to make things moving in the direction of an outside of the system. It's in this area that Art Brut and many aspects of art from modernism overlap. And I think that is very much in the origins of Art Brut having been created as it were by an artist, a very great artist. (Robert Rauschenberg's works can also be seen as related to this, in the use of broken rock, soil, structures, sites/non-sites and his ideas at the time of his death on using art in the reclamation of industrially deimated landscapes--again

a recycling and a making use of the found materials.) Here below is Guardian article re the poets of Gitmo--

David Chiro spotted this on the Guardian Unlimited Books site and thought you should see it.

To see this story with its related links on the Guardian Unlimited Books site, go to <http://books.guardian.co.uk>

'Inside the wire'

The pressures of confinement in Guantánamo Bay have led many in the controversial detention camp to turn to poetry. But, as Richard Lea learns, the American authorities are very reluctant to let the world see them

Richard Lea

Monday February 26 2007

The Guardian

Poetry's capacity to rattle governments is not, it appears, confined to totalitarian regimes. A collection of poems by detainees at the US military base in Guantánamo Bay is to be published later this year, but only in the face of strong opposition by suspicious American censors.

*Twenty-one poems written "inside the wire" in Arabic, Pashto and English have been gathered together despite formidable obstacles by Marc Falkoff, a law professor at Northern Illinois University who represents 17 of the detainees at the camp. The collection, entitled *Poems from Guantánamo: The Detainees Speak*, will be published in August by the University of Iowa Press with an afterword written by Ariel Dorfman.*

It all began when he turned up at the secure facility in Washington DC where all communications from detainees are sent, and found a poem waiting for him.

"The first poem I saw was sent to me by Abdulsalam al Hela," he says. "It's a moving cry about the injustice of arbitrary detention and at the same time a hymn to the comforts of religious faith."

"It was interesting to me because I did a PhD in literature, but I didn't think too much about it."

A second poem from another client followed soon after, and Falkoff began to wonder if other lawyers also had clients who were sending poetry. It turned out that Guantánamo Bay is "filled with itinerant poets".

Many of the poems deal with the pain and humiliation inflicted on the detainees by the US military. Others express disbelief and a sense of

betrayal that Americans - described in one poem as "protectors of peace" - could deny detainees any kind of justice. Some engage with wider themes of nostalgia, hope and faith in God.

But most of the poems, including the lament by Al Hela which first sparked Falkoff's interest, are unlikely to ever see the light of day. Not content with imprisoning the authors, the Pentagon has refused to declassify many of their words, arguing that poetry "presents a special risk" to national security because of its "content and format". In a memo sent on September 18 2006, the team assigned to deal with communications between lawyers and their clients explains that they do not "maintain the requisite subject matter expertise" and says that poems "should continue to be considered presumptively classified".

The defence department spokesman Jeffrey Gordon is unsurprised that access to detainees poetry is tightly controlled. "It depends on what's being written," he says. "There's a whole range of things that are inappropriate." Of course poetry that deals with subjects such as guard routines, interrogation techniques or terrorist operations could pose a security threat, but Gordon is unable to explain why Al Hela's poem is still classified, saying "I haven't read any of these [poems]".

As with prisoners within the American justice system, he argues, there are constraints on their first amendment rights. "I don't think these guys are writing poetry like Morrissey," he continues.

"The fear appears to be that detainees will try to smuggle coded messages out of the camp," explains Falkoff, a fear that has often allowed clearance for English translations only - Arabic or Pashto originals being judged to represent an "enhanced security risk". In many cases even Falkoff has only seen the translations prepared for the volunteer lawyers by the few translators with the requisite security clearance.

Because of security restrictions, Falkoff cannot give any further details about Al Hela's poem, or about other poems sent to him by his clients that have not been cleared for publication by the department of defence. He is not allowed to see about 20 poems sent to other lawyers that have not been cleared for publication.

Many poems have also been lost, confiscated or destroyed. Falkoff is unable to even offer an estimate of how many poems have been written in the camp.

"To start with," he says, "there are probably 200 detainees who either don't have lawyers or have not been allowed to communicate with their lawyers. Even for those clients who have lawyers, I really don't know how many poems they've written or whether they've been confiscated. Communicating back and forth with our clients is a very, very difficult process."

Only one of the authors in the forthcoming collection wrote poetry before his incarceration. The religious scholar Abdul Rahim Muslim Dost wrote 25,000 lines of poetry during his time in the camp, only a handful of which have been returned to him. A poem he wrote on a Styrofoam cup and reconstructed from memory after his release appears in Poems from Guantánamo. The other detainees were not poets before their incarceration, but have turned to poetry under the particular pressures of their situation.

Moazzam Begg, who spent three years in Guantánamo Bay before being released without charge in January 2005, began writing poetry as a way of explaining what he was going through. He knew that everything he wrote would be censored, so used poetry to try to describe his situation to his family.

"The idea was to say it without saying it," he says, "and to explain to my interrogators that it was a farce."

The formal constraints of poetry gives the writer control over their material, he says, "the ability to say the words without going into a rant".

Poetry was also a way of engaging with the system.

"I knew that everything I wrote would be censored," he continues, "and that the person censoring it would have to read the poem." By writing in English, a language rarely used by detainees in the camp, he was able to communicate directly with guards, and perhaps those higher up in the US military.

It was also a way of "showing anger" and "channelling frustration".

According to Falkoff, detainees are writing poetry because "they're trying to keep hold of their sanity and humanity".

"They have really, really nothing to do there," he says. "They get, now, an hour of exercise every other day or so. They don't have access to books, apart from a Qu'ran - which they get whether they want it or not - and a little book cart with some Agatha Christie novels and some Harry Potter. They're not allowed to interact with the other prisoners. There are no communal areas. The recreation area is like a chimney with 30ft high walls."

"They're writing poetry because they need some kind of mental stimulation, some way of expressing their feelings, some outlet for their creativity."

According to the poet Jack Mapanje, who was imprisoned in Malawi because of his writing and now teaches a course on the poetry of incarceration at

Newcastle University, prisoners often turn to writing poetry as a way of "defending themselves".

"People are writing as a search for the dignity that has been taken away from them," he says. "It's the only way they can attempt to restore it, but nobody is listening to them." He was imprisoned himself with many people who were illiterate, he says, but many of them were writing poetry, or singing songs about their captivity - "it's the same impulse that drives people to prayer."

"Poetry talks to the heart," he continues, "there is something immediately passionate about it." For Mapanje, poetry is a more "natural" means of expression than prose, a means of communication that "anybody who hasn't got any craft will come to".

The poet Tim Liardet, whose Forward prize-shortlisted collection *Blood Choir* deals with the time he spent teaching poetry at a young offenders' prison, agrees there's an "instinctual" urge to reach for poetry in extreme circumstances.

"They're feeling things they've never felt before, or never with so much intensity," he says. "They've never had to try to match such an intense experience with language before."

Many of the offenders he worked with resisted his efforts to get them to write poetry, he continues, but "the ones who ended up writing it were the ones who found it themselves. They weren't following an example from me."

Falkoff is hoping the collection of poems from Guantánamo Bay will put a human face on people branded by the former American defence secretary Donald Rumsfeld as "among the most dangerous, best-trained, vicious killers on the face of the Earth".

The quality of the poems in the collection is "variable", says Falkoff, but "there's some really good stuff there". He stresses that because of security restrictions he has often been unable to see anything more than translations prepared without "poetry in mind". Nevertheless some of the poems transcend their extraordinary circumstances, he says, and "just knock me over".

With the courts moving slowly towards fair and open hearings, he continues, "the detainees' own words may become part of the dialogue. Perhaps their poems will prick the conscience of a nation."

Copyright Guardian News and Media Limited

Rates near
39yr lows! \$430K Loan for \$1,399/mo - Paying Too Much? Calculate new
payment <http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-18226&moid=7581>

[↑ Contents](#)

217. **lcabri**

torse / torsion / torque / Le torque

Sat 10 Mar 2007

Kasey's third question / scenario that ends his post today on torque deprecatingly implies that his own desire to articulate a neutral taxonomy and Ron's desire to evaluate under-40 poetry both may be equally reifying a literary past of collective prose-poem practice. So or not, I believe there's a missing, larger point in "all this," and it peeks out in the language of Kasey's third scenario that asks: "How much of all this really has to do directly with any formal considerations of syntax or grammar or lineation or whatever, as opposed to drawing on a set of associations which have accreted around surface features of Language writing, but which ultimately have much more to do with superformal considerations (political contexts, statements of intent, social dynamics, etc?)" It strikes me that a larger and more challenging point stems from a directly opposed premise to that of Kasey's third scenario, namely that the "formal" and the "superformal" are not differentiable (Kasey's scenario suggests they are differentiable, it would seem). Or at least they are not differentiable except in a guidebook way (as in a guidebook to form and ideas about poetry). Surely form as inherently neutral pure essence doesn't exist except in guidebooks and the rhetoric of criticism ("A sestina is..."). Frankly the social as neutral pure essence of "sociality" doesn't exist except in the loins of partygoers' heads and the drawing rooms of Georg Simmel. As Adorno writes: "In order for the work of art to be purely and fully a work of art, it must be more than a work of art" -- which sounds like an enormous challenge for any of us. The "more" in this quotation points to a different understanding of "torque" than as either "formal" or "superformal" elements of a "work" and its context. Le torque, here, however, is no longer Ron's torque (as he outlines it in his torqu-ography -- the recent blog-post that I only just read), nor is it Kasey's *torse / torsion / torque* triad, and yet *Le torque* informs both Ron's evaluative comments and Kasey's umbrage to them. As I said, it sounds to me like an enormous chilly lunge for any of us to take. - Louis

[↑ Contents](#)

218. **John Tranter**
" Pre-announcing Jacket 32"

Sun 11 Mar 2007

" PRE Announcing Jacket 32 " Jacket 32 -- due in late April -- is about half full, and already overloaded and glittering with stellar literary fragments and ruminations. You can check it out here:

<http://jacketmagazine.com/32/index.shtml>

===== Articles

Anthony Stephens: Cutting Poets to Size - Heidegger, Hölderlin, Rilke

Gilbert Adair: "Child-Emporerer (vacncy)": Apprehending U.S. Empire through Robert

Fitterman's "Metropolis"

Andrea Brady: The Other Poet: John Wieners, Frank O'Hara, Charles Olson

Stephen Fredman: Edward Dorn

Steve Halle: Against Lightning Flashes: Inspiration in Kristin Prevallet's "Scratch Sides: Poetry, Documentation, and Image-Text Projects", by Kristin Prevallet

Douglas Messerli: What is to be Done?

Clément Oudart: Genreading and Underwriting: A Few Soundings and Probes into Duncan's "Ground Work"

David Rosenberg: The Lost Poets of the Wild: The Influence of the First Writing Poets in Sumer

===== Interviews

Nicomedes Suárez-Araúz: In Search of the Night: on translating Jaime Saenz: an Interview

with his translators, Kent Johnson and Forrest Gander

Wayne Koestenbaum in conversation with Tony Leuzzi, 22 October 2004, Le Gamin Coffee

Shop, Chelsea, New York

Deborah Meadows in conversation with Romina Freschi, Buenos Aires, Argentina, 2006

===== The Holiday Album: Greeting Card poems for All Occasions:
Edited by Elaine Equi

Elaine Equi: Best Wishes (Introduction)

Elaine Equi: Happy New Year

David Lehman: Time Frame

Wayne Koestenbaum: Short Subjects

Rae Armantrout: Address

Nick Piombino: Valentine's Day - Valentine's Day - Feb. 14th

David Shapiro: Colorful Hands - Holi: The Festival of Colors (Indian) - first weekend in March

Tom Clark: Equinox - March 21/22

Vincent Katz: Back From The Dead - The Veneralia (Roman) - April 1st

Jeanne Marie Beaumont: Fête of the Little Boats - (French) - April 6th

Martine Bellen: On John Ashbery Day - A Cento - April 7th

Cathy McArthur: At the Wildlife Center - Bird Day - May 4th

Jerome Sala: Mother's Day

Jeanne Marie Beaumont: Flower & Camera - Flower & Camera Day - June 29th

Chris Martin: Independence Day

Stacy Szymaszek: Hammock Day - July 22nd

Erica Kaufman: admit you're happy day - Aug. 8th

Erica Kaufman: elvis week - Aug. 8-16th

Fanny Howe: Our Lady of Knock, August 21, 1879

Jerome Sala: Anniversary

Gregory Crosby: Columbo Day - Oct. 12th

Connie Deanovich: Happy Hamlet Day - Oct 15th

Amy Gerstler: All Saints' Day - Nov. 1st

Joe Brainard: Thanksgiving

David Trinidad: Doll Memorial Service - Doll Memorial Day - second Saturday in December

David Shapiro: After Ryokan - Winter Solstice - Dec. 21st

===== Reviews

Raewyn Alexander: "Red the Fiend" by Gilbert Sorrentino

Raewyn Alexander: "Sundays on the Phone", by Mark Rudman

Raewyn Alexander: "Rain" by John Woodward

Marcelo Coelho: "Rapid Departures" by Vincent Katz, illustrations by Mario Cafiero

Ian Davidson: "Grave of Light: New and Selected Poems 1970-2005", by Alice Notley

Marcella Durand: "secure portable space", by Redell Olsen

Clive Faust: "Language Is" by John Phillips

Michael Gottlieb: "The Anger Scale" by Katie Degentesh

Linda Russo: "Terminal Humming" by K. Lorraine Graham

Linda Russo: "Crop" by Yedda Morrison

Linda Russo: "Chantry" by Elizabeth Treadwell

James Sherry: "The Grand Piano" Project: ...an ongoing experiment in collective autobiography by ten writers identified with Language poetry in San Francisco. It takes its

name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a

reading and performance series. The writing project, begun in 1998, was undertaken as an online

collaboration, first via an interactive web site and later through a listserv.

Jason Stumpf: "Necessary Stranger" by Graham Foust

===== Poems

Iain Britton: Lemurs and Missing Links in Loops

Bruce Covey: Two poems: 'Still'; 'Good & Plenty'

Romina Freschi: Initials (2004/05)

Michael Kelleher: Number Crunch

Ronald Koertge: Three Haibun

Kristin Prevallet: Tales of Caw

Robert Sheppard: Sonnets from "September 12"

... and ... there's more to come!!!

Thanks to the many poets, reviewers, writers and editors who have offered their work to Jacket free of charge.

If you'd like to be taken off this mailing list, please just go to Jacket's email page at <http://jacketmagazine.com/00/email-jacket.shtml> and ask

- John Tranter, Editor, Jacket magazine
- Pam Brown, Associate Editor, Jacket magazine

[↑ Contents](#)

219. **Anne Coon**

Re: Fwd: a prize for interestingness

Sun 11 Mar 2007

That's terrific. This would be a good thing to have Vincent post to our minors list, don't you think?

John Roche wrote:

*

----- Original Message -----

*

Friday, March 9, 2007 8:29:54 AM

Bulk Message

From: UB Poetics discussion group <[REDACTED] <mailto:>>

Dan Waber <[REDACTED] <mailto:>>

Subject: a prize for interestingness

To: [REDACTED] <mailto:>

At <http://www.vispoets.com/> we now have a patron, a donor, an angel, someone who likes what we're doing enough to put their money where their mouth is, someone with a way and the means to encourage visual poets and to support the presses who publish them.

Beginning one week from today, next Friday, March 16th, and running for the next two months of Fridays (as a test, longer if it works out), this patron will select the most interesting work of visual poetry posted to the members' galleries (<http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1> <<http://vispoets.com/index.php?automodule=gallery&req=sc&cat=1>>) the previous week and award them \$25 in printed visual poetry material from one of a variety of publishers (patron's choice of publisher, publisher's choice of material).

All you need to do to have your work considered is be a registered member of the site, and post something to the members' galleries that week.

If you are a publisher of visual poetry and would like to send \$25 worth of your wares to a winner or two, please email me at [REDACTED] <mailto:> with your interest and contact information.

If you would like to add your support to this endeavor by sponsoring a similar project, or, simply adding cash to all or some of the weekly awards, we can work with you to make that happen. Email me at [REDACTED] <mailto:> to discuss it further.

Whee!

Dan

[↑ Contents](#)

220. **Montgomery fuller**

lord patch (aka)

Sun 11 Mar 2007

sound

<http://www.myspace.com/lordpatchdub>

Find what you need at prices you'll love. Compare products and save at MSN® Shopping.

[http://shopping.msn.com/default/shp/?](http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701)

[ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701](http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701)

[↑ Contents](#)

221. **Dan Wilcox**

Third Thursday Open Mic: Albany, NY

Sun 11 Mar 2007

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at

the Social Justice Center

33 Central Ave., Albany, NY

Thursday, March 15, 2007

7:00 sign up; 7:30 start

Featured Poet: Jamey Stevenson
Jamey Stevenson is a writer and computer programmer currently living in Troy. Although most of his life revolves around books and video games, he occasionally manages to counteract his hermetic tendencies and participate in the awesomeness that is Albany's poetry scene. Aside from subjecting others to his amateurish ramblings on girls and God, Jamey also helps coordinate the Albany chapter of the International Game Developer's Association, where he does his part to corrupt the local youth by advocating video game development in the Capital Region. For more info, visit his website at www.jstevenson.com.

\$3.00 donation.

Your host since 1997: Dan Wilcox.

"all these pretty nuns"

by Jamey Stevenson

all these pretty nuns
are enough to make a boy like me
reconsider piety
and I've been cast out of paradise so many times
for so many victimless crimes
it's a sin
but when God steals your woman you know you can't win

all these pretty nuns
cloistered in the hollow of His hand
while this voice commands me:
"climb this tree"
"pick this apple"
but your spirit guides you past all desire
and you can't feel the fire

(you can't feel the fire)

bring me a chariot of my own
to knock down the pillars and shatter the throne
after all, don't we all die alone?
it's a sin
but when God steals your woman you know you can't win

heart and soul
you're drawing lines that don't exist
self-deprivation is always the twist
while you leave me twisting
unkissed

all these pretty nuns
shivering in God's embrace
forbidden fruit is an acquired taste
but you'll continue chaste and chased
it's a sin
but when God steals your woman you know you can't win

####

[↑ Contents](#)

222. **Alan Sondheim**

Pas. compressed.

Sun 11 Mar 2007

Pas.

From last night's Millennium screening greatly reduced

<http://www.asondheim.org/pas.mp4>

with Sandy Baldwin

and thanks to Ian Murray, Sugar Seville

11 short dance motion capture sequences in combination with walk/fly modes in Second Life. Sound: Alan Sondheim (Ensoniq Mirage)

siting the edge of SL - at this particular point, SL/RL physics is transformed into aberrant behavior; objects are literally deconstructed.

Think of these as collisions, speed-motion studies, the last digital ikon, emptied signifiers, transformations of desire, metaphors for metonymy.

n : substituting the name of an attribute or feature for the name of the thing itself (they counted heads)

[↑ Contents](#)

223. **Murat Nemet-Nejat**

Re: outsider Art & poets of Gitmo (complete Guardian article included here)

Sun 11 Mar 2007

—

[↑ Contents](#)

224. **Murat Nemet-Nejat**

Re: Outsider Art

Sun 11 Mar 2007

Stephen,

If life is a prison (an idea considered since time immemorial), then the outsider is the insider, and the insider the insider seeing itself clearly.

Murat

On 3/10/07, Stephen Vincent <[REDACTED]> wrote:

>

> Yes, agree with Murat, David, a wonderful, insightful post.

>

> Funny, how it also makes me think of 14th century German (I believe)

> iconic
> Christian paintings in devotion to and in celebration of various Biblical
> allegories. I remember a CAA annual conference in Boston in which the
> lecturer showed infra-red (?) slides of the under-painting (preliminary
> sketches) for various works. Instead of stiff depictions of iconic
> allegorical figures, we were given a very naturalistic view of the models
> -
> men, women and children - drawn from the village around the school where
> the
> works were painted, definitely made to conform to and please the
> strictures
> of the Church.
> Following the argument here, the 'outsider' art was actually secreted into
> the interior life of the 'inside' of the Church. I guess we might call
> these 'under paintings' a case of "insider" art. Ironically it's taken 6
> centuries to bring the work into view. I don't know if the work will ever
> achieve the attention of Courbet - but it's definitely of the material
> world, and not of allegory made.
>
> Somehow brings up the recollection of the story of prisoners in Quantanamo
> making poems on thin strips of the paper peeled back from paper cups - and
> passing those strips among each other. Definitely 'insider' art by
> 'outsiders.'
>
> Stephen V
> <http://stephenvincent.net/blog/>
>
>
>
>
>
>
>
> > David,
> >
> > Great post.
> >
> > Murat
> >
> > On 3/9/07, David-Baptiste Chirot <[REDACTED]> wrote:
> >>
> >> though not an "outsider artist" other than that his well known
> Anarchism
> >> and

> >> having been the Cultural Director as it were during the Paris Commune
> of
> >> 1871--which got him booted out of France to save his skin--Gustave
> Courbet
> >> wrote a famous kind of "outside" credo in a letter of refusal to a
> >> Minister
> >> in the French Second Empire government in 1870--which Monarchist
> >> government
> >> had decided to make up for the bad treatment M. Courbet had endured
due
> to
> >> his involvements in the 1848 Revolution-
> >> For in the immensity of its forgiveness and willingness to embrace M.
> >> Courbet as an artist and Frenchman--this noble government had decided
> to
> >> give him the ribbon of the Legion d'Honneur--a purely political move to
> be
> >> sure, but one that would most surely tempt any Frenchman, artist or
> not--
> >> But not Gustave Courbet! Courbet's famous letter of refusal ends with
> some
> >> ringing lines of another kind of "outside" that an artist may hear
> >> calling--
> >>
> >> "Therefore permit me, monsieur le Ministre, to decline the honor
> you
> >> thought to bestow upon me. I am fifty years old and I have always
> lived
> >> as
> >> a free man. Let me be free the rest of my days; for when I die, let
> it
> >> be
> >> said of me: 'He never belonged to any school, to any church, to any
> >> institution, to any academy--least of all to any regime, lest it be the
> >> regime of liberty."
> >>
> >> Bukowski, despite the Hollywood films and vast cult following and
> steady
> >> sales in the USA, was the kind of "American outsider" who was a
> cultural
> >> icon overseas--in his native Germany, France, Italy and many other
> >> countries, Bukowski is ranked as one of the greatest, and fairly often,

> >> the
> >> greatest of American writers of the last fifty years or more--
> >>
> >> a much more usual fate of an "outsider artist" --the examples are far
> more
> >> than one might think--is that of Prophet William Blackmon, a preacher
> and
> >> painter, whose vocations in both cases come from God--Prophet didn't
> begin
> >> painting until late in life--his works have been collected and exhibited
> >> and
> >> included i books and a very large one hangs here in the Milwaukee Art
> >> Musuem, with its famous Calatrava "wings"--and just a few weeks ago at
> >> University of Wisconsin-Milwaukee, Prophet shared a show with another
> >> spiritually -inspired Seattle artist--and there was an evening with
> >> Prophet
> >> present, to talk after showing of the film "God's Spaceship," a 1989
> >> documentary/interview--
> >> i first met Prophet about 18 years ago, selling paintings on the street
> >> corners and giving readings of illnesses and praying for their
> >> healings--and once and a while a prediction regarding the future that
> had
> >> come to him from God--he had a tiny ministry of mainly homeless and
> very
> >> poor people and also did shoe repairs--
> >> as he is getting quite elderly now, it's more difficult for Prophet to
> >> work
> >> at his trade and the minsitry has always been a basically losing
> business
> >> as
> >> he gaves away much of what he has to the homeless worse off than
> himself--
> >> this winter he found himself homeless--fortunately offered lodging by a
> >> Sister in his ministry--
> >> his spirit is indomnaitbale as ever--he vastly enjoyed the evening and
> >> spoke
> >> for quite along time about his life, his Faith, his visions from God,
> and
> >> his painting, which he does directly on instructions from God--
> >> (he told me one time when i had first begun making rubBeings and spray
> >> paintings--he thought they also were sent by God--since no one else was
> >> making these things, God had called to me to make them so the world

> would
> >> know these things exist though no one had noticed them before--he also
> >> told
> >> me another time God works through such kinds of art as He tells people
> to
> >> do, to show sanity in an insane world--sanity to be seen so people will
> >> suddenly know the insanity of their brains and want to be sane--"which
> is
> >> a
> >> dangerous thing in this world"--he laughed quite a bit at that, Amen--)
> >>
> >> so despite all the hoopla and commercializations and appropriations,
> >> distortions, massive mad immensities and intensities of bullshit--there
> >> are
> >> actually a great many "outsider artists" who despite being written
> about,
> >> collected and presented in museums, remain in life ill, neglected,
> poor,
> >> without materials to work with or home, living in various places as
> they
> >> can--and in many cases, uncertain what will happen to their works after
> >> their deaths--because all sorts of things become possible when they are
> >> in fact dead--
> >> possibilities many artists know exist--yet not for them, not in this
> >> lifetime--
> >> not in the sense of a great genius or respectable more or less nice
> >> artists
> >> who one can sentimentalize over for having been overlooked in their
> >> lives--and later welcomed into the worlds of respectability--and all its
> >> institutions--
> >> because the "outsider artists" in the original senses of this--are
> always
> >> going to be "outsiders" in a way their fellows aren't--
> >> that kind of outsidersness--Art Brut-- is something that can't be
> >> appropriated or learned in art school or "rescued", or captured by a
> >> label,
> >> a section in art books or museums--
> >>
> >> it's not a question of being "more""outside" or "more authentic"--but
> of
> >> something other--
> >> something that for all the "recognition" it gets, remains paradoxically

> >> mainly unrecognized-
> >> there are and will be always a few exceptions--but even those aren't
> >> recognized as being "real artists" like the ones running the vast gamut
> >> from
> >> O'Keefe and Picasso to Yoko Ono to Charles Schultz to Thomas Kincaide
> to
> >> any issue of any art magazine no matter what genres--including the
> >> journals
> >> of "outsider art"--
> >> more and more of whom are like the artist i saw posters of for a while
> >> around town, "Wisconsin's Most Famous Outsider Artist"--(never heard
> of
> >> him) --pictured in studio, expensive easel proudly standing among tons
> of
> >> the latest offerings from Utrecht, with a nice view of a "landscape"
> >> through
> >> the "studio window"--immensely professional looking and all speaking
> very
> >> much of being guaranteed the viewer the very best and most up-to-date
> in
> >> "Outsider Art"--complete with web site, fax address and all the rest--
> >> "a perfect addition to any home" i am sure--
> >>
> >>
> >> again, i would recommend Lucienne Piery's Art Brut: The Origins of
> >> Outsider
> >> Art
> >>
> >> for the history of this and for the ways from the very beginning of
> >> Dubuffet's naming, collecting, exhibiting, writing on, having
> monographs
> >> written on, establishing a center for Art Brut, and influencing the
> >> Artists
> >> Houses set up for Art Brut artists--from the beginning of all this, the
> >> awarenesses of the continual changes and obstacles, questions involved,
> >> both
> >> in critical terms, effects on the personal lives of the artists, and
> the
> >> financial aspects and the dangers posed by all the massive marshalling
> of
> >> powers of the art world and media which in the end have buried
> >> Dubuffet's

> >> original ideas of Art Brut and what Art Brut inspires and can be an
> example
> >> of in different ways of thinking about materials, possibilities,
> researchs,
> >> for other artists--
> >> (even in the midst of the furor, now, and later, once the feeding
> frenzy
> >> has
> >> become but a laugh and lark, a discarded and discredited fashion--so
> >> deminished and pase as to be laughed at as here and now--the artists
> >> themsleves, the vast nameless ones,the creators, go on creating
> >> anyway--art
> >> brut in Dubuffet's conceptions of it--has been around since the dawn of
> >> time
> >> and will cointue on regardless--maybe one of the only kinds of "art"
> which
> >> will d so--having been nameless and unnoticed for millenia--it's not a
> >> "movement" in any sense of the term--other than a continual movement of
> >> making out of its own myriad callings--it's not going to have an "end"
> as
> >> say any School or Movement etc does-- the stubborn, "Brut," anarchic
> >> persistence of the "art" "drive" or "impulse" no matter what is done
> with
> >> it, to it, for it, by it--kill the artists, burn their works, ban them,
> >> throw them in jail, put them on peddestals, ahng them in person and in
> >> galleries, chop off their hands, put out their eyes, sic god, the
> state,
> >> the
> >> crtics, the collectors, the dealers, the forgers, the ridiculers, the
> >> know-it-alls, the pedants, the art lovers, the art teachers, the art
> >> supply
> >> companies, sic all of them on art, the artist--there will always be
> some
> >> damn fool who in some inexpicable way hears a calling and will start
> >> making
> >> things out of next to nothing--anything at hand---regardless if anyone
> else
> >> is even paying attention--and so Art Brut wil return to its anonymity .
> .
> >> .
> >> or recognitions . . . whatever the ebbs and flows of these--it remains
> >> intact--obdurately watching al that comes and goes around

> > > it--vanishes--reappears--like Easter Island heads observing the
> > > circulations
> > > of the air, the light, the ocean, the ships, the birds, the visiting
> > > humans--knowing the energies that live in them are out there out
> > > somewhere--creating their myriad strange companions--
> > >
> > >
> > > Dubuffet's ideas and projects and their histories as Lucienne Piery
> details
> > > them are
> > > is far more interesting and useful vision and history than what has
> become
> > > the kind of mindless "another booth at the art fair" Christopher
> > > Winks ably
> > > describes--
> > > which is actually interesting in a funny way as when i was a kid in
> > > Vermont
> > > at places like the notorious Tunbridge World's Fair and scattered about
> > > through other much smaller fairs--there would be itinerant portrait
> > > painters who would set up shop and for a nominal fee paint your
> picture--or
> > > if you wanted, a picture of something else--they'd also have a little
> > > bunch
> > > of hand made set ups for displaying their other works-- and if they were
> > > a little more prosperous than some of their brothers and sisters also
> > > making
> > > the circuit, they'd have an extra display of velvet Elvises, those
> Children
> > > of
> > > the Damned kids with immense eyes, Jesus, unicorns, stock cars, and the
> > > like--your basic kitsch--
> > > the artists for the most part were affable carnies--could keep up a
> good
> > > patter, chain smoke and have some brews--and in general add to the
> festive
> > > atmosphere (which at the Tunbridge World's Fair, of course, eventually
> > > just
> > > slid out of control--it lasted for days--what with homebrew swigging
> and
> > > later on open marijuana smoking backwoods people charging the "Garden
of
> > > Eden" strip show tent, "liberating" the Freak Show (inviting them to

> join
> >> in
> >> the party and leave their tents)--old family feuds erupting, smashed
> stunt
> >> drivers crashing, illegal gamblers pulling knives and the like--once
> more
> >> highminded folks started moving in to the state, of course all this
> >> basically good clean medieval Rabelian fun had to stop!--"outsiders"
> from
> >> the wealthier, more educated and more morally concerned parts of the
> >> world,
> >> like new Puritans--refused to accept the Art Brut qualities of this
> >> happening scene--horrified at the anarchy of it all--my God!--drunken
> >> "liberated" Freaks posing for portraits with families, naked couples
> >> running
> >> into the woods, the "Garden of Eden"dancers baring all while drinking
> and
> >> smoking on stage, the ecstatic glee of children on rides at which the
> >> stoned
> >> carnie had fallen asleep with the "On" lever on for an hour or more due
> to
> >> his having collapsed on it--
> >> Woodstock to these new people was a Sacrement, but this kind of
> communing
> >> obviously foul and pagan--and attended by all the wrong sorts of
> >> people--so
> >> it was banned, done away with, and consigned to happy memories--and
> >> onewonders what happened to all those painters?--probably collectors
now
> >> among the ones who put them out of work and fun--making a bundle off
> their
> >> surviving works on ebay, selling them at nice new fairs with New
> Age and
> >> RISD educated themes in booths of their own--as "Primitive Portraits"
> by
> >> "Outsider Artists" --to dealers disguised as tourists who in turn
> purchase
> >> them for the galleries in New York, Milan, Paris, Stuttgart, Tokyo, Sao
> >> Paulo, Dubai, Los Angeles, etc--
> >>
> >> meanwhile--uncannily--hidden in plain sight--"they walk among us"--the
> >> "outsider artists"--

> >> "art brut"--among their own "regimes of liberty"--
> >>
> >>
> >>
> >>
> >>> From: susan maurer <[REDACTED]>
> >>> Reply-To: UB Poetics discussion group <[REDACTED]>
> >>> To: [REDACTED]
> >>> Subject: Re: Outsider Art
> >>> Date: Fri, 9 Mar 2007 09:48:13 -0500
> >>>
> >>> hm .well i wouldnt mind being as much of an outsider as bukowski. the
> >>> launching of new press poetswearprada was a terrific event lastnight
> and i
> >>> was glad to be in it. wonder if it would profit by being labelled
> >> outsider.
> >>> susa maurer
> >>>
> >>>
> >>>> From: Christopher Leland Winks <[REDACTED]>
> >>>> Reply-To: UB Poetics discussion group <[REDACTED]>
> >>>> To: [REDACTED]
> >>>> Subject: Re: Outsider Art
> >>>> Date: Wed, 7 Mar 2007 12:27:23 -0500
> >>>>
> >>>> "Outsider art" has become another niche marketing term in the
branch
> >>>> of the commodity economy known as the "art world." Perhaps when
> Roger
> >>>> Cardinal (?) published his illustrated monograph entitled "Outsider
> >>>> Art" a few decades back, the term had meaning because of its novelty
> >>>> as a rubric. But now, in an era when "Outsider Art Fairs" are
> >>>> annually held in New York City, it's become another way for art
> >>>> hustlers -- er, dealers -- to make a buck off their designated
> "Other"
> >>>> of choice.
> >>>>
> >>>> On another level: if Henry Darger's work can be labeled "outsider
> >>>> art," can John Ashbery's "Girls on the Run," inspired by Darger, be
> >>>> called "outsider art" too? If so, why? If not, why not?
> >>>
> >>> _____

> >>> Mortgage rates as low as 4.625% - Refinance \$150,000 loan for \$579 a
> >> month.
> >>> Intro*Terms
> >>>
> >>
> https://www2.nextag.com/goto.jsp?product=100000035&url=
%2fst.jsp&tm=y&search=
> >> mortgage_text_links_88_h27f6&disc=y&vers=743&s=4056&p=5117
> >>
> >> _____
> >> The average US Credit Score is 675. The cost to see yours: \$0 by
> Experian.
> >>
> >>
> http://www.freecreditreport.com/pm/default.aspx?
sc=660600&bcd=EMAILFOOTERAVER
> >> AGE
> >>
>

[↑ Contents](#)

225. **Hot Whiskey Press**
Hot Whiskey Press Moves to Chicago
Sun 11 Mar 2007

Hi All, I'm pleased to announce that Jennifer has been accepted into the University of Chicago's Comparative Lit MA/PHD program. We (Jennifer, Sherpa, myself and Hot Whiskey) will be moving to Chicago this August and should be there for a while...at least 6 years or so....so, if anyone wants to hang out out there, we'll be looking for friends and letterpress facilities and good poetry happenings and will also plan to host these sortsa things as we have in Boulder. Very excited. Hope to really build a community out there of poet artist weirdos and to find and join the ones that already exist.

We'll be there the last week of March checkin things out. If anyone wants to have a drink or trade chapbooks or dork out over poetry, we're open.

best,

Michael Koshkin

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com

www.hotwhiskeypress.com

[↑ Contents](#)

226. **Charles Bernstein**

Semina show

Sun 11 Mar 2007

The Semina (Wallace Berman & his circle) show is still up for a few more weeks in New York. I have posted some pictures relating to show at <http://epc.buffalo.edu/authors/bernstein/blog/>

[↑ Contents](#)

227. **CA Conrad**

hope to see you at the FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = =

Sun 11 Mar 2007

hope to see you at the FRANK SHERLOCK EMERGENCY FUND benefit show 3/18 in Philadelphia = = = = =

for full details, with links, go to :

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

March 18th, 2007

at FERGIE'S PUB (1214 Sansom St)

4pm to 7pm on the 2nd floor

\$20 suggested donation

(BUT PLEASE GIVE WHAT YOU CAN!)

(Those giving \$20 will receive a raffle ticket, and for every \$5 above the \$20 they will receive an additional raffle ticket. All through the event we'll be raffling off books, tarot card readings, and more!)

HOSTED BY Jenn McCreary BANDS, POETS & FILMMAKERS INCLUDE:

Goodbye Better, Don Riggs, Christina Strong, Jessica White, Chris McCreary, I Feel Tractor, Dorthea Lasky, Shanna Compton, CAConrad, Ish Klein, Black Landlords

Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Frank's poetry page can be found here:

<http://FrankSherlock.blogspot.com><[javascript:ol\('http://franksherlock.blogspot.com/'\);>](http://franksherlock.blogspot.com/)

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD,
from the Friends of Frank Sherlock

[↑ Contents](#)

228. **CA Conrad**

***Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07,
Philadelphia***

Sun 11 Mar 2007

*Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07,
Philadelphia*

Sunday, April 15th, 3pm

ROBIN'S BOOKSTORE

108 S. 13th St., Philadelphia

*Tim Peterson is the recipient of the 1st Annual GIL OTT BOOK AWARD for his
book*

*SINCE I MOVED IN (Chax Press, 2007): **

<http://www.chax.org/poets/peterson.htm>*<<http://www.chax.org/poets/peterson.htm>>

*We will also be celebrating Gil Ott's work and life as told and read by *
*a few of his many **friends and admirers. It's going to be a poetry event
*

to remember! Please join us!

Those participating:

Alicia Askenase

Julia Blumenreich

CAConrad

Rachel Blau DuPlessis

Ryan Eckes

Kristen Gallagher

Eli Goldblatt

Chris McCreary

Jenn McCreary

Bob Perelman

Joshua Schuster

Frank Sherlock

Ron Silliman

[↑ Contents](#)

229. **Maria Damon**

KAMAU BRATHWAITE MPLS VISIT

Sun 11 Mar 2007

Dear All The English Department (UMN) and the IAS's Art as Knowing Collaborative are sponsoring a reading by KAMAU BRATHWAITE at the Loft, 1011 Washington Avenue South, Minneapolis, March 23, 7 pm. Those of you who saw his 1997 performance at the Cross-Cultural Poetics conference know what an astonishing experience it is to see him perform.

[↑ Contents](#)

230. **Alexander Jorgensen**

Midwest Open Mics

Sun 11 Mar 2007

Just got an email from a pal sent a letter detailing
18-hrs of sleep per week out in Iraq.

Stood out at the bus stop, smiling like a sunfish,
eating ribs of bacon, a Turkish coffee, testing my
reflexes, a sign around my neck: This might look like
me, but it aint, and this aint my life. Hard life.

Anyway, anyone know of open mics from here, that's
Milwaukee, Woodland Pattern not-with-standing hype and
content, places to read. Oh, and I want to read to
civilians - not other poets.

Two more months till returning to China and don't
wanna drink myself to death outta pure mindlessness
and sadness. I gotta wife to make proud!

agj

Now that's room service! Choose from over 150,000 hotels
in 45,000 destinations on Yahoo! Travel to find your fit.
<http://farechase.yahoo.com/promo-generic-14795097>

[↑ Contents](#)

231. **Alexander Jorgensen**
BATTLE NOTES - Re: Midwest Open Mics
Sun 11 Mar 2007

An excerpt from that letter:

"...I'm officially a combat veteran now as of 2 days ago...patrolling a village near Fallujah, and recieved contact from small arms fire, and mortars. The day before that, one of our weapons attachments got shot in the head by a sniper, but he can thank kevlar he's still alive. We seem to have found a bit of an insurgent stronghold, and hopefully will make more progress there in the near future...We operate in rotations here. We'll spend a week on the countryside staying in Haji houses, and then go back to base for a couple days R & R. The time we're out is pretty exhausting, but doesn't hit you until you get back to base. Our first week out I managed about 20 hours of sleep. Our second week only about 18...all time seems to run together, and you forget everything, but what you're doing right in the moment..."

agj

We won't tell. Get more on shows you hate to love (and love to hate): Yahoo! TV's Guilty Pleasures list.
<http://tv.yahoo.com/collections/265>

[↑ Contents](#)

232. **Matt Henriksen**
Submit to Cannibal
Mon 12 Mar 2007

An aesthetic definition cannot define the hunger.

C

An aesthetic definition cannot define the hunger.

Cannibal seeks work for the third issue. Small run, handmade, and Brooklyn-based, Cannibal wants ferocious poems that survive by their own instincts.

Visit <flesheatingpoems.blogspot.com>, where copies of the recently released second issue are available for \$12. We also have remaining copies of the first two releases in from Cannibal Chapbook Series, Jane Gregory's The Second is Thirst & Shannon Jonas' Compathy available for \$7.

Poets in the second issue include Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

The first issue featured work from Geoffrey Babbitt, Andrea Baker, Zach Barocas, Jim Behrle, FJ Bergmann, Edmund Berrigan, Anne Boyer, Jenna Cardinale, Laura Carter, Adam Clay, Clayton Couch, Bruce Covey, AnnMarie Eldon, Jane Gregory, Anthony Hawley, Brian Howe, Brenda Iijima, Lisa Jarnot, Shannon Jonas, Erica Kaufman, Alex Lemon, Tao Lin, Rebecca Loudon, Joseph Massey, Andrew Mister, K. Silem Mohammad, Valzhyna Mort, Gina Myers, The Pines, Emma Ramey, Morgan Lucas Schuldt, Sandra Simonds, Laura Solomon, Gabriella Torres, Jen Tynes, and Dustin Williamson.

Send poems or queries in an inline text or attachment to <[REDACTED]>.

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. <http://farechase.yahoo.com/promo-generic-14795097>

[↑ Contents](#)

233. **Jerome Rothenberg** ***Itinerary Spain 2007***

Mon 12 Mar 2007

We will be flying off on March 15th, this time for a month's trip with readings in Spain. While we expect to be traveling light, we also expect to be picking up our email, as usual, through the principal email address: [REDACTED]. Our further contact information plus itineary includes the following:

March 16-24 - staying mainly in Madrid, reachable through Martine Segonds-Bauer, calle San Gregorio, 3, tel. 34 91 391 44 09.

March 19-20 - Salamanca; reading 3/20 at Universidad de Salamanca; contact: Viorica Patea, 34 923 29 44 00 (ext. 1757).

March 22 - reading in Madrid, 11:30, Universidad Complutense; contact: Eusebio de Lorenzo Gómez, 34-91-3945272.

March 23-24 - Toledo at Hotel Carlos V, tel: 34 925 22 21 00.

March 25-27 - Barcelona at Hotel Torre Catalunya, Avenida de Roma 2, tel. 34 936 003 020. Reading 3/26 7 :30 p.m. for Asociación Colegial de Escritores de Catalunya, at Aula dels Escriptors, 5è pis de l'Ateneu Barcelonès, Canuda, 6, 08002 Barcelona.

March 28 -April 1- Valencia. Contact and information on readings: Gabrel Viñals, Editorial Germanía, tel. 96 241 98 54 and 96 245 96 46.

March 29 - reading at El Diario Levante, Valencia.

March 30 - reading at La Comunidad Tomás Ellacuría, Valencia.

April 2-4 -Visit to Malaga area, with José Hernández and Sharon Smith, tel. 34 952-742282.

April 5-7 - Seville at Apartamentos Resitur, Salado 4, Sevilla, AN 41010, tel. 34 954 275090.

April 8-10 - Tenerife, Islas Canarias, at Hotel Nivaria, Plaza del Adelantado, 11 - 38002 La Laguna, tel. 34 922 264298. Contact and information on readings: Manuel Brito, tel. 34 922 31 76 14.

April 10 - reading at University of La Laguna, Tenerife, Canary Islands.

April 11 - return to Seville at Hotel Vertice, Av. De La Aeronáutica.

April 12-13 - Cordoba at Hotel Selu, Eduardo Dato 7, 14003 Cordoba, tel. [REDACTED].

April 14 - return to Madrid.

April 15 - fly to Paris.

April 15-18 - Paris. Contact: c/o Peyrafitte, Rue des Cannettes 21, tel. [REDACTED].

April 19 - return to California.

If anyone comes near on any of these dates, we hope you'll feel free to be in touch.

Jerome Rothenberg

Diane Rothenberg

Jerome Rothenberg "Poetry must have something in it
1026 San Abella that is barbaric, vast, and wild."
Encinitas, CA 92024 D. Diderot



<http://writing.upenn.edu/epc/authors/rothenberg/>
new ethnopoetics web site: <http://ubu.com/ethno/>
j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>

[↑ Contents](#)

234. **cralan kelder**

Origin, Sixth Series, Issue 1 ~ now online

Mon 12 Mar 2007

Origin, Sixth Series, Issue 1 Spring 2007 ~ Now Online

<http://www.LonghousePoetry.com/origin.html>

Visit the above webpage for information & to download the PDF file format (2.1 MB - three color text, art and photographs in color / 275 pages!)

Forthcoming Origin, Sixth Series, Issues 2, 3 & 4 will be published throughout the spring months of 2007. We'll continue to post these in PDF format (approaching 1000 pages, with 100 authors & artists).

Issue 1 featuring work by;

Cid Corman

Robert Creeley

Tsering Wangmo Dhompa

Jonathan Greene

Red Pine

Hermit-Sage Tradition / Mike O'connor

Robert Sund

Tim McNulty

Wei Ying-Wu / David Hinton

Clifford Burke

James Koller

Franco Beltrametti

Miyazawa Kenji / Gerald Hausman & Kenji Okuhira

Bob Arnold ~ Feature Poet

John Phillips

Jerome Seaton

George Evans

Carson Cistulli

Rita Degli Esposti / Coco Gordon

Steve Clay

Gerald Hausman

Mike O'connor
Yuan Mei / J. P. Seaton
Laurie Clark
Thomas A. Clark
Ian Hamilton Finlay ~ Origin Archive Feature
Janine Pommy Vega
Lars Amund Vaage / Hanne Bramness
Hayden Carruth
Kent Johnson

With Art & Photography By:

Dobree Adams
Susan Arnold
Ed Baker
Shizumi Corman
Alan Lau
Louise Landes Levi
Chung Ling
Laki Vazakas

[↑ Contents](#)

235. **Daniel Kane**

Don't Ever Get Famous available

Mon 12 Mar 2007

After some hiccups on the distributor's part, 'Don't Ever Get Famous: Essays on New York Writing After the New York School' (Dalkey Archives, 2006) is finally available at your usual online emporiums, and, as far as I can tell from my perch in England, at your favorite independent booksellers as well.

Please note that you can preview at least some of the contents thanks to John Tranter at Jacket, who reprinted Andrea Brady's article on Wieners, Olson and O'Hara. You can read Andrea's piece at <http://jacketmagazine.com/32/brady-wieners.shtml>. Do feel free to email me at [REDACTED] should you have any problems getting a hold of a copy.

all best,
--daniel

[↑ Contents](#)

236. **Dan Waber**
ars poetica update
Mon 12 Mar 2007

The ars poetica project continues to percolate at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Jennifer Compton, Barry Schwabsky, Kirpal Gordon, and Will Hochman.

Poems will appear this week by: Will Hochman and Shin Yu Pai.

A new poem about poetry every day.

Enjoy,
Dan

[↑ Contents](#)

237. **Lori Emerson**
music | sound | noise ebr remix
Mon 12 Mar 2007

control copy
control paste

control copy
control paste

control paste
control paste
control paste
control paste

at electronic book review we get that
the power of new media is
above all

the power to copy
(accurately, quickly)
(the phonograph, the photocopier made the revolution ---
the computer --- copier par excellence -- consolidated it)

control C
control V

control see
control we
are proud to present

the latest remix of one of
electronic book review's seminal threads:
MUSIC SOUND NOISE

featuring new sonic contents:
tobias c. van Veen vs. DJ Spooky
James Riley vs. Jack Kerouac
Marcus Boon vs. Sublime Frequencies
Frank Seeburger vs. 9/11

also including six of the greatest hits
culled from the m/s/n back-catalog

and remastered cuts from
Erik Davis and David Rothenberg

with editor Trace Reddell at the . . . well . . . 'controls'
www.electronicbookreview.com/thread/musicsoundnoise

!
!
!

[↑ Contents](#)

238. **Michael Kelleher**
Literary Buffalo E-Newsletter 3.12.07
Mon 12 Mar 2007

LITERARY BUFFALO
3.12.07-3.18.07

LITERARY BUFFALO IN THE NEWS

Kevin Thurston has a short piece on poet Rod Smith in Artvoice:

http://artvoice.com/issues/v6n10/too_cool_for_schools

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.14.07

Just Buffalo Open Reading Series

Featured: David Park Musella

Wednesday, March 14, 7 p.m.

Carnegie Art Center 240 Goundry St., North Tonawanda

10 open slots: all readers welcome!

&

Earth's Daughters Collective's Gray Hair Reading Series

Ansie Baird and Olga Karman

Poetry and Non-Fiction Reading

Wednesday, March 14, 7:30 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

Ansie Baird holds degrees from Vassar College and UB where she received her MA in English and won first prize in the University's Academy of American Poets contest. She is Poet-in-Residence and a part-time English teacher at Buffalo Seminary, a non-sectarian secondary school in Buffalo, where she has taught for the past 25 years. She has also taught for Just Buffalo Literary Center in their Writers In Education program for the past 22 years, conducting workshops in elementary, middle, and high schools in the Buffalo area, and was an original member of Just Buffalo's arts-in-education collaboration with the Albright-Knox Art Gallery, A Picture's Worth a Thousand Words. Her work has been published in The Paris Review, Western Humanities Review, The Southern Review, The Denver Quarterly, Poetry Northwest, The South Dakota Review, The Quarterly, The Recorder, Earth's Daughters, and a number of other journals.

Olga Karman-teacher, poet and memoirist-was born in Havana in 1940 of Cuban and American parents. She was a student at the University of Santo Tomás de Villanueva, a private Catholic institution in Havana, when Fidel Castro's regime came to power in 1959. At first Olga sympathized with the aims of the revolution; she worked as a hospital volunteer tending Rebel Army soldiers who had been wounded in the fighting. But when Castro cancelled elections and established his autocracy, Olga decided to leave Cuba. In 1960 she moved to the United States to marry her American fiancé. In 1997-after an exile of 37 years and a prolonged anguish over her Cuban identity-Olga made a momentous return visit to her native city of Havana. These experiences form the material for her memoir Scatter My Ashes Over Havana, which she composed over a period of seven years.

3.15.07

Just Buffalo Small Press Poetry Series

Rod Smith and Stacy Szymaszek

Poetry Reading

Thursday, March 15, 7 p.m.

Rust Belt Books, 202 Allen St.

Kevin Thurston has a short piece on poet Rod Smith in Artvoice:

http://artvoice.com/issues/v6n10/too_cool_for_schools

Rod Smith is the author of *Music or Honesty*, *Poèmes de l'araignée* (France), *In Memory of My Theories*, *The Boy Poems*, *Protective Immediacy*, and *New Mannerist Tricycle* with Lisa Jarnot and Bill Luoma. His latest collection, *The Good House & other poems*, will be published by the University of Iowa Press in the fall of 2007. A CD, *Fear the Sky*, came out from Narrow House Recordings in 2005. Smith's work has appeared in numerous magazine and anthologies including *Anthology of New (American) Poets*, *The Baffler*, *The Gertrude Stein Awards*, *Java*, *New American Writing*, *Open City*, *Poésie*, *Poetics Journal*, *Shenandoah*, and *The Washington Review*. He edits *Aerial* magazine, publishes *Edge Books*, and manages *Bridge Street Books* in Washington, DC. The next issue of *Aerial* features poet Lyn Hejinian. Smith is also editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*, for the University of California Press. __

Stacy Szymaszek is the author of the chap books *Some Mariners* (Etherdome), *Pasolini Poems* (Cy Press), *There Were Hostilities* (single press) and *Mutual Aid* (gong press), as well as the book *Emptied of All Ships* (Litmus Press). Sections from her long poem "hyper glossia" have appeared as a chap book from *Belladonna* Books* and are forthcoming from *Hot Whiskey Press*. She worked at *Woodland Pattern Book Center* in Milwaukee, WI before moving to New York City to serve as Program Coordinator and curator of the *Monday Night Reading Series* at *The Poetry Project* at St. Mark's Church.

3.16.07

Arabian Nights/Middle Eastern Poetry and Dance_

Friday March 16 th 7 pm_

The Unitarian Church, 695 Elmwood Ave., Buffalo (corner of Ferry)_

\$4 adults/\$3 students & seniors/\$2 Just Buffalo members__

Just when you think you can't stand another day of winter, the heat is rising at a program designed to bring some sizzle in the middle of March! *Arabian Nights* features romantic poetry and songs by Lonnie B. Harrell, with Middle Eastern dance performed by Cathy Skora/Folkloric Dance Company. Throw aside your inhibitions as you are invited to learn "the dance of the seven veils." Complete the evening with a sampling of Middle Eastern snacks. __Cathy Skora has been studying teaching & performing dance for over fifteen years, and is founder and executive director of *Folkloric Productions Dance Co., Inc.* Her dance studies have included *Modern (Graham-Based)* and *African (Dunham-Based)*, with the *Gemini Dance Company*, under the direction of Steve Porter. She performs at a variety of local venues as well as international venues throughout the country. Recent teaching engagements have taken her to Greece and Hawaii. She currently teaches *Middle Eastern Dance*, *Samba*, and *Movement and Meditation* at the *Allen Street Dance Studio*.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE TAO OF WRITING THE SHORT STORY

A Fiction Writing Workshop

Instructor: Ralph Wahlstrom

2 Saturdays: March 24 and 31

10 a.m. - 2 p.m. with a break for lunch.

Market Arcade Building, 617 Main St., First Floor.

\$100, \$80 for members

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS

WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. \$195, \$150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP

A writing practice group meets every FRIDAY at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [REDACTED].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

[↑ Contents](#)

239. **Alan Sondheim**
drowning

Mon 12 Mar 2007

drowning

in dreams bodies at uncanny speeds , moist or damp , almost evanescent ,
parlay of the register of the visible , enunciation of interiority just around the
corner , some small flailing in the early paleolithic , oh that square that
symbolic emergence , emergence of the symbol , they're not equivalent , what is
there for us was not for them or they , or this one , caught , lost , almost not
quite silent , else/wise

<http://www.asondheim.org/drowning.mov> (not to mention i'd like to drown)

<http://nikuko.blogspot.com> (things are put there (put things there (i put things
there)))

[↑ Contents](#)

240. **David-Baptiste Chirot**

FW: Los cielos le reclaman... Heavens reclaim him... from Clemente Padin

Mon 12 Mar 2007

From Clemente Padin:

his fanclub's (Nuevo Club de Fanaticos de Clemente Padin) reports/news of
his upcoming participation in The CAT Show--Cardiff Art in Time--13-18 March
2007

>

>
>
>
>Europa le extraña y él extraña Europa...! No pueden estar mucho tiempo
>separados...! Del 13 al 18 de Marzo 07, estará en la Escuela de Arte y
>Diseño y la Galería TRACE de Cardiff, Gales, participando en el evento "CAT
>Show - Cardiff Art in Time", organizado por Andre Stitt. También
>participarán sus queridos colegas: Adina Bar-on (Israel); Julie Andree T.
>(Québec); Eddie Ladd (Cymru); Arai Shin Ichi (Japón); Paul Granjon
>(Francia); Alastair MacLennan (Irlandia del Norte); Jamie McMurry (Estados
>Unidos); Shaun Caton (Inglaterra); Ointment (Cymru); Roi Vaara (Finlandia);
>Anne Bean (Inglaterra); Gustav Uto (Rumania) y Julian Blaine(Francia).
>-o-
>
>Europe misses him and he misses Europe....! They could not be separate much
>time....! From 13 to 18 March 07, he will be in Art School and Design and
>TRACES Gallery of Cardiff, Gales, participating in the event "CAT Show -
>Cardiff Art in Time," organized by Andre Stitt. His dear colleagues Adina
>Bar-on (Israel); Julie Andree T. (Québec); Eddie Ladd (Cymru); Arai Shin
>Ichi (Japan); Paul Granjon (France); Alastair MacLennan (N. Ireland); Jamie
>McMurry (USA); Shaun Caton (England); Ointment (Cymru); Roi Vaara
>(Finland); Anne Bean (England); Gustav Uto (Romania) and Julian Blaine
>(France) will also participate.
>
>--o--
>
>Este comunicado ha sido enviado por el Nuevo Club de Fanáticos de Clemente
>Padín - This release has been sent for New Fans´ Club of Clemente Padín
>
>[Non-text portions of this message have been removed]
>

Find what you
need at prices you'll love. Compare products and save at MSN® Shopping.
[http://shopping.msn.com/default/shp/?](http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701)
[ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701](http://shopping.msn.com/default/shp/?ptnrid=37,ptnrdata=24102&tcode=T001MSN20A0701)

[↑ Contents](#)

241. **Elizabeth Treadwell**

Degentesh & Gardner at SPT this Fri 3/16

Mon 12 Mar 2007

Small Press Traffic is pleased to present a reading by?

Katie Degentesh & Drew Gardner

Friday, March 16, 2007 at 7:30 p.m.

Katie Degentesh joins us in celebration of her first book, *The Anger Scale* (Combo Books, 2006), of which Anselm Berrigan says "'Don't be fooled by the bawdy surfaces... [these] joyous, meta-ballistic poems will guide any reader daring enough to read them in a realm where everything is turning out just like the prophets of the Bible said it would. You will be shamed by your elders and peers for not possessing this book.'" Degentesh has an MA in Creative Writing from UC Davis, and now lives in New York.

Drew Gardner is the author of *Sugar Pill* (Krupskaya, 2002) and *Petroleum Hat* (Roof, 2005), which received a Small Press Traffic Book of the Year Award and of which Publishers Weekly says "Gardner conjures the kind of complicated, childish political ignorance and faulty, malevolent citizenship that George Carlin can only joke about." Gardner joins us from NYC, where he edits *Snare* magazine and teaches workshops at St. Mark's Poetry Project. He conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,?California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ??Elizabeth Treadwell

Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, California 94107

██████████

██████████

<http://www.sptraffic.org> ????

Get a FREE

Web site, company branded e-mail and more from Microsoft Office Live!

<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

242. **David A. Kirschenbaum**

Free PDF Subscriptions to Boog City Now Available

Mon 12 Mar 2007

Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC39 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 39

featuring:

Our Music section, edited by Jon Berger

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the idea for Urban Barnyard<the whole municipal fauna thing<who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.²<from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz's We Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford's January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That's the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² -- American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The

Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.²

--Talkin¹ New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--³Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine's Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia's Roger Farr with From Surplus
Security is denser now, is domination's form
But it's their form more than mine, my labour keeps
Taylorism's hands (weapons) on its forward gears
and

XXXIV

Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman's Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California's Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

Bowery Poetry Club * <http://www.bowerypoetry.com>

::fait accompli:: * <http://www.nickpiombino.blogspot.com/>

The Million Poems Show * <http://www.jordandavis.com/Talkshow.html>

Advertising or donation inquiries can be directed to

██████████ or by calling 212-842-BOOG (2664)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: ██████████

[↑ Contents](#)

243. **sean mullin**

Re: Free PDF Subscriptions to Boog City Now Available

Mon 12 Mar 2007

--- "David A. Kirschenbaum" <██████████>
wrote:

Hi all,

*If you'd like to receive a free pdf subscription to
Boog City, beginning
with the current issue, BC39 (contents' description
below), simply reply to
this note with the email address where you'd like it
to be sent.*

*Thanks,
David*

Boog City 39

featuring:

****Our Music section, edited by Jon Berger****

--³When Phoebe Kreutz approached Luv-A-Lot Records¹
Dashan Coram with the
idea for Urban Barnyard<the whole municipal fauna
thing<who knew the idea
would have legs? What started out as a one-joke band
has developed into
multiple jokes, but also a pretty rocking
affair.²<from Urban Barnyard on
Urban Barnyard, where the four members of Urban
Barnyard reviewed some of
the music that the others have recently produced
(including Phoebe Kreutz's
We Gotta Go reviewed by Casey Holford, Art Sorority
for Girls¹ Alpha Sigma
Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds
Books reviewed by Daoud
Tyler-Ameen, and Casey Holford's January reviewed by
Dibson T. Hoffweiler)
followed by a review of their latest release, That's
the Idea, by Berger.

***Our Printed Matter section, edited by Mark
Lamoureux***

--³Throughout the chapbook, the ³voice² interweaves
its two languages, and
locating this voice becomes an act of readerly
translation. The next section
phonetically translates the Thai into English,
scores the syllables, and
meditates on the poem in English. from Composite
Poetry, composite.
diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed
by Craig Perez

--³For all its realism, Carbon seems most interested
in the point at which
the real becomes surreal, the sublime absurdity of
the plain face of
things.² --American Oracle, Carbon by Michael Ford
(Ugly Duckling Presse),
reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts
of the open mic
lifestyle, the script plugs in numerous cameos for
East Village superstars
such as The Bowmans and, of course, the host of the
AntiHoot, the singularly
named Lach.² --Talkin¹ New York: The Little Movie
that Might by Berger

***Our Politics section, edited by Christina
Strong***

--³Are these people tourists on vacation or actual
people who live here and
have copious amounts of wealth?² --Work Sucks, Life
Sucks, and Then You Die
by Strong

***Art editor Brenda Iijima brings us work from
Belford New Jersey's Kate
Greenstreet***

***Our Poetry section, edited by Laura Elrick and
Rodrigo Toscano***

-- Bowdoinham, Maine¹s Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass
twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia¹s Roger Farr with
From Surplus
Security is denser now, is domination¹s form
But it¹s their form more than mine, my labour keeps
Taylorism¹s hands (weapons) on its forward gears

and

XXXIV
Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman¹s Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to

*Another sense that might pass the primary
Test of deficit to chart profit margins*

*-- Pasadena, California's Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.*

**And photos from David S. Rubio and Christina
Strong.**

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

*Bowery Poetry Club * <http://www.bowerypoetry.com>
::fait accompli:: *
<http://www.nickpiombino.blogspot.com/>
The Million Poems Show *
<http://www.jordandavis.com/Talkshow.html>*

*Advertising or donation inquiries can be directed to
[REDACTED] or by calling 212-842-BOOG
(2664)*

--

*David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]*

___ The fish are biting. Get more visitors on your site using Yahoo! Search
Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

[↑ Contents](#)

244. **Marcus Bales**

Shows, Readings, and Other Performances March 17 - 24

Mon 12 Mar 2007

Shows, Readings, and Other Performances March 17 - 24
at Gallery 324 in the Galleria, in downtown Cleveland, Ohio

March 17 - Saturday at Noon - poetry read by
Mary Lu Franks, Steve Goldberg,
Wendy Shaffer

March 23 - Friday Special Event @ 7:30 pm:
The Laughter League

March 23rd
at 7:30pm

Preshow concert at 7:30pm on March 24th Featuring
The Minimum Requirements

Tickets: \$10 Reservations: [REDACTED] or visit the website
www.laughterleague.org

Seating is limited and reservations are coming in fast. Don't wait, or you will
miss this show!

Starring
Patrick Ciamacco
Joe Kenderes
Cody Farinacci
Joe Ciamacco
Chuck Klein
Seth Hrbek

March 24 - Saturday at Noon - poetry read by
Philip Metres, Bob King,
Christophe Casamassima,

March 24 - Saturday Special Event @ 7:30 pm:
The Laughter League

March 24th
at 7:30pm

Preshow concert at 7:30pm on March 24th Featuring
The Minimum Requirements

Tickets: \$10 Reservations: [REDACTED] or visit the website
www.laughterleague.org

Seating is limited and reservations are coming in fast. Don't wait, or you will
miss this show!

Starring
Patrick Ciamacco

Joe Kenderes
Cody Farinacci
Joe Ciamacco
Chuck Klein
Seth Hrbek

Location:
Gallery 324 at the Galleria
1301 East Ninth Street
Cleveland, Ohio 44114

For More Information:
216/ [REDACTED]
[REDACTED]

Gallery Hours:
10-5 weekdays, 10-2 Saturdays,
by scheduled performance, by appointment, and by chance

Parking
Special Price \$1.00 Parking in the Galleria Parking Garage Saturdays
\$3.00 Parking in the Galleria Parking Garage after 4pm Weekdays
Free parking on E 9th and E 12th Streets after 6pm
Free parking on St Clair after 7 pm

[↑ Contents](#)

245. **Vernon Frazer**
Re: Marjorie Perloff
Mon 12 Mar 2007

Does anybody have Marjorie Perloff's address for email and surface mail?
Please backchannel. Thanks.

Vernon

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

[↑ Contents](#)

246. **Jesse Crockett**
listenlight new issue 08
Mon 12 Mar 2007

Dear All ---

Please visit the new intallment at <http://listenlight.net>, issue 08, featuring visual
& textual work by ---

Juliet Cook, Anthony Robinson, Eric Gelsinger, Anne Heide, Andrew Topel, Katrinka Moore, Jeff Harrison.

Now reading for issue 09. Many current submissions will be held over for consideration for the next issue. Thanks to all for sending in.

Best,

Jesse Wayne Crockett

[↑ Contents](#)

247. **Alan Sondheim**
A/Rose for Baudrillard
Mon 12 Mar 2007

A/Rose for Baudrillard

I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, *Troubled Sleep*, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'spectacle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.

[↑ Contents](#)

248. **Dodie Bellamy**

Dodie Bellamy | Armand Capanna | video by Sarah Lockhart | March 18

Mon 12 Mar 2007

Date: Wed, 7 Mar 2007 08:49:49 -0800

From: "New Yipes" <[REDACTED]>

To: [REDACTED]

Subject: Dodie Bellamy | Armand Capanna | video by Sarah Lockhart | March 18

7 pm | Sunday, March 18

at 21 GRAND 416 25th St

at the corner of Oakland's Broadway Auto Row

\$4 gently sugg.

Dodie Bellamy's essays and reviews have appeared in The Village Voice, The San Francisco Chronicle, Bookforum, Out/Look and The San Diego Reader as well as numerous literary journals and web sites. In January, 2006, she curated an installation of Kathy Acker's clothing for White Columns, New York's oldest alternative art space. With Kevin Killian, she has edited over 100 issues of the literary/art zine *Mirage #4/Period(ical)*. Her novel *The Letters of Mina Harker* (reprinted 2004 by University of Wisconsin Press, with an introduction by Dennis Cooper) is a Gothic thriller updated for the 21st century; *Cunt-Ups* (Tender Buttons, 2001), a radical feminist revision of the "cut-up" pioneered by William Burroughs and Brion Gysin, won the 2002 Firecracker Alternative Book Award for Poetry. Come join us in celebration of Dodie's latest, a cross-genre collection of pedagogical essays and fictions entitled *ACADEMONIA* (Krupskaya, 2006).

After 26 years of extensive research, Armand Capanna II has come to the conclusion that he cannot be stopped. He also believes inflicted violence is a scholarship. He is currently working on a book about Boxing, Boxes, Landing Sites, Cripples & Chicago Machine Politics. When he is not writing, he enjoys baseball, boxing, & the occasional drink & confrontation. He hopes to see The Chicago Cubs win a World Series during his lifetime. He is from Chicago & lives in San Francisco with his Hetero Life partner & Life Coach, Steven Orth. He can be found here: <http://www.myspace.com/detumescence>

Sarah Lockhart screens *Suburban Guerrillas*, a work of cultural misanthropology that posits the inhabitants of America's cul-de-sacs as an exotic warrior tribe and depicts their rituals, environment and battles through cut-up Super-8 home movies with obligatory subtitles. Lockhart also premieres America's Favorite Movie- The Trailer, inspired by the conceptual work of Komar and Malamid, deconstruction directed by statistics.

April 22: Anne Boyer and William Moor

May 27: Jeff Clark and Cynthia Sillers

House of hubbub <http://newyipes.blogspot.com>

[↑ Contents](#)

249. **Ann Bogle**

Re: A/Rose for Baudrillard

Tue 13 Mar 2007

Alan,

God-damn beautiful.

(Publish this in higher places -- to the future. I just read Emily Dickinson's by her sister-in-law. Obit's of Baudrillard treated it like something for the funny pages, ha ha ha, like not death, like a thought.)

AMB

 AOL now offers free email to everyone. Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

250. **William Allegrezza**

Series A Reading in Chicago

Tue 13 Mar 2007

Series A Reading in Chicago

Come next Tuesday, March 20th, to hear Stacey Levine and John Tipton read at the Hyde Park Art Center (5020 S. Cornell Avenue). The reading takes place at 7:00 p.m.

BYOB.

For more information, please see www.moriapoetry.com/seriesa.html

Bill Allegrezza

(Please distribute this notice widely. Invite friends, students, lovers . . .)

Bios

Stacey Levine is a Seattle-based fiction writer whose books include *My Horse and Other Stories* and *Dra--*, a novel, both published by Sun & Moon Press of L.A. Her second novel, *Frances Johnson*, was published in 2005 by Clear Cut Press of Portland, Oregon. Her work has appeared in the *Notre Dame Review*, the *Denver Quarterly*, *Fence*, the *American Book Review*, *The Stranger*, *Fodor's*

travel guides, and even scarier venues. Formerly a creative writing instructor, she is now working on a second collection of short fiction.

John Tipton is the author of *Surfaces* (Flood Editions, 2004). His translation of Sophocles' *Ajax* is forthcoming from Flood.

[↑ Contents](#)

251. **Dan Waber**
7 by Christopher Major
Tue 13 Mar 2007

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcret poetry/>

has been updated with 7 pieces by Christopher Major.

The language I enjoy the most is the language that reveals and revels in slippage, trapdoors, inbe tweens, ambiguities, multiple simultaneous indeterminate functions.

Many would say that ASCII art holds no more promise than shaped poems for producing anything remarkable, because ASCII art uses letterforms exclusively for their visual properties, with no regard for their semantic value.

These poems of Christopher Major's go beyond ASCII art, beyond the mere shaped poem, and occupy a place that is indeterminate with respect to what, exactly, language is doing, has done, and can do.

Enjoy,
Dan

[↑ Contents](#)

252. **Thomas Devaney**
Silence
Tue 13 Mar 2007

Thomas Devaney presents

No Silence Here, Enjoy the Silence

for LOCALLY LOCALIZED GRAVITY at the Institute of Contemporary Art

6:30-7:30 pm March 14th

John Cage wasn't the last word on silence. There may be as many silences as there are sounds, yet how many of these silences have we been available to experience? "No Silence Here, Enjoy the Silence" is not a sobering moment of silence, or an exercise in silencing, or even a temporary vow of silence, but it is a listening workshop via silence and the senses. From the silence of a gift, to

the gift to silence poet Thomas Devaney will host a night honoring the many silences that are often simply missed, offering a series of experiences to allow silence to emerge.

"No Silence Here, Enjoy the Silence," will feature Devynn Emory, in the first dance performance of John Cage's silence masterpiece 4'33, among other experiences that are best expressed by silence. Other participants include Brian Eckenrode, juggling, and Tyler Gibbons of Red Heart the Ticker on double bass.

Locally Localized Gravity at the ICA:

<http://www.icaphila.org/exhibitions/locally.php>

ICA: <http://www.icaphila.org/>

Fritz Haeg's Sundown Schoolhouse:

<http://www.fritzhaeg.com/schoolhouse/projects/icaphila.html>

For more information:

<http://thomasdevaney.blogspot.com/>

Institute of Contemporary Art · University of Pennsylvania 118 S. 36th St.,
Philadelphia, PA 19104-3289 · [REDACTED]

[↑ Contents](#)

253. **phanero**

Re: A/Rose for Baudrillard

Tue 13 Mar 2007

Wonderful Alan,

Arrows, Errors, Arroz, Ars.. the mediation between the apophatic and cataphatic empuseams is the meat mata materia, philosophy as rack, the suffering ground in its useless solipsism or its grotesque abundance of meaning, that flopping itself is both the sine of the times and the gasping of the fish of the word as a horrible messianism of the pathetic.

i had the thought that baudrillard just ends up looking like another sun baked truck-driver with a spreading nose..

keep on truckin'/
riots in columbia

the greatful dead?
oh no! how, how?

lq

----- Original Message -----

From: "Alan Sondheim" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, March 12, 2007 6:54 PM

Subject: A/Rose for Baudrillard

A/Rose for Baudrillard

I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, Troubled Sleep, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'spectacle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.

[↑ Contents](#)

254. **David-Baptiste Chirot**

Fwd: CAT National Day of Action - March 16, 2007

Tue 13 Mar 2007

From: US Campaign to End the Israeli Occupation

<[REDACTED]>

Reply-To: [REDACTED]

To: [REDACTED]

Subject: CAT National Day of Action - March 16, 2007

Commemorate Rachel Corrie's life:

National Day of Action on MARCH 16, 2007

Resources to help you

<http://www.endtheoccupation.org/article.php?list=type&type8>

Background of the CAT Campaign and Rachel Corrie

CAT Campaign Achievements 2006

National Day of Action March 16th, 2007

RESOURCES

The Campaign has collated resources produced by CAT Campaigns nationally onto its web site. Resources include, brochures, BAN CAT placards, an interactive map of CAT Campaigns nationally and much more. Click here <http://www.endtheoccupation.org/article.php?list=type&type8> to see those resources. Check out the NEW BLOG! <http://stopcaterpillar.blogspot.com/>

BACKGROUND

On March 16, 2003, an Israeli soldier used a Caterpillar bulldozer to crush to death 23-year old American activist Rachel Corrie. Rachel was protesting the demolition of a home belonging to Samir Nasrallah, a Palestinian physician, in Rafah. Despite her bright orange vest and the fact that she stood 20 meters in front of the bulldozer—the Israeli soldier contended that he did not see her.

Rachel's parents called on the U.S. State Department to conduct an investigation into the details of Rachel's murder. On March 25, 2003, U.S. Representative Brian Baird presented Resolution 111 which called on the U.S. government to "undertake a full, fair, and expeditious investigation into Rachel's death." Despite her parents' call for an investigation and Baird's resolution—no U.S. investigation was ever conducted.

Nearly four years later, our government has done nothing to hold Israel accountable for its violations of international law nor held CAT accountable for its role as aiding and abetting such violations. Despite our leadership's inefficacy, the CAT Campaign has made significant strides in holding CAT accountable and exposing Israel's human rights violations.

NATIONAL DAY OF ACTION MARCH 16, 2007

Demand CAT corporate accountability on the National Day of Action on March 16th 2007. Possible actions include strategies used by CAT campaigns nationwide in 2006. Some of these include:

MEET WITH YOUR LOCAL CAT CORPORATE LEADERS

<http://www.arabamericannews.com/newsarticle.php?articleidG29>

Last year, the Michigan CAT team organized an eleven person delegation met with Jerrold Jung, President of Michigan CAT and began a dialogue about Caterpillar's destructive role in the occupied Palestinian Territories. To read more about their meeting, click here

<http://www.arabamericannews.com/newsarticle.php?articleidG29>

ORGANIZE DECENTRALIZED ACTIONS AGAINST CAT IN YOUR REGION

<http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html>
In October 2005, BootCAT (Boston) organized a regional day of action for the Northeast in all 13 locations where Milton CAT, the largest Northeast CAT distributor exists. Read more about this regional action by clicking here

<http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html>

PLAN A READING OF RACHEL'S WORDS <http://www.rachelswords.org/>
My Name is Rachel Corrie" is a powerful one-woman show based entirely on the writings that Rachel left behind, telling her story from the time she was a small child, leading up to the days before her death. In March 2006, a showing of the play was postponed indefinitely at the New York Theatre Workshop. Since then, groups have produced both the play and a reading of Rachel's emails across the globe. Click here <http://www.rachelswords.org/> to read more about Rachel's words and here <http://electronicintifada.net/cgi-bin/artman/exec/view.cgi/12/4564> to see what the Seattle based activists did.

CAT CAMPAIGN ACHIEVEMENTS 2006

CAT SHARES FALL BY 14.5%:

<http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482>

On October 21, 2006, the New York Times reported that Caterpillar Shares fell by 14.5 percent. To read the article, click here

<http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482>

CORRIES' PARENTS CONFRONT CAT CEO:

<http://www.endtheoccupation.org/article.php?id30> In June 2006, Cindy and Craig Corrie, confronted Caterpillar CEO James Owens for the first time since their daughter's murder. To read more about this historic shareholder meeting, click here <http://www.endtheoccupation.org/article.php?id30>

PC(USA) MAINTAINS PRESSURE ON CAT:

<http://www.endtheoccupation.org/downloads/Final%20Press%20Release.doc> In June 2006, the Presbyterian Church (USA) withstood tremendous pressure demanding that it rescind its 2004 resolution calling for phased, selective divestment from corporations that profit from the illegal occupation of Palestine. To read more about the PC(USA)'s General Assembly decision to maintain its pressure on CAT, click here <http://www.endtheoccupation.org/downloads/Final%20Press%20Release.doc>

ANGLICAN PARISH DIVESTS:

<http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf> In October 2006, an Anglican parish withdrew 140,000 pounds from the Church of England's Central Board of Finance investment account in an attempt to divest from Caterpillar. To read more about the Anglican Parish's decision

to divest [click here](#)

<http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf>

Connect with CAT Campaign organizers and activists nationally by checking out our new "Stop Caterpillar" blog online; contact us if you wish to post articles on this new blog <http://stopcaterpillar.blogspot.com/>

Other websites by member organizations, with helpful resources on the CAT Campaign:

<http://www.catdestroyshomes.org>

<http://www.BootCAT.org>

<http://www.stopcat.org>

US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC 20009

<http://www.endtheoccupation.org>

/*Your email ID. <diaEmailID='295307680' threadT48/>--*/

Rates near

39yr lows! \$430K Loan for \$1,399/mo - Paying Too Much? Calculate new payment <http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-18226&moidu81>

[↑ Contents](#)

255. **stephanie barber**

BALTIMORE NEEDS SOME OF YOUR WORDS

Tue 13 Mar 2007

hello, this is an elegant project adam robinson is doing. maybe you can send a poem or laundry list or song about snow to...

<http://baltimoreisreads.com/>

it is fun to ride around the city and see these hanging in unexpected places.

[↑ Contents](#)

256. **Jim Andrews**

FIRST SCREENING by bpNichol -- Computer poems from 1984

Tue 13 Mar 2007

FIRST SCREENING (1984)

Computer Poems

by bpNichol

<http://vispo.com/bp>

In 1983 and 1984, bpNichol used an Apple IIe computer and the Apple BASIC programming language to create First Screening, a suite of a dozen

programmed, kinetic poems. He distributed First Screening through Underwhich, an imprint he started in 1979 with a small group of poets. The Underwhich edition of First Screening consisted of 100 numbered and signed copies distributed on 5.25" floppies along with printed matter.

However, the Apple IIe soon became obsolete and the poems became essentially inaccessible. But in 1992, four years after the death of bpNichol, J. B. Hohm, a student at the University of Calgary in Alberta, Canada, began creating a HyperCard version of First Screening with the approval of Ellie Nichol, bp's widow, and with assistance from Dennis Johnson and Fred Wah. In 1993, Red Deer College Press published this version on a 3.5" floppy disk for the Macintosh computer.

This HyperCard version of First Screening was a careful re-creation and recoding of the original, and it extended the life of the poems of First Screening a few more years. Still, HyperCard eventually died, leaving the poems unavailable to all but the few who owned a functioning old Mac or an even older Apple IIe and a readable diskette (unlikely, since the usual lifetime of a diskette is approximately five years). In 2004, Apple stopped selling HyperCard, and OSX's Classic mode was the last Mac operating system on which it was possible to view HyperCard works.

So we are very happy to present to you four different versions of First Screening.

1. The original DSK file of the Underwhich edition with a freely downloadable Apple IIe emulator (available for PCs and (maybe) Macs), along with scanned images of the printed matter distributed with the Underwhich edition. This version is closest to the original.
2. An online JavaScript version of First Screening created by Marko Niemi and Jim Andrews.
3. A streaming Quicktime movie of the emulated version.
4. The original HyperCard version, which may, perhaps, become easier to view in the future via a HyperCard Player emulator or some other means. We've also posted scans of the printed matter of this version.

This project has taken us almost three years. We've learned much about bpNichol's First Screening and how the destiny of digital writing usually remains the responsibility of the digital writers themselves. As a group and individually. This project illustrates that work can indeed survive the obsolescence of technologies if others are still interested in the work and the artist has provided what is required to implement the work using later technologies. bpNichol originally created 100 copies of First Screening and

distributed them widely, which was important to the propagation of the bitstream. Fortunately, the source code was relatively easy to extract and fairly simple to understand. First Screening is some of the earliest programmed, kinetic poetry. This historical significance, together with the quality of the work itself and bpNichol's literary stature (he was awarded Canada's highest literary honour in 1970), have also motivated us to complete this project.

The recovery started in 2004 when Lionel Kearns showed Jim Andrews the HyperCard version on an old Mac. Lionel also had three 5.25" floppy disks bpNichol had given him. Jim took those floppies to Information Services at the University of Victoria, Canada, where Jeff Rivett, a data analyst, recovered the data using his own functioning Apple IIe at home.

That version of First Screening turned out to be incomplete; Barrie Nichol must have given Lionel these disks while still writing the piece. Geof recognized that the disk was missing some of the poems in the published version and that Lionel's disk presented the remaining poems in a different order. In an attempt to preserve these poems, Geof had stored his 5.25" floppy of the Underwhich edition carefully, made a silent videotape of the poems as they played on the Apple IIe, and printed out the source code. He could no longer view his floppy, since he no longer had an Apple II series computer, but the printout and the video indicated that three poems were missing from Lionel's draft copy: "Reverie," "Any of Your Lip," and "Off-Screen Romance," along with some initial and final bibliographic matter.

Following unsuccessful efforts by the University of Albany to recover the data from Geof's 5.25" floppy of the Underwhich edition, Geof shipped the floppy from New York to Dan Waber and Jason Pimble in Pennsylvania. Dan and Jason were able to recover the full version from Geof's 22-year-old floppy using a functioning Apple IIe computer and a range of open source software.

O ye digital poets: the past of the art is in your hands and it is you who must recover and maintain it. Although the history of digital archiving is more than two decades old, most professional archivists have little interest or training in the process of preserving and ensuring functional access to digital materials. For instance, although bpNichol's work is archived at Simon Fraser University in Vancouver, no one there had or could copy the data from the Underwhich edition floppy to contemporary media. They were not uninterested, however, and many thanks to Tony Power for trying.

The secret to this project has been a combination of passion and knowledge. None of us understood the entirety of the situation facing us at the outset. Each of us brought a different set of skills to the task, and all of us brought our love of Nichol's work and our desire to make sure that others could once again see

these early digital poems. We hope our efforts prove worth it for those who visit <http://vispo.com/bp> now and into the future.

Jim Andrews
Geof Huth
Lionel Kearns
Marko Niemi
Dan Waber

[↑ Contents](#)

257. **Steve Halle**

Lina ramona Vitkauskas @ Seven Corners

Tue 13 Mar 2007

The weather is much improved in Chicago of late. Compound good fortune by checking out new work from *Lina ramona Vitkauskas* at *Seven Corners* (www.sevencornerspoetry.blogspot.com).

Cheers,
Steve Halle
Editor, *Seven Corners*

[↑ Contents](#)

258. **mIEKAL aND**

Re: FIRST SCREENING by bpNichol -- Computer poems from 1984

Tue 13 Mar 2007

Have you tried converting it to Supercard?

On Mar 13, 2007, at 8:35 AM, Jim Andrews wrote:

This HyperCard version of First Screening was a careful re-creation and recoding of the original, and it extended the life of the poems of First Screening a few more years. Still, HyperCard eventually died, leaving the poems unavailable to all but the few who owned a functioning old Mac or an even older Apple IIe and a readable diskette (unlikely, since the usual lifetime of a diskette is approximately five years). In 2004, Apple stopped selling HyperCard, and OSX's Classic mode was the last Mac

| *operating system
on which it was possible to view HyperCard works.*

[↑ Contents](#)

259. **Stephen Vincent**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

| *I'll go to heaven or hell with stitches in my mouth.*

Come on, Alan - not to make light, or take away the darkness from your piece - I suspect it's highly unlikely that you will use or anybody in "stitches"!!

Stephen V
<http://stephenvincent.net/blog/>

[↑ Contents](#)

260. **Adam Fieled**
Simone Muench on PFS Post
Tue 13 Mar 2007

Check out three wonderful prose poems from Chicago's Simone Muench on PFS Post:

<http://www.artrecess.blogspot.com>

"Up the Hill Backwards.."

<http://www.adamfieled.blogspot.com>

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

261. **phanero**
Re: A/Rose for Baudrillard
Tue 13 Mar 2007

please to note the over under - sine wave assoc. as well.. weaving, etc.
mappings as in encoded strings.. not to mention the "crestroughing" @ freq.
etc.. alan usually stays away from the popular register.. though in this sense, a fairly venerable one..

darkness.. hmm.. actually where the eye boundaries difference.. it has been said / of early eyes..

pilot seams asaunter / only takes 3 corners to make a square, or its abstraction
an extraction of noise or is it the noise itself, a self-fecundating, organic
"standing wave"..

you are definitely not qualified to answerve..

lanny

----- Original Message -----

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 13, 2007 9:36 AM

Subject: Re: A/Rose for Baudrillard

I'll go to heaven or hell with stitches in my mouth.

*Come on, Alan - not to make light, or take away the darkness fro your piece
- I suspect it's highly unlikely that you will us in or anybody in
"stitches"!!*

*Stephen V
<http://stephenvincent.net/blog/>*

[↑ Contents](#)

262. **CA Conrad**

.....**QUEERS!**

Tue 13 Mar 2007

HAHA! made you look.

A never before published Jack Spicer short story, the hidden treasures of
Alexandra Grilikhes, and over a hundred poets Queering the language!

THE BEST PART IS it's FREE and online:

To see the journal click here: <http://chax.org/eoagh/issue3/issuethree.html>

reading launch for EOAGH: A Journal of the Arts, Issue 3: Queering Language

Saturday, March 24th, 6pm to 8pm

ROBIN'S BOOKSTORE

<http://www.robinsbookstore.com/>

108 S. 13th St.

Philadelphia

hosted by Tim Peterson & CAConrad

Readers will include: Dodie Bellamy, Kyle Conner, CAConrad, Jim Cory, Sarah
Dowling, Maria Fama, Chris Gullo, hassen, Mytili Jagannathan, Anne Kaier,

Candace Kaucher, Erica Kaufman, Kevin Killian, Janet Mason, Cathleen Miller, Ashraf Osman, Tim Peterson, Stephen Potter, Sina Queyras, Nathaniel Siegel, Stacy Szymaszek, Eleanor Wilner, Jason Zuzga

Dodie Bellamy will read the kari edwards editorial statement Eleanor Wilner will read the poems by the late Almitra David Jim Cory will read the poems by the late Karl Tierney CAConrad will read the poems by the late Alexandra Grilikhes

EOAGH Issue 3 - Queering Language was edited by CAConrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek.

This online publication includes the work of over 100 contributors as well as editors' statements on this project.

*Issue 3 of EOAGH is dedicated to the memory of
kari edwards (1954-2006)
dear friend, mentor, colleague, crusader.*

[↑ Contents](#)

263. **Catherine Daly**
Artists Against the War - LA

Tue 13 Mar 2007

Dear Artists and Art Workers-

Inspired by the recent visit of artist Martha Rosler, and the New York group's activities, we urge you to help form a Los Angeles branch of Artists Against the War. Please see their website at

<http://www.aawnyc.org/>

We would love for you all to be a part of it. As the first event of Artists Against the War LA, we want to have a strong presence in the important Anti-war Rally scheduled for this Saturday. Please bring posters and banners that say "LA Artists Against the War". The MTA is right by the rally site (beginning and ending) so getting there should be easy. We can't wait to see you there! Please forward this email to others.

Sincerely-

(Please add your name to the top of this list. This is a cooperative group effort.)

*Angela Ellsworth
Andrea Bowers*

Nancy Buchanan

Sam Durant

Mass Anti-War Protest in Los Angeles

Saturday, March 17th 2007 Noon

Los Angeles, CA USA

On March 17, the 4th anniversary of the start of the criminal invasion of Iraq, tens of thousands of people from around Southern California will come to Los Angeles for a mass demonstration to demand: U.S. Out of Iraq Now! The LA march will be coordinated with a march on the Pentagon in Washington, D.C.

Location:

*Gather at Hollywood & Vine Corner of Hollywood & Vine, Los Angeles
CA 90028 (Red Line Metro Stop) at 12:00 NOON*

March to Hollywood & Highland for the Rally

Sponsored By:

The March 17 LA Coalition includes, ANSWER, Alliance for Just and Lasting Peace in the Philippines, Free Palestine Alliance, GABRIELA Network, Latino Movement USA, National Lawyers Guild, Party for Socialism and Liberation, Office of the Americas, Coalition for World Peace, National Council of Arab Americans, LA-US Labor Against the War, American Friends Service Committee, Frente Amplio Progresista-Los Angeles, Comite Pro-Democracia en Mexico, Topanga Peace Alliance, Islamic Shura Council of Southern California, KmB Pro-People Youth, Korean Americans for Peace, Youth and Student ANSWER, Coalition to End Israeli Apartheid-SoCal, Global Women's Strike, Muslim Student

Association-West, Students for Justice in Palestine-UCLA. Endorsers include Cindy Sheehan, Howard Zinn, former U.S. Attorney General Ramsey Clark, Congresswoman Maxine Waters, Vietnam veteran Ron Kovic, United Teachers Los Angeles, Academy Award-winner Paul Haggis and many more. <http://www.answerla.org/>

_. _ . _ Messages in this topic

<http://groups.yahoo.com/group/LA_ArtGirls/message/183;_ylc=X3oDMTMzb2Z1NWttBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRtc2djZAMxODQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTczODI1OTg4BHRwY0lkAzE4Mw--> (2) Reply (via web post)

<http://groups.yahoo.com/group/LA_ArtGirls/post;_ylc=X3oDMTJwNmxxvMGxyBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRtc2djZAMxODQEc2VjA2Z0cgRzbGsDcnBseQRzdGltZQMxMTczODI1OTg4?act=reply&messageNum=184>| Start a new topic

<http://groups.yahoo.com/group/LA_ArtGirls/post;_ylc=X3oDMTJmdmg0NnFwBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNudHBjBHN0aW1lAzExNzM4MjU5ODg->

Messages<http://groups.yahoo.com/group/LA_ArtGirls/messages;_ylc=X3oDMTJmNGQzdTzkBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNtc2dzBHN0aW1lAzExNzM4MjU5ODg->|

Files<http://groups.yahoo.com/group/LA_ArtGirls/files;_ylc=X3oDMTJnc250a3EyBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNmaWxlcwRzdGltZQMxMTczODI1OTg4>|

Photos<http://groups.yahoo.com/group/LA_ArtGirls/photos;_ylc=X3oDMTJmcDUwMGJjBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNwaG90BHN0aW1lAzExNzM4MjU5ODg->|

Links<http://groups.yahoo.com/group/LA_ArtGirls/links;_ylc=X3oDMTJnc2w5NDI1BF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNsaW5rcwRzdGltZQMxMTczODI1OTg4>|

Database<http://groups.yahoo.com/group/LA_ArtGirls/database;_ylc=X3oDMTJkMmNyaGQ4BF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNkYgRzdGltZQMxMTczODI1OTg4>|

Polls<http://groups.yahoo.com/group/LA_ArtGirls/polls;_ylc=X3oDMTJnZ2o0bjZkBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNsawNwb2xscwRzdGltZQMxMTczODI1OTg4>|

Members<http://groups.yahoo.com/group/LA_ArtGirls/members;_ylc=X3oDMTJmYzZpNjRoBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDM

TcwNTAxNTQ5MwRzZWMDZnRyBHNSawNtYnJzBHN0aW1lAzExNzM4MjU5O
Dg->|
Calendar<http://groups.yahoo.com/group/LA_ArtGirls/calendar;_ylc=X3oDMTJlOGk3cmIxBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNSawNjYWwEc3RpbWUDMTE3MzgyNTk4OA--> [image: Yahoo! Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJlb2EyNzVnBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNSawNnZnAEc3RpbWUDMTE3MzgyNTk4OA--> Change settings via the Web<http://groups.yahoo.com/group/LA_ArtGirls/join;_ylc=X3oDMTJndWdubmQ3BF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNSawNzdG5ncwRzdGltZQMxMTczODI1OTg4> (Yahoo! ID required) Change settings via email: Switch delivery to Daily Digest<[\[redacted\]?subject=Email+Delivery:+Digest>](#)| Switch format to Traditional <[\[redacted\]?subject=Change+Delivery+Format:+Traditional>](#) Visit Your Group <http://groups.yahoo.com/group/LA_ArtGirls;_ylc=X3oDMTJldGxwbjFtBF9TAzk3MzU5NzE0BGdycElkAzE5MzY3ODkzBGdycHNwSWQDMTcwNTAxNTQ5MwRzZWMDZnRyBHNSawNocGYEc3RpbWUDMTE3MzgyNTk4OA--> | .

__'.-'__

--

All best,
Catherine Daly
[redacted]

--

All best,
Catherine Daly
[redacted]

[↑ Contents](#)

264. **CA Conrad**

3 DUSIE wee chaps by Frank Sherlock, Edmund Berrigan and CAConrad

Tue 13 Mar 2007

The ever generous Susana Gardner of DUSIE has published a set of 3 wee chaps! The proceeds will go toward the Frank Sherlock EMERGENCY FUND! They're \$15 a set.

They will be available at the Philadelphia benefit coming up this Sunday, but you can also contact DUSIE for purchase.

Go to PhillySound for details:

http://phillysound.blogspot.com/2007_03_01_archive.html

To the continued recovery of FRANK SHERLOCK!

<http://PhillySound.blogspot.com/2007_03_01_archive.html>

<<http://PhillySound.blogspot.com>>

[↑ Contents](#)

265. **Marcus Bales**

Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Tue 13 Mar 2007

Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

April 13, 2007 -Friday at 6 pm - 9 pm

Readings and Presentations by:

Larry Smith (Bottom Dog Press),

Kenneth Patchen biographer, &

Bree Ingst (Green Panda Press),

poet, singer, bookseller, and publisher &

Marcus Bales (Gallery324)

Present the

Kenneth Patchen Silkscreens on loan from the

Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley's paintings of The Journal of Albion Moonlight with

Kenneth Patchen's text, and

Featuring, from Detroit,

M.L.Liebler and the Magic Poetry Band

accompanying readings by

Chris Franke

Nina Gibans

Tom Kryss

Jim Lang

Michael McMahon

Charles Potts

Larry Smith, and others to be announced

Reception with Cash Bar 6 pm - 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15.

Larry Smith, Marcus Bales and Bree Ingst are coordinating the week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet-artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at Gallery 324 (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth Patchen Silkscreens They are from the Trumbull Art Guild in Patchen's hometown of Warren. Photo Copies of Prints will be available for order, and there will be an auction of Patchen items.

April 13th 7 pm Gallery 324 - Reception and Talks on Patchen's Life and Art, including showing of a group of paintings depicting scenes from The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's text

Two Patchen Poetry-Jazz Reading Events

April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic Poetry Band

Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley...hosted by Larry Smith

April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky Sponsors of the festival are Bottom Dog Press and Green Panda Press. Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland. All events free and open to the public.

Kenneth Patchen page: <http://www.connectotel.com/patchen/>

Patchen biography & places page:

<http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>

FOR MORE INFORMATION:

Contact: e-mail: [REDACTED] or [REDACTED] (graphics available) or [REDACTED], or call 216/[REDACTED]

[↑ Contents](#)

266. **Jim Andrews**

Re: FIRST SCREENING by bpNichol -- Computer poems from 1984

Tue 13 Mar 2007

| Have you tried converting it to Supercard?

We were most interested in making it available in formats where you don't have to buy any software to run First Screening.

I think someone tried to import the HyperCard version of First Screening into the free trial of Supercard but it didn't work, if memory serves me without bugs and incompatibilities.

ja

<http://vispo.com/bp>

[↑ Contents](#)

267. **Ken Rumble**

Fwd: [Lucipo] Live: The Glossolalia Website

Tue 13 Mar 2007

----- Forwarded message -----

From: Brian Howe <[REDACTED]>

Date: Mar 13, 2007 3:41 PM

Subject: [Lucipo] Live: The Glossolalia Website

To: Lucifer Poetics <[REDACTED]>

No more Myspace streams, temporary links and sporadic email updates--
Glossolalia now has a permanent website where you can stream or download all
Glossolalia materials: <http://glossolalia-blacksail.blogspot.com/>

GLOSSOLALIA is a sound art project.

BLACK SAIL is an in-progress album of electro-poetics.

Electro-poetics involves using oral recitation as a sound source for aural art,
along with digitally manipulated acoustic instrumentation and appropriated
material.

GLOSSOLALIA is a sonic companion to the text-based F7 project. Both projects
employ appropriated material and technological mediation, inscribing the same
kind of tension between chance and deliberate operations into different media.
Some selections from F7 available online are here.

GLOSSOLALIA tracks do not cost anything. The page will be updated with new
mixes periodically.

GLOSSOLALIA is also seeking audio submissions of poets reading their work to
continue the project. Contact [REDACTED] for more information.

The re-use of any and all GLOSSOLALIA material is avidly encouraged.

Lucipo mailing list

[REDACTED]

<http://lists.ibiblio.org/mailman/listinfo/lucipo>

--

Check out my new book Key Bridge:

<http://www.carolinawrenpress.org/books.html>

info about it:

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

[↑ Contents](#)

268. **Alan Sondheim**

Re: A/Rose for Baudrillard

Tue 13 Mar 2007

Three corners as long as nothing's askew...

- Alan

On Tue, 13 Mar 2007, phanero wrote:

*please to note the over under - sine wave assoc. as well.. weaving, etc.
mappings as in encoded strings..
not to mention the "crestroughing" @ freq. etc.. alan usually stays away from
the popular register.. though in this sense, a fairly venerable one..*

*darkness.. hmm.. actually where the eye boundaries difference.. it has been
said / of early eyes..*

*pilot seams asaunter / only takes 3 corners to make a square, or its
abstraction an extraction of noise
or is it the noise itself, a self-fecundating, organic "standing wave"..*

you are definitely not qualified to answerve..

lanny

*----- Original Message ----- From: "Stephen Vincent" <[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, March 13, 2007 9:36 AM
Subject: Re: A/Rose for Baudrillard*

I'll go to heaven or hell with stitches in my mouth.

*Come on, Alan - not to make light, or take away the darkness fro your piece
- I suspect it's highly unlikely that you will us in or anybody in
"stitches"!!*

Stephen V

<http://stephenvincent.net/blog/>

=====

===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.

=====

=====

[↑ Contents](#)

269. **George Bowering**

***Re: Kenneth Patchen Festival and Jam At Gallery 324 and The
Barking Spider April 13 and 14, 2007***

Wed 14 Mar 2007

Is this in New York or somewhere like that?

On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:

- > Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider
- > April 13 and 14, 2007
- >
- > April 13, 2007 -Friday at 6 pm - 9 pm
- > Readings and Presentations by:
- > Larry Smith (Bottom Dog Press),
- > Kenneth Patchen biographer, &
- > Bree Ingst (Green Panda Press),
- > poet, singer, bookseller, and publisher &
- > Marcus Bales (Gallery324)
- >
- > Present the
- > Kenneth Patchen Silkscreens on loan from the
- > Trumbull Art Guild, Warren, Ohio, and
- >
- > Douglas Paisley's paintings of The Journal of Albion Moonlight with
- > Kenneth Patchen's text, and
- > Featuring, from Detroit,
- > M.L.Liebler and the Magic Poetry Band
- > accompanying readings by
- > Chris Franke

- > Nina Gibans
- > Tom Kryss
- > Jim Lang
- > Michael McMahon
- > Charles Potts
- > Larry Smith, and others to be announced
- > Reception with Cash Bar 6 pm – 9 pm
- >
- > PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH
- >
- > Kenneth Patchen Festival in Cleveland this April 8-15.
- > Larry Smith, Marcus Bales and Bree Ingst are coordinating the
- > week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
- > poet-artist. Patchen published over 36 books during his lifetime.
- >
- > April 8-15th Patchen's two silkscreen collections will be shown at
- > Gallery 324
- > (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth
- > Patchen Silkscreens
- > They are from the Trumbull Art Guild in Patchen's hometown of Warren.
- > Photo Copies of Prints will be available for order, and there will be
- > an auction of Patchen items.
- >
- > April 13th 7 pm Gallery 324 – Reception and Talks on Patchen's Life
- > and Art, including showing of a group of paintings depicting scenes
- > from The Journal of Albion Moonlight done by Doug Paisley with Kenneth
- > Patchen's text
- >
- > Two Patchen Poetry-Jazz Reading Events
- > April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
- > Poetry Band
- > Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina
- > Gibans, Mark Kuhar, Jim Lang, John Paisley
- > hosted by Larry Smith
- >
- > April 14th 7pm at Barking Spider Tavern, University Circle, featuring
- > John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
- > Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
- > Sponsors of the festival are Bottom Dog Press and Green Panda Press.
- > Book sales are being done by Mac's Backs Books of Coventry Road,
- > Cleveland.

> All events free and open to the public.
>
> Kenneth Patchen page: <http://www.connectotel.com/patchen/>
> Patchen biography & places page:
> <http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>
>
> FOR MORE INFORMATION:
> Contact: e-mail: [REDACTED] or [REDACTED] (graphics
> available) or [REDACTED], or call 216/[REDACTED]
>
>
George Henry Bowering
Once saw Alexis Smith plain.

[↑ Contents](#)

270. **Carol Novack**
Readings 3/21, 2/23, 3/29 Readings
Wed 14 Mar 2007

*Mad Hatters' Review *

*(<http://www.madhattersreview.com>
<<http://www.madehattersreview.com/>>*) *

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series

Curated & Pickled by Publisher/Editor Carol Novack

6th Reading

*Friday, March 23, '07**, 7 - 9 pm** *

KGB Bar, 85 East 4th Street, N.Y.C.

* *

Featuring

Patricia Catto,* former Finger Laker, now "Midwesterner," is Associate Professor of Something at the Kansas City Art Institute. She was tenured in 1994 after a now legendary battle with Franconian fascists. Her book **Aunt Pig of Puglia* *(edible portions published in various journals - one such to be published in MHR) recounts the magical realist tale of her cruel, unacceptable, beloved family whose Auntie was born with bristles and trotters. The true but utterly fake tale of the Ferri Family, this fable can be understood as the Sopranos Meet the Fawkers and They All Call Into Car Talk For Advice on

Existential Problems. Catto is the author of a poetry book, *Wife of Geronimo's Virile Old Age *(Mathom Press), several poems, art reviews and earnest articles dealing with the ecospiritualviagra issues of our day. In addition to teaching creative writing (like, RIGHT) and raks sharki (belly dance), she does large scale murals in Indian restaurants. She has studied with the Maurice Sendak Kalighat School of the Indian Restaurant Mural. Catto's latest triumph was surviving if not partially mastering a parasite ingested last summer in Chandigarh India. You'll want to come and see her -3 dress size and query her about weight loss strategies.

Ted Pelton is the author of three books, most recently the novel Malcolm & Jack (and Other Famous American Criminals) (Spuyten Duyvil, 2006). In 1994, he was awarded an NEA Fellowship in Fiction. In 2000, he founded Starcherone Books (starcherone.com), an independent publisher of innovative fiction, and he now serves as its Executive Director. He's also an Associate Professor of English at Medaille College of Buffalo, NY. See samples of his work at tedpelton.com.

* *

Steve Tomasula's short fiction has appeared widely and most recently in *McSweeney's, The Denver Quarterly * and * The Iowa Review* where he received the Iowa Prize for the most distinguished work published in any genre. His essays on body art and culture appear in * Leonardo* and other magazines both here and in Europe. He is the author of the novels * IN & OZ*;* The Book of Portraiture;* and * VAS: An Opera in Flatland*, a novel of the biotech revolution that has been released in paper by the University of Chicago Press. He teaches in the writing program at The University of Notre Dame.

* *

With LIVE MUSIC performed by BEN RUSH MILLER

* *

For further info, email:

madhattersreview*[@gmail.com](mailto:madhattersreview@gmail.com)< >

(type READINGS in the subject line)

* *

PLUS: See the Publisher of Mad Hatters' Review read political erotica with her clothes on!

at Rachel Kramer Bissel's infamous IN THE FLESH READING SERIES

WEDNESDAY, MARCH 21 at 8 PM

HAPPY ENDING LOUNGE

302 BROOME STREET, NYC

(B/D to Grand, J/M/Z to Bowery, F to Delancey)



www.happyendinglounge.com

Admission: Free

Happy Ending Lounge:



<http://inthefleshreadingseries.blogspot.com>

This month, join Cheri Crystal (Erotic Interludes 3, 4, 5), Joel A. Nichols (Dorm Porn 2, Travelrotica 2), Carol Novack (Mad Hatters' Review), memoirist Suzanne Portnoy (The Butcher, The Baker, The Candlestick Maker), who's making an appearance all the way from London, and Claire Thompson (Golden Boy, Slave Castle), along with host erotica writer and editor Rachel Kramer Bussel (He's on Top, She's on Top, Caught Looking) for hot stories from across the sexual spectrum. Free candy and mini cupcakes will be served and authors' books will be available for sale.

That Editor will be reading again (with her clown suit on) at

*Bob Heman's 2ND OFFICIAL CLWN WR EVENT

*MARCH 29TH , Brooklyn, NYC, 7pm

The Safe-T-Gallery at 111 Front Street,
Brooklyn (D.U.M.B.O.), Gallery 214

The reading will start around 7:00, and will feature Jane Ormerod, Carol Novack and Bob Hart plus a number of special guests including Nathan Whiting, Jean Lehrman, EK Smith, Judy Kamilhor, Thomas Fucaloro and some others still to be announced - take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge - for more information and alternative directions (from other subway lines) please check the Gallery website at <http://www.safetgallery.com>

Since its first issue in 1972, Clown War and its successor CLWN WR (both published by MHR contributor Bob Heman) have frequently published very small poems in both regular and special small poem issues. Among the writers who have contributed small poems to Clown War/CLWN WR are Cid Corman, Ted Berrigan, F.A. Nettelbeck, Ray DiPalma, Bruce Andrews, Lyn Hejinian, Eileen Myles, Bob Holman, Keith Abbott, Dave Morice, Joel Dailey, Nathan Whiting, Brian McInerney, Charles Bernstein, Alex Caldiero and many others. We have also published very small visual poems by David Cole, John M.

Bennett, Scott Helmes, M. Kasper, Hannah Weiner, Roy Arenella and others. After a long hibernation CLWN WR is once again starting a series of special issues devoted to the very small poem in all of its manifestations. The website is currently being built.

--

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age

of Dementia: <http://www.madhattersreview.com>

KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:

<https://www.fracturedatlas.org/site/contribute/donate/580>

[↑ Contents](#)

271. **noah eli gordon**

Dorothea Lasky and Paul Killebrew

Wed 14 Mar 2007

Some folks need to learn how to work their toasters!
In the meantime, I'm forwarding this:

Dear friends,

Please join us for Parallel Bars' first reading event:

WHAT: poetry by Dorothea Lasky and Paul Killebrew, paintings by Tim Bowen

WHY: see below or < <http://www.fallingcow.org/about/parallelbars.htm>>

WHEN: Saturday 3/17 at 7pm

WHERE: Falling Cow Gallery, 732 S. 4th St., Philadelphia

WHO: everybody

HOW: with refreshments

HELP US SPREAD THE WORD: Please forward this announcement to all of your friends, enemies, students, teachers, colleagues, bosses, neighbors, relatives and so on. We hope to reach a large and diverse audience.

PARALLEL BARS hosts its first reading event on March 17th at 7pm at the Falling Cow Gallery. Organized by poets Dorothea Lasky and Laura Solomon in conjunction with artist and gallery owner Tim Bowen, Parallel Bars will pair poetry with visual art whose messages converse with one another by means of

form, process and subject matter. By offering this microcosm of existing relationships, the series hopes to provide audience participants with an opportunity to discover larger connections between sight and sound, time and space, and individual and collective experiences.

The first event will feature Tim Bowen's series of 100 paintings entitled PeopleTIME 2005 which depicts various significant national and international events that occurred throughout the year 2005. The title is based on the idea of using two images per week, one from People magazine and one from Time magazine, focusing on relevant news items which juxtapose the superficialities of popular culture with the serious, often grim, geopolitical and social realities of the day.

Within the visual, public world of PeopleTIME 2005, poets PAUL KILLEBREW and DOROTHEA LASKY will read from their new books. A single poem, Killebrew's INSPECTOR VS. EVADER (Ugly Duckling Presse, 2007) is a litany of private observations in constant competition with one another. Like Bowen's project, the poem laces together moments both monumental and trivial while persistently seeking the meanings between them all. By doing so, Killebrew illuminates the holiness to be found within each moment of experience, no matter its outward appearance.

From this same vision emerge the poems of Dorothea Lasky's AWE, forthcoming this year from Wave Books. Within this collection, Lasky captures the magnitude and privilege of having a brain and body isolated, even if sometimes painfully so, from all other brains and bodies. Insisting upon a solitude that transcends itself, the poems reveal a separateness to things that enables connection, a process that in turn makes possible our awe to be a part of anything at all, even more so, our awe to be a part of everything.

In keeping with the nature of the specific work of all three contributors, and in line with the application-to-life-mindedness of the series itself, Parallel Bars will dedicate its first event to local poet Frank Sherlock. Sherlock was hospitalized on January 22nd with a sudden and mysterious illness that turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. Like many other Americans, Sherlock is uninsured. Donations will be accepted on his behalf, and the event will serve as a precursor to a benefit show to be held the next day by the friends of Frank Sherlock.

Paul Killebrew was born and raised in Nashville, Tennessee. He is author of the newly released Inspector vs. Evader (Ugly Duckling Presse), and his chapbook Forget Rita was chosen by John Ashbery for the Poetry Society of America in 2003. He lives in Brooklyn and is in his last year of law school at NYU.

Dorothea Lasky was born in St. Louis. Her first full-length collection, *Awe*, is forthcoming this fall from Wave Books. She is the author of three chapbooks: *The Hatmaker's Wife* (Braincase Press, 2006), *Art* (H_NGM_N Press, 2005), and *Alphabets and Portraits* (Anchorite Press, 2004). Currently she lives in Philadelphia, where she studies education and co-edits the Katalanche Press chapbook series. She is a graduate of the M.F.A. program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University, University of Pennsylvania, and Washington University.

Play Flexicon:
the crossword game that feeds your brain. PLAY now for FREE.
http://zone.msn.com/en/flexicon/default.htm?icid=flexicon_hmtagline

[↑ Contents](#)

272. **Ken Rumble**
Ken Rumble's Key Bridge Now Available

Wed 14 Mar 2007

Hey folks,

My first book, *Key Bridge*, was just published by Carolina Wren Press:

<http://www.carolinawren.org/books.html>

and here's some info about it

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

Key Bridge is about pregnancy of a sort and the related topics of birth and death, coming into being and fading out of it again. It's a long poem set against the backdrop of Washington, DC, where I grew up. The subject matter on a line to line basis covers a lot of DC history, geography, flora and fauna, Lee Boyd Malvo & John Allen Mohammad (the "DC Snipers"), racial identity, "whiteness," and a few other things. It's also, really and against my better wishes, a love poem.

I'm also looking for readings; I'm assuming I'll have to cover travel expenses for readings, so I work for cheap (dinner? a place to sleep?) If anyone has recommendations or offers, please let me know.

Thanks and enjoy....

best,

Ken

--

Check out my new book *Key Bridge*:

<http://www.carolinawrenpress.org/books.html>

info about it:

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

[↑ Contents](#)

273. **Marcus Bales**

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

On 13 Mar 2007 at 21:39, George Bowering wrote:

> Is this in New York or somewhere like that?

Good catch, George. I should have put the city and state.

Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

The Kenneth Patchen Reception is at Gallery 324 on April 13, 2007 from 6 pm - 9pm. The Kenneth Patchen Festival is at Gallery 324 at Noon on Saturday, April 14, 2007 at noon. The Kenneth Patchen Jam is at and the Jam at The Barking Spider April 14, 2007 at 7 pm.

Gallery 324

The Galleria at Erieview

1301 East 9th Street

Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

April 13, 2007 -Friday at 6 pm - 9 pm

Larry Smith (Bottom Dog Press),

Kenneth Patchen biographer, &

Bree Ingst (Green Panda Press),

poet, singer, bookseller, and publisher &

Marcus Bales (Gallery324)

Present

The Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley's paintings of The Journal of Albion Moonlight with Kenneth
Patchen's text, and

Featuring, from Detroit,

M.L.Liebler and the Magic Poetry Band

accompanying readings by

Chris Franke

Nina Gibans

Tom Kryss

Jim Lang

Michael McMahon

Charles Potts

Larry Smith, and others to be announced

Reception 6 pm - 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15. Larry Smith, Marcus Bales and Bree Ingst are coordinating the week- long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet- artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at Gallery 324

(E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth Patchen Silkscreens

They are from the Trumbull Art Guild in Patchen's hometown of Warren.

Photo Copies of Prints will be available for order, and there will be an auction of Patchen items.

First, April 13th 6 pm - 9 pm Gallery 324 - Reception and Talks on Patchen's Life and Art, including showing of a group of paintings depicting scenes from The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's text

Second,

April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic Poetry Band

Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley...hosted by Larry Smith

Third:

April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky

Sponsors of the festival are Bottom Dog Press and Green Panda Press.

Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland.

All events free and open to the public.

Kenneth Patchen page: <http://www.connectotel.com/patchen/>

Patchen biography & places page:

<http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>

FOR MORE INFORMATION:

Contact: e-mail: [REDACTED] or [REDACTED] (graphics available) or [REDACTED], or call 216/[REDACTED]

There is \$1.00 Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th street

you went too far - go around the block, right on 12th, right on St Clair,

right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th street

you went too far - go around the block, right on 12th, right on St Clair,

right on 9th, and right on Lakeside, and then right at the Parking

Garage
sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left -
Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street

you went too far - go around the block, right on 12th, right on St
Clair,
right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left -
Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street

you went too far - go around the block, right on 12th, right on St
Clair,
right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking
Garage, right (if you get to 12th street you went too far - go around the block,
right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then
right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth
Street,

left - Lakeside, left - Galleria Parking Garage, right (if you get to
12th

street you went too far - go around the block, right on 12th, right
on St

Clair, right on 9th, and right on Lakeside, and then right at the
Parking
Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the
Waterfront Line - get off at East 9th street, up the stairs, turn right on East
Ninth Street (away from the lake, away from the R&R Hall) walk half a block to

Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to:



and ask to be removed in the text of your message.

[↑ Contents](#)

274. **reJennifer Bartlett**
Gene Frumkin/ Call for Work

Wed 14 Mar 2007

The next issue of Saint Elizabeth Street will be dedicated to Gene Frumkin. Please submit poems, stories, notes, and so on relating to Gene and his poetry.

Thanks.

Jen B.

With tax season right around the corner, make sure to follow these few simple tips.
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline>

[↑ Contents](#)

275. **Thomas savage**
Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

Maybe I missed something. But I see no location for this event listed. I've never heard of the Barking Spider so I doubt it is in New York City. Still, if people are looking for an audience for the wonderful Kenneth Patchen, they should tell us where the event is located. Regards, Tom Savage

George Bowering <> wrote: Is this in New York or somewhere like that?

On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:

- > Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider
- > April 13 and 14, 2007
- >
- > April 13, 2007 -Friday at 6 pm - 9 pm
- > Readings and Presentations by:
- > Larry Smith (Bottom Dog Press),
- > Kenneth Patchen biographer, &
- > Bree Ingst (Green Panda Press),
- > poet, singer, bookseller, and publisher &
- > Marcus Bales (Gallery324)
- >
- > Present the
- > Kenneth Patchen Silkscreens on loan from the
- > Trumbull Art Guild, Warren, Ohio, and
- >
- > Douglas Paisley's paintings of The Journal of Albion Moonlight with
- > Kenneth Patchen's text, and
- > Featuring, from Detroit,
- > M.L.Liebler and the Magic Poetry Band
- > accompanying readings by
- > Chris Franke
- > Nina Gibans
- > Tom Kryss
- > Jim Lang
- > Michael McMahon
- > Charles Potts
- > Larry Smith, and others to be announced
- > Reception with Cash Bar 6 pm - 9 pm
- >
- > PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH
- >
- > Kenneth Patchen Festival in Cleveland this April 8-15.
- > Larry Smith, Marcus Bales and Bree Ingst are coordinating the
- > week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
- > poet-artist. Patchen published over 36 books during his lifetime.
- >
- > April 8-15th Patchen's two silkscreen collections will be shown at
- > Gallery 324
- > (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth
- > Patchen Silkscreens
- > They are from the Trumbull Art Guild in Patchen's hometown of Warren.

- > Photo Copies of Prints will be available for order, and there will be
- > an auction of Patchen items.
- >
- > April 13th 7 pm Gallery 324 - Reception and Talks on Patchen's Life
- > and Art, including showing of a group of paintings depicting scenes
- > from The Journal of Albion Moonlight done by Doug Paisley with Kenneth
- > Patchen's text
- >
- > Two Patchen Poetry-Jazz Reading Events
- > April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
- > Poetry Band
- > Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina
- > Gibans, Mark Kuhar, Jim Lang, John Paisley
- > hosted by Larry Smith
- >
- > April 14th 7pm at Barking Spider Tavern, University Circle, featuring
- > John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
- > Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
- > Sponsors of the festival are Bottom Dog Press and Green Panda Press.
- > Book sales are being done by Mac's Backs Books of Coventry Road,
- > Cleveland.
- > All events free and open to the public.
- >
- > Kenneth Patchen page: <http://www.connectotel.com/patchen/>
- > Patchen biography & places page:
- > <http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>
- >
- > FOR MORE INFORMATION:
- > Contact: e-mail: [REDACTED] or [REDACTED] (graphics
- > available) or [REDACTED], or call 216/[REDACTED]
- >
- >
- George Henry Bowering
- Once saw Alexis Smith plain.

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

[↑ Contents](#)

276. **Murat Nemet-Nejat**

Re: Ken Rumble's Key Bridge Now Available

Wed 14 Mar 2007

Ken,

Congratulations again!

Murat

On 3/14/07, Ken Rumble <[REDACTED]> wrote:

>

> Hey folks,

>

> My first book, Key Bridge, was just published by Carolina Wren Press:

>

> <http://www.carolinawren.org/books.html>

>

> and here's some info about it

>

> http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

>

> Key Bridge is about pregnancy of a sort and the related topics of

> birth and death, coming into being and fading out of it again. It's a

> long poem set against the backdrop of Washington, DC, where I grew up.

> The subject matter on a line to line basis covers a lot of DC

> history, geography, flora and fauna, Lee Boyd Malvo & John Allen

> Mohammad (the "DC Snipers"), racial identity, "whiteness," and a few

> other things. It's also, really and against my better wishes, a love

> poem.

>

> I'm also looking for readings; I'm assuming I'll have to cover travel

> expenses for readings, so I work for cheap (dinner? a place to sleep?)

> If anyone has recommendations or offers, please let me know.

>

> Thanks and enjoy....

>

> best,

> Ken

>

>

> --

> Check out my new book Key Bridge:

> <http://www.carolinawrenpress.org/books.html>

>
> info about it:
> http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf
>

[↑ Contents](#)

277. **Tracey Gagne**

Re: Ken Rumble's Key Bridge Now Available

Wed 14 Mar 2007

Congratulations!

I missed you at the Other Poets Gathering. Had been looking forward to talking to you there.

Tracey

On 3/14/07, Ken Rumble <[REDACTED]> wrote:

>
> Hey folks,
>
> My first book, Key Bridge, was just published by Carolina Wren Press:
>
> <http://www.carolinawren.org/books.html>
>
> and here's some info about it
>
> http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf
>
> Key Bridge is about pregnancy of a sort and the related topics of
> birth and death, coming into being and fading out of it again. It's a
> long poem set against the backdrop of Washington, DC, where I grew up.
> The subject matter on a line to line basis covers a lot of DC
> history, geography, flora and fauna, Lee Boyd Malvo & John Allen
> Mohammad (the "DC Snipers"), racial identity, "whiteness," and a few
> other things. It's also, really and against my better wishes, a love
> poem.
>
> I'm also looking for readings; I'm assuming I'll have to cover travel
> expenses for readings, so I work for cheap (dinner? a place to sleep?)
> If anyone has recommendations or offers, please let me know.
>
> Thanks and enjoy....
>

> best,
> Ken
>
>
> --
> Check out my new book Key Bridge:
> <http://www.carolinawrenpress.org/books.html>
>
> info about it:
> http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf
>

[↑ Contents](#)

278. **Marcus Bales**

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

On 14 Mar 2007 at 7:55, Thomas savage wrote:

> Maybe I missed something. But I see no location for this event
> listed. I've never heard of the Barking Spider so I doubt it is in
> New York City. Still, if people are looking for an audience for the
> wonderful Kenneth Patchen, they should tell us where the event is
> located. Regards, Tom Savage

Yes, I neglected to put the city on the PR sheet. Here it is:

Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

The Kenneth Patchen Reception is at Gallery 324 on April 13, 2007 from 6 pm - 9pm. The Kenneth Patchen Festival is at Gallery 324 at Noon on Saturday, April 14, 2007 at noon. The Kenneth Patchen Jam is at and the Jam at The Barking Spider April 14, 2007 at 7 pm.

Gallery 324

The Galleria at Erieview

1301 East 9th Street

Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

April 13, 2007 -Friday at 6 pm - 9 pm

Larry Smith (Bottom Dog Press),

Kenneth Patchen biographer, &

Bree Ingst (Green Panda Press),
poet, singer, bookseller, and publisher &
Marcus Bales (Gallery324)

Present

The Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley's paintings of The Journal of Albion Moonlight with Kenneth
Patchen's text, and

Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band

accompanying readings by

Chris Franke

Nina Gibans

Tom Kryss

Jim Lang

Michael McMahon

Charles Potts

Larry Smith, and others to be announced

Reception 6 pm - 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY
MONTH

Kenneth Patchen Festival in Cleveland this April 8-15. Larry Smith, Marcus
Bales and Bree Ingst are coordinating the week- long event honoring Kenneth
Patchen (1911-1972), Ohio rebel poet- artist. Patchen published over 36 books
during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at
Gallery 324

(E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth
Patchen Silkscreens

They are from the Trumbull Art Guild in Patchen's hometown of Warren.

Photo Copies of Prints will be available for order, and there will be an auction of
Patchen items.

First, April 13th 6 pm - 9 pm Gallery 324 - Reception and Talks on Patchen's
Life and Art, including showing of a group of paintings depicting scenes from
The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's
text

Second,

April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic

Poetry Band

Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley...hosted by Larry Smith

Third:

April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky

Sponsors of the festival are Bottom Dog Press and Green Panda Press.

Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland.

All events free and open to the public.

Kenneth Patchen page: <http://www.connectotel.com/patchen/>

Patchen biography & places page:

<http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>

FOR MORE INFORMATION:

Contact: e-mail: [REDACTED] or [REDACTED] (graphics available) or [REDACTED], or call 216/[REDACTED]

There is \$1.00 Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th street

you went too far - go around the block, right on 12th, right on St Clair,

right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street,
left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street

you went too far - go around the block, right on 12th, right on St
Clair,

right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left -
Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street

you went too far - go around the block, right on 12th, right on St
Clair,

right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th
street

you went too far - go around the block, right on 12th, right on St
Clair,

right on 9th, and right on Lakeside, and then right at the Parking
Garage
sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking
Garage, right (if you get to 12th street you went too far - go around the block,
right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then
right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth
Street,

left - Lakeside, left - Galleria Parking Garage, right (if you get to
12th

street you went too far - go around the block, right on 12th, right

on St
Clair, right on 9th, and right on Lakeside, and then right at the
Parking
Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the
Waterfront Line - get off at East 9th street, up the stairs, turn right on East
Ninth Street (away from the lake, away from the R&R Hall) walk half a block to
Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block
further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square
away from the Terminal Tower building you came out of (the building in which
the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn
right just past the BP building) on any of Superior, Rockwell, or St Clair streets,
to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one
block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to
this message to:

██████████

and ask to be removed in the text of your message.

*George Bowering <██████████> wrote: Is this in New York or
somewhere like that?*

On Mar 13, 2007, at 5:42 PM, Marcus Bales wrote:

*Kenneth Patchen Festival and Jam At Gallery 324 and The Barking
Spider
April 13 and 14, 2007*

*April 13, 2007 -Friday at 6 pm - 9 pm
Readings and Presentations by:
Larry Smith (Bottom Dog Press),
Kenneth Patchen biographer, &
Bree Ingst (Green Panda Press),
poet, singer, bookseller, and publisher &
Marcus Bales (Gallery324)*

*Present the
Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and*

*Douglas Paisley's paintings of The Journal of Albion Moonlight
with
Kenneth Patchen's text, and
Featuring, from Detroit,
M.L.Liebler and the Magic Poetry Band
accompanying readings by
Chris Franke
Nina Gibans
Tom Kryss
Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced
Reception with Cash Bar 6 pm – 9 pm*

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

*Kenneth Patchen Festival in Cleveland this April 8-15.
Larry Smith, Marcus Bales and Bree Ingst are coordinating the
week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel
poet-artist. Patchen published over 36 books during his
lifetime.*

*April 8-15th Patchen's two silkscreen collections will be shown at
Gallery 324
(E. 9th Street in Galleria, downtown Cleveland) that week...
Kenneth
Patchen Silkscreens
They are from the Trumbull Art Guild in Patchen's hometown of
Warren.
Photo Copies of Prints will be available for order, and there will
be
an auction of Patchen items.*

*April 13th 7 pm Gallery 324 – Reception and Talks on Patchen's
Life
and Art, including showing of a group of paintings depicting
scenes
from The Journal of Albion Moonlight done by Doug Paisley with
Kenneth
Patchen's text*

*Two Patchen Poetry-Jazz Reading Events
April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
Poetry Band
Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon,
Nina
Gibans, Mark Kuhar, Jim Lang, John Paisley*

hosted by Larry Smith

April 14th 7pm at Barking Spider Tavern, University Circle,
featuring

John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie
Daley,

Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky

Sponsors of the festival are Bottom Dog Press and Green Panda
Press.

Book sales are being done by Mac's Backs Books of Coventry Road,
Cleveland.

All events free and open to the public.

Kenneth Patchen page: <http://www.connectotel.com/patchen/>

Patchen biography & places page:

<http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>

FOR MORE INFORMATION:

Contact: e-mail: [REDACTED] or [REDACTED]

(graphics
available) or [REDACTED], or call 216/[REDACTED]

George Henry Bowering

Once saw Alexis Smith plain.

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.446 / Virus Database: 268.18.11/721 - Release Date:
3/13/2007 4:51 PM

[↑ Contents](#)

279. **holsapple1**

Re: Gene Frumkin/ Call for Work

Wed 14 Mar 2007

Hi Jennifer

I think John Tritica, Mary Rising Higgins, Larry Goeckel, and Stefi Weisburd (for example) would have something to contribute. They don't subscribe to the Buffalo Listserv. Do you have addresses for them? There will be a memorial reading soon. Would you like me to announce your issue? If you had a flier, I would print it & hand it out.

Also, I have two recordings by Gene on CD. Would you like copies?

Bruce Holsapple

[↑ Contents](#)

280. **Laura McClain**

Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Wed 14 Mar 2007

Yes, you missed it. :) It says it is in Cleveland, Ohio.

L. McClain

----- Original Message -----

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 14, 2007 9:55:43 AM

Subject: Re: Kenneth Patchen Festival and Jam At Gallery 324 and The Barking Spider April 13 and 14, 2007

Maybe I missed something. But I see no location for this event listed. I've never heard of the Barking Spider so I doubt it is in New York City. Still, if people are looking for an audience for the wonderful Kenneth Patchen, they should tell us where the event is located. Regards, Tom Savage

George Bowering <[REDACTED]> wrote: Is this in New York or somewhere like that?

>

> PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

>

> Kenneth Patchen Festival in Cleveland this April 8-15.

> Larry Smith, Marcus Bales and Bree Ingst are coordinating the

> week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel

> poet-artist. Patchen published over 36 books during his lifetime.

>

> April 8-15th Patchen's two silkscreen collections will be shown at

> Gallery 324

> (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth

- > Patchen Silkscreens
- > They are from the Trumbull Art Guild in Patchen's hometown of Warren.
- > Photo Copies of Prints will be available for order, and there will be
- > an auction of Patchen items.
- >
- > April 13th 7 pm Gallery 324 - Reception and Talks on Patchen's Life
- > and Art, including showing of a group of paintings depicting scenes
- > from The Journal of Albion Moonlight done by Doug Paisley with Kenneth
- > Patchen's text
- >
- > Two Patchen Poetry-Jazz Reading Events
- > April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic
- > Poetry Band
- > Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina
- > Gibans, Mark Kuhar, Jim Lang, John Paisley
- > hosted by Larry Smith
- >
- > April 14th 7pm at Barking Spider Tavern, University Circle, featuring
- > John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley,
- > Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky
- > Sponsors of the festival are Bottom Dog Press and Green Panda Press.
- > Book sales are being done by Mac's Backs Books of Coventry Road,
- > Cleveland.
- > All events free and open to the public.
- >
- > Kenneth Patchen page: <http://www.connectotel.com/patchen/>
- > Patchen biography & places page:
- > <http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>
- >
- > FOR MORE INFORMATION:
- > Contact: e-mail: [REDACTED] or [REDACTED] (graphics
- > available) or [REDACTED], or call 216/[REDACTED]
- >
- >

George Henry Bowering
Once saw Alexis Smith plain.

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

<http://smallbusiness.yahoo.com/domains/?p=BESTDEAL>

[↑ Contents](#)

281. **Margaret Konkol**

Group for the Study of the History of Ideas Lecture March 22

Wed 14 Mar 2007

THOMAS PFAU LECTURE THURSDAY MARCH 22 3:30 CL 640

Dear all,

*the Group for the Study of the History of Ideas presents *Thomas Pfau*, Professor of English & of Germanic Languages and Literatures at Duke University, who will speak on Thursday, March 22, at 3:30 pm in 640 Clemens. The title of his lecture is "Coleridge's Catastrophic Modernity." We encourage all of you to attend.*

*His main interests *include a large array of Romantic writers -- philosophical, literary, historical -- in England and Germany*. Following his 1997 book, /Wordsworth's Profession/ (Stanford UP), his most recent study of English and German Romanticism is entitled /Romantic Moods: Paranoia, Trauma, and Melancholy, 1794-1840/ (Johns Hopkins UP 2005). /The book studies lyric forms as imaginative encryptions of Romanticism's changing political, economic, and cultural conditions, correlating paranoia, trauma, and melancholy with discrete phases of British and German Romanticism. Figures central to the study include Burke, Godwin, Wordsworth, and Keats in England, as well as Kant, Hegel, Joseph von Eichendorff, and Heinrich Heine in Germany. /*

//

His work has also explored such questions as moral speech as performance (in Hegel and J. L. Austin); problems of historicism in contemporary Romantic Studies and the work of Walter Benjamin; the Romantic conception of textual interpretation (in Schleiermacher); self-consciousness in Romantic poetry. / Besides translating and editing 2 volumes of theoretical writings by Hölderlin and Schelling, he also edited an essay collection on English Romanticism and on Adorno, Mann, and late Modernism.

For more information about the event, please contact Natalia Mikhailova at [REDACTED] <mailto:[REDACTED]>

[↑ Contents](#)

282. **Stephen Vincent**

New de blog

Wed 14 Mar 2007

<http://stephenvincent.net/blog/>

Pieces that vary from personal to communal to political to veritably spring like:

Mother Wit at 91

Spring Splits Valencia Street

House of Who? USA - Simulation as Detritus!

Memory's House

Organic Laundry Lines

As always, enjoy your responses.

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

283. **linda norton**

Fw: Boston Poet Laureate

Wed 14 Mar 2007

A follow up to an item a while ago on Ron Silliman's blog--yes, I agreed, Bill Corbett already IS the poet laureate of Boston, so why don't they make it official? And I wrote to members of the Boston City Council.

And here is a response.

I wish I could be there for the hearing--I grew up in Boston but now live far away. If any Boston poets care to attend, I would be interested in hearing how it goes.

Linda

-----Forwarded Message-----

>From: "Donlin, Seth" <[REDACTED]>

>Sent: Mar 14, 2007 12:30 PM

>To: [REDACTED]

>Subject: Boston Poet Laureate

>

>Dear Ms. Norton:

>

>

>

>This letter is to inform you of a public hearing of the Boston City
>Council's Committee on Arts, Film, Humanities & Tourism. The hearing
>will be held on Wednesday, March 28, 2007 at 6:00 p.m. in the
>Christopher A. Iannella Chamber on the Fifth Floor of Boston City Hall.
>A copy of the hearing notice and legislation are enclosed.

>

>

>

>Members of the public are cordially invited to attend and testify.

>

>

>

>Should you have questions about the hearing, please feel free to contact
>me.

>

>

>

>I hope to see you on the 28th.

>

>

>

>Sincerely,

>

>

>

>Seth McM. Donlin

>

>Legislative Aide

>

>Office of City Councillor John Tobin

>

>[REDACTED]

>

>[REDACTED]

>

>

>

>

>

>

>-----

>The substance of this message, including any attachments, may be

>confidential, legally privileged and/or exempt from disclosure
>pursuant to Massachusetts law. It is intended
>solely for the addressee. If you received this in error, please
>contact the sender and delete the material from any computer.

[↑ Contents](#)

284. **amy king**

Not announced yet, but ... a query.

Wed 14 Mar 2007

I have a few review copies of I'M THE MAN WHO LOVES YOU, hot off the press: <http://www.blazevox.org/bk-ak2.htm>

If you're interested in reviewing my second full-length collection, please backchannel moi. S'il vous plait. And thank you too.

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

285. **Brian Howe**

The Glossolalia Website

Wed 14 Mar 2007

Thanks to my friend Ken Rumble for forwarding this to the list (and my public congrats on the publication of his *Key Bridge*) -- I'd planned on doing so myself, but he's saved me the trouble.

I've been lurking on POETICS for awhile, but I seldom post to email lists, so I should briefly introduce myself-- Brian Howe, writer living in Chapel Hill NC, music journalist by trade, poems in this, that, and the other journal, now working most fervently in the vein of sound art and electro-poetics, hence the Glossolalia<<http://glossolalia-blacksail.blogspot.com/>>project.

Here, I simply want to emphasize the open nature of the project-- all Glossolalia <<http://glossolalia-blacksail.blogspot.com/>> mixes are fair game for any sort of re-use, so I hope you'll download them, do strange and wonderful things to them, put them on your website or send them back to me for mine. Also want to emphasize my desire for audio submissions (in a collaborative, not editorial, spirit) from poets to further the project. If you're interested in participating, please contact me backchannel at [REDACTED]

Best,
Brian
<http://glossolalia-blacksail.blogspot.com/>

GLOSSOLALIA is a sound art project.

BLACK SAIL is an in-progress album of electro-poetics.

Electro-poetics involves using oral recitation as a sound source for aural art, along with digitally manipulated acoustic instrumentation and appropriated material.

GLOSSOLALIA is a sonic companion to the text-based F7 project. Both projects employ appropriated material and technological mediation, inscribing the same kind of tension between chance and deliberate operations into different media. Some selections from F7 available online are here.

GLOSSOLALIA tracks do not cost anything. The page will be updated with new mixes periodically.

GLOSSOLALIA is also seeking audio submissions of poets reading their work to continue the project. Contact [REDACTED] for more information.

The re-use of any and all GLOSSOLALIA material is avidly encouraged.

[↑ Contents](#)

286. **Charles Baldwin**

send forgotten things / lost objects for a new issue of the loop

Wed 14 Mar 2007

send forgotten things / lost objects in 100 words or less

[↑ Contents](#)

287. **linda norton**

Re: New de blog

Wed 14 Mar 2007

Very nice assortment of items. I love the pictures, especially the laundry picture. Would that I had a yard. I'm still doing our laundry in the coin-op machines in the dirt-floor cellar of this apartment building.

You are a Californian, Stephen, so this may be exotic: I remember what it was like to have no dryer in the house in the 1960s with three bedwetters among the five of us kids--going out to hang the wet sheets on icy cold days, and then they'd freeze on the line--taking them down as it started to rain snow or sleet and feeling the sheets crack crack crack in my hands.

Linda

-----Original Message-----

>From: Stephen Vincent <[REDACTED]>

>Sent: Mar 14, 2007 12:51 PM

>To: [REDACTED]

>Subject: New de blog

>

><http://stephenvincent.net/blog/>

>

>Pieces that vary from personal to communal to political to veritably spring

>like:

>

>Mother Wit at 91

>Spring Splits Valencia Street

>House of Who? USA - Simulation as Detritus!

>Memory's House

>Organic Laundry Lines

>

>As always, enjoy your responses.

>

>Stephen V

><http://stephenvincent.net/blog/>

[↑ Contents](#)

288. **gfrym**

Re: Gene Frumkin/ Call for Work

Wed 14 Mar 2007

Deadline, please?

Gloria Frym, ancient student of Gene's

----- Original Message -----

From: "reJennifer Bartlett" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, March 14, 2007 7:54 AM

Subject: Gene Frumkin/ Call for Work

The next issue of Saint Elizabeth Street will be dedicated to Gene Frumkin. Please submit poems, stories, notes, and so on relating to Gene and his poetry.

Thanks.

Jen B.

With tax season right around the corner, make sure to follow these few simple tips.

<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMFebtagline>

[↑ Contents](#)

289. **Halvard Johnson**

Re: send forgotten things / lost objects for a new issue of the loop

Wed 14 Mar 2007

All lost things can be found at the
Strand Hotel in Rangoon.

Hal

"Let's get on with our non-paying work as always."

--Bernadette Mayer

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 14, 2007, at 4:30 PM, Charles Baldwin wrote:

| *send forgotten things / lost objects in 100 words or less*

[↑ Contents](#)

290. **tlrelf**

Re: send forgotten things / lost objects for a new issue of the loop

Wed 14 Mar 2007

I've been lurking too much of late, so I'm out of the loop. Do you want us "just" to post something here?

Ter

send forgotten things / lost objects in 100 words or less

[↑ Contents](#)

291. **George Bowering**

Re: send forgotten things / lost objects for a new issue of the loop

Thu 15 Mar 2007

On Mar 14, 2007, at 7:58 PM, tlrelf wrote:

I've been lurking too much of late, so I'm out of the loop. Do you want us "just" to post something here?

Ter

send forgotten things / lost objects in 100 words or less

I was going to send something,
but I'll be darned if I can
remember what it was

>

>

George H. Bowering, DLitt.
Last shoeshine in 1961.

[↑ Contents](#)

292. **Dan Waber**

Pietist Compositions, by Marko Niemi

Thu 15 Mar 2007

As we wave goodbye to the z of the Anaclastic alphabet by Amira Hanafi, it's time to wave hello to the a of Marko Niemi's Pietist Compositions.

New series begins today at:

<http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/>

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

[↑ Contents](#)

293. **David-Baptiste Chirot**

FW: Woodland Pattern This Weekend: Tony Trigilio Friday, Tarana on Sunday

Thu 15 Mar 2007

=====

=====

REDLETTER READING SERIES THIS FRIDAY: TONY TRIGILIO

=====

=====

Redletter Reading Series with Tony Trigilio

*Friday, March 16, 2007, 7 p.m.
Woodland Pattern Book Center
720 East Locust Street, Milwaukee*

\$3 / \$2 open mic

Friday, 3/16: Redletter Reading Series, 7:00 p.m.

*Tony Trigilio is the author of the poetry collection, *The Lama's English Lessons* (Three Candles Press) and the forthcoming book of criticism, *Allen Ginsberg's Buddhist Poetics* (Southern Illinois University Press). His poems have appeared recently in *Big Bridge*, *Black Clock*, *Denver Quarterly*, *Diagram*, *La Petite Zine*, and *New Orleans Review*. He teaches at Columbia College Chicago, where he also serves as Director of Creative Writing--Poetry and co-edits the poetry magazine *Court Green*.*

http://www.woodlandpattern.org/poems/tony_trigilio01.shtml

=====

=====

ALTERNATING CURRENTS LIVE THIS SUNDAY

=====

=====

Alternating Currents Live presents Tarana

*Sunday, March 18, 2007, 7 p.m.
Woodland Pattern Book Center
720 East Locust Street, Milwaukee*

\$8 general, \$7 students and seniors, \$6 members

Sunday, 3/18: Alternating Currents Live, 7:00 p.m.

Tarana, led by percussionist/composer Ravish Momin, utilizes Indian and East-Asian rhythms (including Japanese, Afghani, & Indonesian) in compositions that seamlessly blend written material with spontaneous group interaction. They have a critically acclaimed debut CD entitled "Climbing the Banyan Tree" in 2004, on the Portugal-based CleanFeed Record Label.

"It is fair to say that Tarana is without precedent in the world of improvised music. A true synthesis of North African, South and East Asian motifs with classical organization and the immediacy of free improvisation has probably not existed prior to "Climbing the Banyan Tree." -AllAboutJazz.com

This concert is brought to you by the Alternating Currents Live series, broadcast on WMSE (91.7) FM, Milwaukee.

<http://www.woodlandpattern.org/gallery/acl.shtml>

=====

=====

UPCOMING EVENTS

=====

=====

Sun. 4/1: Joel Lipman Opening Reception & Gallery Talk; 2:00 pm

Wed. 4/4: Juan Felipe Herrera & Cristina Cabral at UWM; 6:30 pm

Th. 4/12: Ethelbert Miller on Langston Hughes at MPL; 7:00 pm

Fri. 4/13: Ethelbert Miller & John Keene; 7:00 pm

Sun. 4/15: Duncan / Levertov Reading Group; 3:00 pm

Wed. 4/18: Elliot Lipchik & Stephen Anderson; 7:00 pm

Fri. 4/20: Redletter Reading Series

Sat. 4/21: Serious Play Workshop with Robert McDonald; 1:00 pm

Sat. 4/21: Wisconsin Lit Bash, Milladore WI; 10:00 am to 4:00 pm

Tue. 4/24: Discussion and Craft with Gene Tanta; 6:30 pm

Th. 4/26: Ron Padgett on O'Hara & Koch at MPL; 7:00 pm

Fri. 4/27: Ron Padgett & Daniel Borzutzky; 7:00 p.m

<http://www.woodlandpattern.org/>

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [REDACTED] with "Join E-List" in the subject line.

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

<http://www.woodlandpattern.org/>

*Woodland Pattern Book Center
720 E. Locust Street
Milwaukee, WI 53212
phone [REDACTED]*

Get a FREE
Web site, company branded e-mail and more from Microsoft Office Live!
<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

294. **Alan Sondheim**

"Where the waters meet at the end of the world"

Thu 15 Mar 2007

"Where the waters meet at the end of the world"

<http://www.asondheim.org/drowned2.mp4>

<http://www.asondheim.org/offthere.jpg>

Where the waters meet at the end of the world
bodies merge in streams; arms and legs unfurled
in death or signifiers streamed and long forgotten.
There is no kelp among the drowned, no seed rotten
and uncalled for. When my friends swim, they die
allegiance emptied of their final cry
when all is drowned and doomed. Waters shear waters,
some sign, untoward, approaches, slaughters
our pretty young women and buoyant young men.
Sightless, nothing goes further then.
Witless, nothing goes further then.

[↑ Contents](#)

295. **reJennifer Bartlett**
More on Gene Frumkin Issue of SES
Thu 15 Mar 2007

Regarding submissions for the Gene Frumkin issue of SES.

We prefer email submissions in the text of ONE word document. Our address is



If you need to submit via regular mail, our address is 136 Freeman St. Apt
1A
Brooklyn, NY 11222.

Please send poems, photos, essays, notes, letters, and so on.

The deadline is April 30th.

Best, Jennifer

Find a local
pizza place, movie theater, and more....then map the best route!
<http://maps.live.com/?icid=hmtag1&FORM=MGAC01>

[↑ Contents](#)

296. **Poetry Project**
Events at the Poetry Project 3/16 - 3/21
Thu 15 Mar 2007

Dears,

Please join us for three upcoming readings. Also, scroll down to read up on a recently added event to our March calendar.

Hail the sunshine.

Love,

The Poetry Project

Friday, March 16, 10:30 pm
Puppy Flowers

The long-awaited Puppy Flowers New York extravaganza is upon you. Puppy Flowers, an online magazine of the arts, wants to hand you a free beverage. With our other hand we are tapping on the microphone to announce the night's readers who have pleasurestakingly crafted original collaborative works for the occasion: Edmund Berrigan and John Coletti, Jess Fiorini and Tracey McTague, Joanna Fuhrman and Erica Kaufman, Brandon Downing and Brendan Lorber, Ted Mathys and Marcella Durand, and MacGregor Card and Karen Weiser. In addition to these fantastic contributors, editor Chris Martin will read a

collaborative work written with the dearly missed kari edwards. There will also be cinematic and musical sundries.

Monday, March 19, 8:00 pm

Thom Donovan & Andrew Levy

Thom Donovan lives in Manhattan and is a dissertation candidate at SUNY-Buffalo. His chapbooks include *Mantle* with Kyle Schlesinger (Atticus/Finch, 2005) and *Tears Are These Veils* with Abby Walton (Wild Horses Of Fire, 2004). His recent work has appeared in *The Fanzine*, *Flim Forum*, *P-Queue*, *2nd Avenue Poetry*, *Mirage*; works are also forthcoming with *Crayon*, *Cuneiform Press*, *Gam* and *O Books*, (*War and Peace* vol. 3). For ongoing offerings check "Wild Horses Of Fire" weblog. Andrew Levy teaches in the English Department at Queensborough--CUNY, serving as faculty advisor for the student newspaper, *Communiqué*. He is the author of 9 books of poetry, including *Ashoka* (Zasterle Press), *Paper Head Last Lyrics* (Roof Books), *Curve* (O Books), *Values Chauffeur You* (O Books), and *Democracy Assemblages* (Innerer Klang). He is editor, with Roberto Harrison, of the poetry journal *Crayon*, and was co-director of *Segue's Ear Inn Reading Series* 1989-1992. A new title, *The Big Melt*, in collaboration with the Midwestern writer's collective *President of the United Hearts*, is forthcoming in the PS 3577 series from *Factory School*.

Wednesday, March 21, 8:00 pm

Dodie Bellamy & Lynne Tillman

Dodie Bellamy's latest book is *Academonia*. Her novel, *The Letters of Mina Harker*, was reprinted with an introduction by Dennis Cooper in 2004 by University of Wisconsin Press. She is also the author of *Pink Steam* and *Cunt-Ups*, and is currently working on *The Fourth Form*, a multi-dimensional sex novel. In January 2006, she curated an installation of Kathy Acker's clothes for *White Columns*, New York's oldest alternative art space. With Kevin Killian, she has edited over 100 issues of the literary/art zine *Mirage #4/Period(ical)*. Lynne Tillman is a novelist, short story writer, and essayist. *American Genius, A Comedy*, just published by *Soft Skull Press*, is her fifth novel. Her previous novel, *No Lease on Life*, was a finalist for the National Book Critics Circle Award in fiction (1998) and a *New York Times* Notable Book of the Year. Her most recent story collection, *This Is Not It*, contained stories and novellas written in response to the work of 22 contemporary artists. She is Professor/Writer-in-Residence at The University at Albany, and in 2006 she was awarded a Guggenheim Fellowship.

Saturday, March 31, 2:00 pm

8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's *8th Avenue Poems*, a collection of poems he wrote about his walk to and from the Chelsea Hotel,

where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Spring (?) Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

If you'd like to be unsubscribed from this mailing list, please drop a line at .

Poets for Peace Speak Out

Working 9-5 to End the War

Monday, March 19, 9 am 5pm, Free

Bowery Poetry Club

308 Bowery

Open poetry reading hosted by Nathaniel Siegel

R.S.V.P. to

All Poets Welcome!

[↑ Contents](#)

297. **David Baratier**

Feedback for PS sells out

Fri 16 Mar 2007

I am working on the forward for the next issue, Pavement Saw 11, the sell out issue, and was wondering if any of you had statements you have used, or that

others have said to you, that are terribly blunt about how bad someones poems are.

This all stems from a recent conference where I was talking with this lady who tried to confer upon me a copy of a book called *_Toxic Feedback_* for gratis, which I only agreed to take if it was inscribed "to the most magnificent editor in the United States." Anyways, I was very disappointed when I started reading it at home as does not offer usable toxic feedback but rather advocates against the notion. A pity.

Please backchannel nasty feedback of literary value, I can mention your name in the forward if it is a good one, or you can be anonymous it is up to you. What I cannot do is give you a free issue as the issues are accounted for and disappear within a year.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

298. **Maria Damon**
art as knowing

Fri 16 Mar 2007

for twin citians and environs, a conference march 23-24, including the kamau brathwaite reading recently announced:
<http://artasknowing.umn.edu/>

[↑ Contents](#)

299. **Nathaniel Siegel**
poets for peace SPEAK OUT New York City March 19th 2007

Fri 16 Mar 2007

Dear Friends:

Hi !

On Monday March 19th I will be hosting a marathon reading:
poets for peace SPEAK OUT working 9 to 5 to end the war
at

The Bowery Poetry Club

308 Bowery NYC NY
from 9am-5pm, Free

Please RSVP to this Open Reading to [REDACTED] (mailto:[REDACTED])

All Poets Welcome !

THE WAR COMES INTO MY ROOM

Knowing again

that nothing

has been spoken

not now

not

this night time

the broken singing

as we move

or of

the endless war

our

lives

that above all

there is not said

nothing

of this moment

in the poems

our love

in all the songs

now I will

live

out

this moment

saying

it

in my breath

to

you

across the air

.....

Muriel Rukeyser

THE HALL OF THIRTY-THREE SPACES

I WENT TO VISIT SEVERAL THOUSAND GOLD BUDDHAS

THEY SAT THERE ALL THROUGH THE WAR,--

THEY DIDN'T APPEAR JUST NOW BECAUSE I HAPPEN TO BE IN TOWN--

SAT THERE 600 YEARS. FAILURES.

DOES BUDDHA FAIL. DO I.

SOME DAY I GUESS I'LL NEVER LEARN.

**KYOTO, 28:XII:66

(Note, that there is a temple in Kyoto called SANJUSANGENDO, The Hall of Thirty Three Spaces, and it contains 10001 gold buddha statues and twenty-eight other statues of the followers of Kwannon Bosatsu. The statues were made in the 12th Century A.D. and are a great magic pleasure. I enjoy it all, I enjoy living in Kyoto, being a Buddhist, rather like an American Bible Belt minister would get a boot out of being able to live in Jerusalem & the Sea of Galilee and Bethlehem, if it were possible for any of us to go there. I'd like that, too. The war goes on there as well as in Viet Nam. The war continues on the subway, in the offices of BBD & O, in the Chase Manhattan Bank, at the poetry conference at X University, in the kitchen on Saturday night when papa is loaded out of his head on cheap bourbon and wants to torture the children, kick the cat, kill himself.....)

.....

Philip Whalen

poems from "POETS FOR PEACE Poems from the Fast" Copyright 1967 by Lynne Banker. All rights reserved by authors.

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

300. **David-Baptiste Chirot**

FW: The Fourth Anniversary of the Iraq War Must be the Last!

Fri 16 Mar 2007

From: "Kevin Martin, Peace Action" <[REDACTED]>
Reply-To: [REDACTED]

Dear David,

This weekend, Iraqis and Americans will mark a tragic milestone -- the fourth anniversary of the invasion of Iraq. Over 1,000 anti-war actions are planned across the country (<http://www.unitedforpeace.org/calendar.php?sortby=&caltype=51>), including dozens by Peace Action chapters and affiliates and Student Peace Action Network activists. I need you to tell Congress this must be the last such anniversary we observe.

The Supplemental War Appropriations bill has been passed by the House Appropriations Committee and is on its way to a full vote in the House. Regrettably, this bill passed without stipulating a one year or shorter timeline for withdrawal nor any language requiring Bush to seek Congressional approval for attacking Iran.

*Now every Representative has an opportunity to reshape U.S. military involvement in the Middle East - and you have the responsibility to tell them what needs to be done
(<http://www.peace-action.org/campaigns/housesupp.html>).*

*Call your Representative
(<http://www.peace-action.org/campaigns/housesupp.html>) using the Congressional Switchboard (██████████) TODAY or Monday morning or look them up (<http://www.congress.org/congressorg/home/>) and call them directly to leave a voice mail over the weekend. Tell her/him to take these actions on the War Supplemental:*

- 1. Support the Lee Amendment which restricts spending to fund only a safe and orderly withdrawal of U.S. troops and military contractors from Iraq by the end of the year.*
- 2. Support efforts to amend the bill to prohibit an attack on Iran without specific congressional approval.*
- 3. Vote NO on supplemental funding unless both those amendments are included.*

*Paste the following URL into your web browser for tips and a sample script for a successful call to Congress:
<http://www.peace-action.org/campaigns/housesupp.html>*

Sincerely,

*Kevin M. Martin
Executive Director
Peace Action*

*Click here to subscribe to the Action Alert Network
/*Your email ID. <diaEmailID='303024247' thread=5561/>--*/*

It's tax season,
make sure to follow these few simple tips
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=HMMartagline>

[↑ Contents](#)

301. **Tarpaulin Sky Press & Journal**

New from TSky Press: Danielle Dutton's _Attempts at a Life_

Fri 16 Mar 2007

Folks, please treat yourself to Danielle Dutton's debut, *_Attempts at a Life_*: hyper-literate (and just plain hyper) short fictions / prose poems that manage to be both intelligent AND funny. Think Woolf on methamphetamines, a mutating textual DNA spiraling through time, a tango of "lives" as disparate as Bronte and Hejiniian. Fits and starts and gleefully aborted existences, Dutton's "attempts" feel positively, wonderfully alive.

Cheers,

Christian

ATTEMPTS AT A LIFE

Danielle Dutton

ISBN: 9780977901937

Fiction. 5"x7", 90 pages, perfectbound

March 15, 2007

Also available in a limited, handbound, hardcover edition.

<http://www.tarpaulinsky.com/Press/Dutton/index.html>

Operating somewhere between fiction and poetry, biography and theory, the pieces in ATTEMPTS AT A LIFE, though nominally stories, might indeed be thought of as "attempts." Like the "experiments in found movement" one character conducts (in "Everybody's Autobiography"), Dutton's stories find movement wherever they turn, in every phrase and cadence, each sentence a small explosion of images and anthems and odd juxtapositions. This is writing in which the imagination (both writer's and reader's) is capable of producing almost anything at any moment, from a shiny penny to an alien metropolis, a burning village to a bright green bird.

Danielle Dutton's stories remind me of those alluring puzzles where the pool is overflowing and emptying at the same time. Dutton's answer? That the self is a rush of the languages of storytelling and moments of helpless intimacy, and she recalculates the lives of her numerous heroines to assert the busy and the broken.

—Robert Glück

Danielle Dutton writes with a deft explosiveness that craters the page with stunning, unsettling precision. Here "car lights like licorice whips slick the road outside the window," there "the puffed-thumb Emma person" sways and falls, and everywhere "the firelight is orange against the midnight of the ocean." Her marvelous, generous ATTEMPTS AT A LIFE proves that, like Gertrude Stein, she knows how to be "at once talking and listening."

—Laird Hunt

ABOUT THE AUTHOR

Danielle Dutton was born in Visalia, California in 1975. She is the author of a novel, *_S P R A W L_* (forthcoming from Clear Cut Press), and her work has appeared in many journals including NOON, 3rd bed, Denver Quarterly, and Fence. She lives with her husband in Colorado, where she is completing a Ph.D. in English and Creative Writing at the University of Denver.

[↑ Contents](#)

302. **David-Baptiste Chirot**

Re: Fwd: CAT National Day of Action - March 16, 2007

Fri 16 Mar 2007

a reminder--

>

>Commemorate Rachel Corrie's life:

>National Day of Action on MARCH 16, 2007

>

>

>Resources to help you

><http://www.endtheoccupation.org/article.php?list=type&type8>

>

>Background of the CAT Campaign and Rachel Corrie

>

>CAT Campaign Achievements 2006

>

>National Day of Action March 16th, 2007

>

>

>RESOURCES

>The Campaign has collated resources produced by CAT Campaigns nationally

>onto its web site. Resources include, brochures, BAN CAT placards, an

>interactive map of CAT Campaigns nationally and much more. Click here

><http://www.endtheoccupation.org/article.php?list=type&type8> to see those

>resources. Check out the NEW BLOG! <http://stopcaterpillar.blogspot.com/>

>

>BACKGROUND

>On March 16, 2003, an Israeli soldier used a Caterpillar bulldozer to crush

>to death 23-year old American activist Rachel Corrie. Rachel was protesting

>the demolition of a home belonging to Samir Nasrallah, a Palestinian

>physician, in Rafah. Despite her bright orange vest and the fact that she

>stood 20 meters in front of the bulldozer—the Israeli soldier contended
>that he did not see her.
>
>Rachel's parents called on the U.S. State Department to conduct an
>investigation into the details of Rachel's murder. On March 25, 2003, U.S.
>Representative Brian Baird presented Resolution 111 which called on the
>U.S. government to "undertake a full, fair, and expeditious investigation
>into Rachel's death." Despite her parents' call for an investigation and
>Baird's resolution—no U.S. investigation was ever conducted.
>
>Nearly four years later, our government has done nothing to hold Israel
>accountable for its violations of international law nor held CAT
>accountable for its role as aiding and abetting such violations. Despite
>our leadership's inefficacy, the CAT Campaign has made significant strides
>in holding CAT accountable and exposing Israel's human rights violations.
>
>NATIONAL DAY OF ACTION MARCH 16, 2007
>Demand CAT corporate accountability on the National Day of Action on March
>16th 2007. Possible actions include strategies used by CAT campaigns
>nationwide in 2006. Some of these include:
>
>MEET WITH YOUR LOCAL CAT CORPORATE LEADERS
><http://www.arabamericannews.com/newsarticle.php?articleidG29>
>Last year, the Michigan CAT team organized an eleven person delegation met
>with Jerrold Jung, President of Michigan CAT and began a dialogue about
>Caterpillar's destructive role in the occupied Palestinian Territories. To
>read more about their meeting, click here
><http://www.arabamericannews.com/newsarticle.php?articleidG29>
>
>ORGANIZE DECENTRALIZED ACTIONS AGAINST CAT IN YOUR REGION
><http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html>
>In October 2005, BootCAT (Boston) organized a regional day of action for
>the Northeast in all 13 locations where Milton CAT, the largest Northeast
>CAT distributor exists. Read more about this regional action by clicking
>here
><http://www.bootcat.org/news/2005/10/bootcat-regional-day-of-action-against.html>
>
>PLAN A READING OF RACHEL'S WORDS <http://www.rachelswords.org/>
>"My Name is Rachel Corrie" is a powerful one-woman show based entirely on
>the writings that Rachel left behind, telling her story from the time she

>was a small child, leading up to the days before her death. In March 2006,
>a showing of the play was postponed indefinitely at the New York Theatre
>Workshop. Since then, groups have produced both the play and a reading of
>Rachel's emails across the globe. Click here <http://www.rachelswords.org/>
>to read more about Rachel's words and here
><http://electronicintifada.net/cgi-bin/artman/exec/view.cgi/12/4564> to see
>what the Seattle based activists did.
>
>CAT CAMPAIGN ACHIEVEMENTS 2006
>
>CAT SHARES FALL BY 14.5%:
>[http://select.nytimes.com/gst/abstract.html?](http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482)
resû0814F83D5B0C728EDDA90994DE404482
>On October 21, 2006, the New York Times reported that Caterpillar Shares
>fell by 14.5 percent. To read the article, click here
>[http://select.nytimes.com/gst/abstract.html?](http://select.nytimes.com/gst/abstract.html?resû0814F83D5B0C728EDDA90994DE404482)
resû0814F83D5B0C728EDDA90994DE404482
>
>CORRIES' PARENTS CONFRONT CAT CEO:
><http://www.endtheoccupation.org/article.php?id30> In June 2006, Cindy and
>Craig Corrie, confronted Caterpillar CEO James Owens for the first time
>since their daughter's murder. To read more about this historic shareholder
>meeting, click here <http://www.endtheoccupation.org/article.php?id30>
>
>PC(USA) MAINTAINS PRESSURE ON CAT:
><http://www.endtheoccupation.org/downloads/Final%20Press%20Release.doc>
In
>June 2006, the Presbyterian Church (USA) withstood tremendous pressure
>demanding that it rescind its 2004 resolution calling for phased, selective
>divestment from corporations that profit from the illegal occupation of
>Palestine. To read more about the PC(USA)'s General Assembly decision to
>maintain its pressure on CAT, click here
><http://www.endtheoccupation.org/downloads/Final%20Press%20Release.doc>
>
>ANGLICAN PARISH DIVESTS:
><http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf> In
October
>2006, an Anglican parish withdrew 140,000 pounds from the Church of
>England's Central Board of Finance investment account in an attempt to
>divest from Caterpillar. To read more about the Anglican Parish's decision
>to divest click here
><http://www.endtheoccupation.org/downloads/Anglicandivestment.pdf>

>
>Connect with CAT Campaign organizers and activists nationally by checking
>out our new "Stop Caterpillar" blog online; contact us if you wish to post
>articles on this new blog <http://stopcaterpillar.blogspot.com/>
>
> Other websites by member organizations, with helpful resources on the CAT
>Campaign:
><http://www.catdestroyshomes.org>
><http://www.BootCAT.org>
><http://www.stopcat.org>
>
>US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC
20009
>[REDACTED] <http://www.endtheoccupation.org>
>/*Your email ID. <diaEmailID='295307680' threadT48/>--*/

Interest Rates
near 39yr lows! \$430,000 Mortgage for \$1,399/mo - Calculate new payment
<http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-18466&moidu81>

[↑ Contents](#)

303. **Dan Waber**
vispoets.com weekly winner
Fri 16 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #1 is:

Márton Koppány for his image:

Bonsai No. 3** from his Studies gallery

Congratulations to Márton, there's \$25 worth of materials on their way to you from Luna Bisonte Prods. Enjoy!

Thanks to everyone who uploaded images to the gallery this week, our chooser did say that the selection process was a LOT harder than originally anticipated. Keep uploading new images for your chance to win next week.

Regards,
Dan

(note: for this first week, our chooser looked at all images submitted to date, since vispoets.com is only two weeks old)

* <http://vispoets.com/index.php?showtopic=481>
** <http://vispoets.com/index.php?automodule=gallery&req=si&img=333>
*** http://www.johnmbennett.net/Luna_Bisonte_Prods_Catalog.html

vispoets.com stats (to date)

Registered Users: 72

Total Posts: 1117

Gallery Stats

Our members have posted a total of 497 images and made 44 comments.

Total Gallery Size: 80.43mb

Total Image Views: 3677

[↑ Contents](#)

304. **Rob McLennan** ***new(ish) on rob's clever blog***

Fri 16 Mar 2007

new(ish) on rob's clever blog

- blog on blog redux
- a brief note on "political" (what's that?) poetry
- Ongoing notes: more March, 2007 (Jay MillAr's DEMTENDED POEMS I-X, Laurel Reed Books; Max Middle's Puddle Leaflets; Rob Budde & Jeremy Stewart's responding to double, wink books; Hugh Thomas' Joyce's Walking Stick; Alfred Noyes' Compression Sonnets, BookThug)
- FINALLY AVAILABLE: Peter F. Yacht Club Sails to Calgary
- two new University of Ottawa journals: Ottawa Arts Review & The Puritan
- ottawa small press book fair, june 16, 2007
- Ongoing notes: early March, 2007 (POEMS-FOR-ALL; Natalie Simpson's accrete or crumble, LINEbooks; Kaia Sand's Interval, Edge Books; Nelson Ball's THREE LETTER WORDS, Laurel Reed Books/Rubblestone Press; Karl Jirgens' Children of the Outer Dark: The Poetry of Christopher Dewdney, Laurier Poetry Series/Wilfred Laurier University Press)
- a last-minute reading at the carleton tavern
- The Collected Poems of Robert Creeley
- new poetry workshops at Collected Works Bookstore, Ottawa
- the Montreal Zen Poetry Festival
- a as in Artie, g as in Gold (1947-2007)
- In No One's Land by Paige Ackerson-Kiely
- talking (as I am want to do) at algonquin college: fiction recommendations
- Kate Greenstreet's case sensitive

- Roger Farr's Surplus
- Desire Never Leaves: The Poetry of Tim Lilburn, selected with an introduction by Alison Calder
- Restore Funding to Department of Foreign Affairs and International Trade (DFAIT)
- Ongoing notes: early February, 2007 (Ryan Knighton's Cockeyed, Penguin; Laurie Fuhr's 1cent; Jay Millar & Stephen Cain's Double Helix, The Mercury Press)
- Kate & The Ottawa City Project
- a note on Canadian poetry anthologies
- a review of aubade by Maurice Mierau from the Winnipeg Free Press
- Cole Swensen's the book of a hundred hands
- the third issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.

www.robmclennan.blogspot.com

+ some other new things at ottawa poetry newsletter, www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog, www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

305. **Jennifer Karmin**
3/18: Godston & Karmin poetry radio
Fri 16 Mar 2007

Listen to Chicago poets
Dan Godston and Jennifer Karmin
on Wordslingers
<http://www.wordslingers.org>

This Sunday, March 18th
from 8-9pm
on WLWU 88.7fm Chicago
Loyola University's community radio

*Or listen live
from the WLWU home page
<http://www.wluw.org>

*or catch the Quest Radio webcast
Wednesday at 8pm
<http://www.questpcs.com/radio.htm>
*or check out The Vox Cafe archive
on <http://www.wordslingers.org>

DAN GODSTON teaches literature and composition at Columbia College and poetry and other art forms through several arts education organizations. His poetry and fiction have appeared in Chase Park, Versal, 580 Split, Kyoto Journal, California Quarterly, after hours, Drunken Boat, and other publications. He also performs and composes music.

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. Her multidisciplinary projects intersect writing with sound and image. Currently at home in Chicago, she is a founding member of the public art group Anti Gravity Surprise and co-curator of the Red Rover reading series. In the fall of 2006, Jennifer collected writing about walking in cities and created WALKING POEM. On October 25th 2006, she started walking from Chicago's Picasso statue and navigated the city using the collected writing as her map. Once read aloud, each piece was given away to passing pedestrians. Jennifer works as a Poet-in-Residence for the Chicago Public Schools and teaches creative writing to immigrants at Truman College. Recent publications include: The City Visible: Chicago Poetry for the New Century, Growing Up Girl: An Anthology of Voices from Marginalized Places, Bird Dog, and Milk Magazine.

"Wordslingers is always looking for new voices. If you know someone whose work you like and respect, hip them up to the show and let them know it's damn near as easy as falling off a log to be on the air in 2008 and easier still to submit poetry."

-- Michael C. Watson



No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.
<http://mobile.yahoo.com/mail>

[↑ Contents](#)

306. **Hot Whiskey Press**

Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Fri 16 Mar 2007

Hi All,

Reciprocal Distillations by Clayton Eshleman is now available for pre-order. The official release date is April 1.

The poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri Michaux, Arshile Gorky and Henry Darger. Certain poems in this book should also appeal to readers interested in Ice Age cave art, and African art.

Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."

Reciprocal Distillations
by Clayton Eshleman
with a foreword by Roberto Tejada

ISBN 0-9786933-0-2
8.5" X 5.5" paperback
73 pp.
\$14.95
Hot Whiskey Press

Available for pre-order at <http://www.hotwhiskeypress.com/books.html>

best,
Michael Koshkin & Jennifer Rogers

--

Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

[↑ Contents](#)

307. **Lanny Ray Quarles**

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Sat 17 Mar 2007

Is there something I'm missing or have you misspelled
Unica Zürn's name.. I'm not really that picky and I suppose
the dead aren't either, but Unica had a pretty rowdy ride
and deserves her u and umlaut.. (perhaps) shrugs..

lq

Hi All,

Reciprocal Distillations by Clayton Eshleman is now available for pre-order. The official release date is April 1.

The poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri Michaux, Arshile Gorky and Henry Darger. Certain poems in this book should also appeal to readers interested in Ice Age cave art, and African art.

Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."

*Reciprocal Distillations
by Clayton Eshleman
with a foreword by Roberto Tejada*

*ISBN 0-9786933-0-2
8.5" X 5.5" paperback
73 pp.
\$14.95
Hot Whiskey Press*

Available for pre-order at <http://www.hotwhiskeypress.com/books.html>

*best,
Michael Koshkin & Jennifer Rogers*

--

*Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com*

[↑ Contents](#)

308. **Marcus Bales**

***Women Reading Women -- March 19 ♦ Monday at 5:45 pm at
Cleveland CITY HALL***

Sat 17 Mar 2007

Women reading women -- march 19 - monday at 5: 45 pm at Cleveland CITY
HALL

601 Lakeside Avenue
Cleveland, Ohio 44114

As part of National Women's History Month the Mayor's Committee on Rotunda
Art sponsors, and Marcus Bales from Gallery 324 hosts, a group of prominent
local women artists reading the work of other women, and their own work in
the Rotunda at City Hall at 5:45 pm, Monday, March 19, 2007.

The readers will be, in alphabetical order:

Dale Callender
Katie Daley
Dressler, Emily
Greenspan, Sammy
Kelly Harris
Sarah Holbrook
Meredith Holmes
Clarissa Jakobsons
Jacqi Loewy
Claire McMahon, and
Mary O'Malley

The program will begin at 5:45 pm and end no later than 7pm. Parking is
available for a fee in the City Hall parking lots behind and under City Hall.

For More Information:

Marcus Bales

216/ [REDACTED]
[REDACTED]

If you'd like to be removed from this email list, please REPLY to this message
to:

[REDACTED]

and ask to be removed in the text of your message.

[↑ Contents](#)

309. **Jesse Crockett**
design an issue at listenlight.net
Sat 17 Mar 2007

Hello, I am looking for a guest designer for an upcoming issue at listenlight.net. I will favor content that requires some server-side programming for subtle to extensive variation on the page for each view. I can write the code for your programming ideas. I don't favor client-side programming, but a little bit (e.g., simple mouseover image swapping) would be okay.

It's not a paying job, so a good opportunity for students developing a portfolio, perhaps, or for anybody who would like to see their creative vision incorporated into the mix. I can offer a substantial web hosting package for your efforts, if you want, & even, at my expense, register a domain name.

Send me a message if you're interested.

Best wishes,

Jesse Crockett

[↑ Contents](#)

310. **Ann Bogle**
Ana Verse weblog update at St. Patrick's Day
Sat 17 Mar 2007

A weblog update since the New Year. Ann Margaret Bogle blog is now named Ana Verse at [_http://annbogle.blogspot.com_](http://annbogle.blogspot.com) (<http://annbogle.blogspot.com/>) :

Auto-bio., creative non-fiction: "Genre markers," "My Aunt Was a Physicist," "Maiden names," "Ms. Sandman," "Equity," "Work of a Reader," "Jungle," "Why I Write," "Rice Crackers," "Being on the outside," "Note from the writer," "On feminism," "Nuruddin Farrah," "Age, men, and friends," "Fertility," "Writers who don't love enough," "A poet from San Francisco," "Alternative poetry," "Cold," "International Women's Day: Work," "A week later," "Marxist," "Sonia's rock band," "Stripped of all precious illusion ... ," "Irish salad," and "Twill skirt."

Notations: "Words at Ana Verse with 'bra' in them," "Chagrin (def.)," "Fiction's Properties," "Rebellion" (Clarice Lispector), "G.S. Giscombe at MiPOesias," "Polemics (def.)," and "Poems by J.D. Smith."

Short fiction: "The eight members of the group" and "Wish for the left hand."

Poetry: "Sound experiment" (audio), "Freundinnen: Her Lost Friend Poem," "Basal distance" (audio and at miPORadio.com), "Three returned poems," "Joy Revisited," and "Credo."

Still photos: "Miniatures in shadow box," wren house, (c) 1991 by Beez Johnson, and "What mothers want."

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

311. **Dan Coffey**

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey Press)

Sat 17 Mar 2007

Sometimes it's hard to get an umlaut in email.

On 3/17/07, Lanny Ray Quarles <[REDACTED]> wrote:

> Is there something I'm missing or have you misspelled
> Unica Zürn's name.. I'm not really that picky and I suppose
> the dead aren't either, but Unica had a pretty rowdy ride
> and deserves her u and umlaut.. (perhaps) shrugs..
>
> lq
>
> > Hi All,
> >
> > Reciprocal Distillations by Clayton Eshleman is now available for
> > pre-order. The official release date is April 1.
> >
> > The poems in this collection address, in one way or another, artists
> > and/or works of art, including the painters Joan Mitchell, Leon Golub,
> > Francis Bacon, Caravaggio, Jean-Baptiste Corot, Unica Zorn, Henri
> > Michaux, Arshile Gorky and Henry Darger. Certain poems in this book
> > should also appeal to readers interested in Ice Age cave art, and
> > African art.
> >
> > Adrienne Rich has written that Eshleman is "a poet and translator who
> > has gone more deeply into his art, its processes and demands, than any
> > modern American poet since Robert Duncan and Muriel Rukeyser."
> >
> > Reciprocal Distillations
> > by Clayton Eshleman
> > with a foreword by Roberto Tejada
> >
> > ISBN 0-9786933-0-2

> > 8.5" X 5.5" paperback
> > 73 pp.
> > \$14.95
> > Hot Whiskey Press
> >
> > Available for pre-order at <http://www.hotwhiskeypress.com/books.html>
> >
> > best,
> > Michael Koshkin & Jennifer Rogers
> > --
> > Hot Whiskey Press
> > www.hotwhiskeyblog.blogspot.com
> > www.hotwhiskeypress.com
> >
>

--
<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

312. **Hot Whiskey Press**

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey

Sat 17 Mar 2007

My apologies Larry,

You are correct, but will be glad to know that this error isn't in the book. We pasted this letter from a text document and I guess the 'u' with the umlaut was converted into an 'o' in the process. I agree that the umlaut is vital. In fact, I'd like an umlaut in my name...how would that work?...okay, being silly, thanks for being a close reader anyhow.

Michael Koshkin

--

Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

[↑ Contents](#)

313. **phanero**

Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey

Sat 17 Mar 2007

Noh Problemma Micaeel!

----- Original Message -----

From: "Hot Whiskey Press" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 17, 2007 12:32 PM

Subject: Re: Reciprocal Distillations by Clayton Eshleman (Hot Whiskey

My apologies Larry,

You are correct, but will be glad to know that this error isn't in the book. We pasted this letter from a text document and I guess the 'u' with the umlaut was converted into an 'o' in the process. I agree that the umlaut is vital. In fact, I'd like an umlaut in my name...how would that work?...okay, being silly, thanks for being a close reader anyhow.

Michael Koshkin

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com

www.hotwhiskeypress.com

[↑ Contents](#)

314. **Charles Bernstein**

Armantrout review in Sunday Times Book Review

Sat 17 Mar 2007

<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

315. **Barry Schwabsky**

Re: Armantrout review in Sunday Times Book Review

Sat 17 Mar 2007

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the

poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:

<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

316. **Aaron Vidaver**

Open Text Reading Series #4: Anne Stone (Vancouver)

Sat 17 Mar 2007

OPEN TEXT READING SERIES #4: ANNE STONE

Sponsored by the Canada Council for the Arts

& the Creative Writing Concentration at Capilano College

<http://capilanocreativewriting.blogspot.com>

The Spring 2007 OPEN TEXT series at Capilano College continues on March 22nd, 2007 with a reading by Vancouver author Anne Stone.

Cedar 148 @ 12:30

Capilano College

2055 Purcell Way

North Vancouver

Anne Stone is an editor of Matrix Magazine. Together with Amber Dean, she is currently guest editing a special issue of West Coast Line on representations of murdered and missing women. Her novels include, *jacks* (DC Books 1998), *Hush* (Insomniac Press 1999) and *Delible* (forthcoming, Insomniac, 2007), which tells the story of Melora Sprague, a 15-year-old girl whose sister has gone missing. Stone teaches creative writing/literature at Capilano College in North Vancouver and at Concordia University in Montreal.

"Everything has a beginning. My sister's disappearance has to have one. There has to be a time, a moment, in which she began to disappear. I've looked for some sign that Mel was poised to leave. Maybe it was there in the world she saw around us, the one that was slowly dying as we pretended not to see. Or in her dreams of the a-bomb, quietly imploding in our mouths as we slept, shattering millions on millions of teeth. A city's worth of polished bone, demolished in an instant. And what could any of us do but stir in our sleep, lick at broken mouths, and feel ourselves already dead, this as the fire consumed the part of us that could dream of bombs to begin with."

-- from Delible

For info:

Roger Farr

██████████

██████████ (2554)

[Coming soon: Maxine Gadd, March 29th]

[↑ Contents](#)

317. **Ruth Lepson**

Re: A/Rose for Baudrillard

Sat 17 Mar 2007

unlike simulacrum this piece has a 3-dimensional quality that comes not from a deceptive surface but a felt reading--thanks for it

On 3/12/07 9:54 PM, "Alan Sondheim" <██████████> wrote:

A/Rose for Baudrillard

I have troubled sleep; nightmares become me. Recently I traded in for a copy of Sartre, Troubled Sleep, signed by him, scrawled signature to a friend. Barthes was hit by a van I think, all these men and some women but less women - Derrida, Foucault, Deleuze, Guattari, Lyotard, Baudrillard, Althusser, Lacan, bounded by what seems the cold war iron of Badiou. Kristeva, Cixous, Irigaray, Wittig, perhaps are still alive. I raised myself on all of them and now they're divided among the militants, the academics, the pieces of 'deconstruction' applicable to any analysis where something or other falls apart, 'simulacrum' following DeBord's 'spectacle' where 'revolution' became synonymous with natural skin care and something everyone did against the name of 'freedom.' I don't mean to say anything here, I wonder about the doubting that once swayed the world, Jabes, Blanchot, or what I read as doubting, never say anything unless said to oneself, withdrawn, proffered as kind of a peripheral speech. This wasn't them, my reading, what I garnered, that excitement, Merleau-Ponty, at the birth of the world, its bearing, re-borning. Vietnam is now mute, May 68 almost forty years ago and most of us humans have never thought of burning monks. Tibet is a foregone conclusion; can one imagine the Dalai Lama back at the Potala? Bohm kept on moving; he was close to insane with the stress of homelessness. I wait for my first stroke, but none of the others, none of them, none of you, will speak to me. I'll go to heaven or hell with stitches in my mouth. I'll try to say something about the world. My eyes grow wider and wider.

[↑ Contents](#)

318. **Deborah A. Meadows**

Shearsman Press Readings: Hawley, Meadows, Selby, Treadwell, Dyckman

Sat 17 Mar 2007

You Are Invited To Two Shearsman Press Readings:

Join us for a book launch of five poets whose new books have been published by Shearsman Books Ltd. edited by Tony Frazer (Exeter, England).

Traveling from Nebraska via Fence magazine, Anthony Hawley will read from *The Concerto Form* and locally residing Deborah Meadows from *involutia*.

Three poets from the bay area will read from daring new works: Elizabeth Treadwell from her *Birds and Fancies*, Susanne Dyckman from *equilibrium's* form and Spencer Selby from *Twist of Address*.

Shearsman Books gratefully acknowledges financial assistance from Arts Council England for its 2005-2007 publishing programme.

1. Shearsman reading at Beyond Baroque

Beyond Baroque

681 Venice Blvd.

Venice, CA 90291

on March 23, Friday at 7:30 p.m.

2. Shearsman reading at Canessa Park

708 Montgomery Street

San Francisco, CA 94111

on Sunday March 25 at 3 pm

Anthony Hawley is the author of *The Concerto Form* and three chapbooks of poetry. Recent poems have appeared or are forthcoming in *Colorado Review*, *web Conjunctions*, *Lungfull*, *The Tiny*, and *Verse*. He currently teaches at the University of Nebraska-Lincoln. His second book, *Imitation Sparrow*, is forthcoming in 2008.

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her works of poetry include: *involutia* (Shearsman Press, UK, 2007), *Thin Gloves* (Green Integer, 2006), *Representing*

Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and "The 60's and

70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003). Her Electronic Poetry Center author page is located:

<http://epc.buffalo.edu/authors/meadows/>

<<https://webmail.csupomona.edu/redirect?http://epc.buffalo.edu/authors/meadows/>>

Spencer Selby is the author of eight poetry books, three compilations of visual work and a study of film noir. He coordinated The Canessa Park Reading Series for six years and created The List of Experimental Poetry/Art Magazines in 1993. He lives in Oakland, California.

Elizabeth Treadwell is the author of seven books, the most recent of which are the poetry collections Birds & Fancies (Shearsman) and Wardolly (Chax Press), both 2007. Her essay on Paula Gunn Allen will appear in Efforts & Affections: America's New Women Poets & the Generation That Inspires Them (Iowa). She is the director of Small Press Traffic in San Francisco and lives with her family in her hometown of Oakland.

Susanne Dyckman is the author of two chapbooks, Transiting Indigo (Etherdome Press) and Counterweight (Woodland Editions), and a book of poetry, equilibrium's form (Shearsman Books.) Her work has appeared in a number of publications, most recently Marginalia and First Intensity. A thesis advisor for the University of San Francisco MFA program and an editor of the journal, Five Fingers Review, she lives in Albany, California, where for the last three years she has hosted the Evelyn Ave. Summer Reading Series.

[↑ Contents](#)

319. **Ruth Lepson**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times

readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:
<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

320. **Alexander Jorgensen**

Poet Jackson MacLow

Sun 18 Mar 2007

Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back channel.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

[↑ Contents](#)

321. **Halvard Johnson**

Erratum du jour, or the power of art

Sun 18 Mar 2007

Erratum du jour, or the power of art

A picture on March 4 with an article about a screenplay of "Paradise Lost" was printed upside down. The rebel angels should have appeared in the lower half of the illustration by Gustave Doré, which was inverted by Art Resource.

fr. this ayem's NYT

"Cross / a border every day, and leave
your luggage in the station."

--Wendy Battin

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

322. **Murat Nemet-Nejat**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review,
but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets
seek symbols for the soul, Armantrout looks at minds and sees machines:
'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of
the poems. It is true that the review does not approach her poetry in Language
School poetics terminology. But this is the purpose of a large publication like
New York Times, to present a work in terms familiar to its readers. What else
can it be? In those terms, the observations of the reviewer are quite acute and I
do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and
over again, that there is always a profound break between the writing process
and the reception of a poem. What a poet (or in this case a poetry school)
envision is different from the way the public sees or receives it, this difference
not necessarily negating (but definitely complicating) the validity of either
side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson < > wrote:
>

> maybe he was afraid to situate her in Language poetry or anything related
> for fear of losing readers...? ironic, ain't it? that wd be how to GET
> readers, I mean, by actually reviewing innovative writers.
>
>
> On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:
>
> > Curious. The reviewer is almost entirely concerned with what he thinks
> the
> > poet does and doesn't want to say; at the end, for instance, he writes
> of what
> > the poems "do not tell us," what "they do not say," and what "they never
> > advise us" because instead "they say that..." But there is nothing about
> the
> > form of the poems, their linguistic structure. Maybe he thinks that
> Times
> > readers wouldn't believe that such a poet is saying anything at all and
> > therefore he is overcompensating?
> >
> > Charles Bernstein <[REDACTED]> wrote:
> > <http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>
> >
> >
> > Charles Bernstein
> > <http://epc.buffalo.edu/authors/bernstein/blog>
>

[↑ Contents](#)

323. **Ruth Lepson**

Re: Poet Jackson MacLow

Sun 18 Mar 2007

you know his book Doings w/ accompanying CD of 15 of his readings--from Granary Books? his last reading, I believe, was one w/ Anne Tardos in Cambridge, MA--contact John Mercuri Dooley at Demolicious website for more info abt that. Tim Peterson did a special issue of his online mag EOAGH on him--you can find it at the Chax Press website. good luck ruth lepson

On 3/18/07 11:02 AM, "Alexander Jorgensen" <[REDACTED]> wrote:

Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back

channel.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation
to those who watch."² (Jean-Luc Godard)

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

[↑ Contents](#)

324. **Mark Weiss**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I have no idea what the reviewer's motives were, but I don't think it would have done Rae a service to trot out the group name in a review too short to allow for much history or nuance. It would have attracted those who already know her work and no one else. I'm also not convinced that Language has much descriptive or explanatory power when attached to Rae's work. If one has to look for fellow travelers Dickinson is a good choice, and it's the one that the reviewer chose (was it in the publicity release?).

To identify a poem or poet as Language implies that reading and enjoyment require a special set of skills (or tolerances) different from the reading of other poets. This simply isn't true of Rae's work.

Mark

At 09:16 AM 3/18/2007, you wrote:

> maybe he was afraid to situate her in Language poetry or anything related
> for fear of losing readers...? ironic, ain't it? that wd be how to GET
> readers, I mean, by actually reviewing innovative writers.

>

>

> On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

>

> > Curious. The reviewer is almost entirely concerned with what he thinks the
> > poet does and doesn't want to say; at the end, for instance, he

> writes of what
> > the poems "do not tell us," what "they do not say," and what "they never
> > advise us" because instead "they say that..." But there is
> nothing about the
> > form of the poems, their linguistic structure. Maybe he thinks that Times
> > readers wouldn't believe that such a poet is saying anything at all and
> > therefore he is overcompensating?
> >
> > Charles Bernstein <[REDACTED]> wrote:
> > <http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>
> >
> >
> > Charles Bernstein
> > <http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

325. **Herb Levy**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

[↑ Contents](#)

326. **Alexander Jorgensen**

Harry Crosby - Info request

Sun 18 Mar 2007

Looking to be advised on where to obtain additional information on poet Harry Crosby.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

[↑ Contents](#)

327. **Nick Piombino**

Re: Poet Jackson MacLow

Sun 18 Mar 2007

The second issue of EOAGH, edited by Tim Peterson, was devoted to Jackson Mac Low.

My section is on this page: <http://www.chax.org/eoagh/issuetwo/piombino.htm>

Also, my new book out from Factory School's Heretical Texts, based on the first three months of my weblog **fait accompli** has this passage as its second entry:

:: February 13 ::

Ran into Jackson Mac Low at the Met the other day. After a particular work was pointed out to him, he said: ³In art there is altogether too much liking and disliking.² Strange thing is, I've been thinking the same thing myself lately.

Jackson has also said that there is no particular style of poetry he favors, and that he likes a good poem in any style, so I don't think he meant, in saying ³there is altogether too much liking and disliking² that one should suppress enthusiasm or not be critical. I had the feeling he was talking about going to museums and art galleries or even movies and overhearing conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle

or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?

On 3/18/07 10:02 AM, "Alexander Jorgensen" <[REDACTED]> wrote:

Looking for online and print resources on Jackson MacLow -- anecdotes welcomed as well. Looking to augment what I currently have. As always, your time is most sincerely appreciated. Post to list or back channel.

*Regards,
Alexander Jorgensen*

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

*Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

[↑ Contents](#)

328. **richard owens**

Re: Harry Crosby - Info request

Sun 18 Mar 2007

the archives at University at Buffalo (Poetry & Rare Books Collection) & the archives at the University of Southern Illinois have a good deal of Harry Crosby materials, published & unpublished, MS, TS, etc.

diary: Shadows of the Sun, published by Black Sparrow Press.

poetry: several collections publish'd thru his own Black Sun.

Geoffrey Wolff's bio of Harry Crosby.

Linda Hamalian's recent bio of Caresse Crosby: Cramoisy Queen.

Alexander Jorgensen <[REDACTED]> wrote: Looking to be advised on where to obtain additional information on poet Harry Crosby.

Regards,
Alexander Jorgensen

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ The fish are biting. Get more visitors on your site using Yahoo! Search
Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

329. **Nick Piombino**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Jackson also posted the following on the poetics list in response to some
questions posed to him:

<http://writing.upenn.edu/epc/authors/maclow/piombino.html>

On 3/18/07 10:02 AM, "Alexander Jorgensen" <[REDACTED]> wrote:

*Looking for online and print resources on Jackson
MacLow -- anecdotes welcomed as well. Looking to
augment what I currently have. As always, your time is
most sincerely appreciated. Post to list or back
channel.*

*Regards,
Alexander Jorgensen*

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/features_spam.html

[↑ Contents](#)

330. **Joe Amato**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms, the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[REDACTED]> wrote:

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:
<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

331. **amy king**

Re: Poet Jackson MacLow

Sun 18 Mar 2007

Nick,

The below point, esp on the "positive side of ambivalence", holds much import for me. Can you post a bit more from the entry? Or do you elaborate on this idea elsewhere? Do you mind if I post it on my blog?

Thanks,

Amy

Nick Piombino <[REDACTED]> wrote: I had the feeling he was talking about going to museums and art galleries or even movies and overhearing

conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

332. **charles alexander**
Re: Poet Jackson MacLow
Sun 18 Mar 2007

Paper Air 2, no. 1 (journal edited by Gil Ott) special edition on Jackson Mac Low from 1980 or so was instrumental in my coming to know Jackson and his work.

charles

At 09:03 AM 3/18/2007, you wrote:

>you know his book Doings w/ accompanying CD of 15 of his readings--from
>Granary Books? his last reading, I believe, was one w/ Anne Tardos in
>Cambridge, MA--contact John Mercuri Dooley at Demolicious website for more
>info abt that. Tim Peterson did a special issue of his online mag EOAGH on
>him--you can find it at the Chax Press website.

>good luck

>ruth lepson

>

>

>On 3/18/07 11:02 AM, "Alexander Jorgensen" <[REDACTED]> wrote:

>

> > Looking for online and print resources on Jackson

> > MacLow -- anecdotes welcomed as well. Looking to

> > augment what I currently have. As always, your time is

> > most sincerely appreciated. Post to list or back

> > channel.

> >

> > Regards,

> > Alexander Jorgensen

> >

> > ---

> > "[H]e who leaps into the void owes no explanation

> > to those who watch.² (Jean-Luc Godard)

> >

> >

> >

> >

>

> > _____

> > Sucker-punch spam with award-winning protection.

> > Try the free Yahoo! Mail Beta.

> > http://advision.webevents.yahoo.com/mailbeta/features_spam.html

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

Steinfeld Warehouse artist

Chax Press executive director

WAMO President

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

[↑ Contents](#)

333. **Joe Amato**

Re: Poet Jackson MacLow

Sun 18 Mar 2007

I'd also be sure to check out the premier issue of the journal ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's 75th bday (yes, I have a piece in there myself).

Best,

Joe

[↑ Contents](#)

334. **maxpaul**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

Having written fiction reviews for the NYT, I've also observed that often they assign a length, say 800 words, that then is edited to suit their Sunday needs. So who knows what was said and what remained. But the attention to audience as an enfeebled or mad group (West Coast cult) is always vexing. Maxine Chernoff

Quoting Joe Amato <[REDACTED]>:

I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms, the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[REDACTED]> wrote:

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:
<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

335. **Ruth Lepson**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she doesn't like to be identified as a Lang poet--in other words, talk abt what has been going on outside the mainstream since the 70's at least, their readership might be inclined to pick up a related book or two. It cd change the readership for poetry in this country. To that end I wrote a letter to the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok, I know the metaphor is apt in only a limited sense. If the audience thought iguanas were some of what poetry is these days they might at least we cd watch them on Animal Planet. And imagine if The New Yorker had a spread on Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly today.

Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

[↑ Contents](#)

336. **Patrick F. Durgin**

Poet Jackson Mac Low

Sun 18 Mar 2007

-----. "The Poetics of Chance and the Politics of Simultaneous Spontaneity, or the Sacred Heart of Jesus." *Talking Poetics from the Naropa Institute*. Anne Waldman and Marilyn Webb eds. Boulder: Shambhala, 1978: 170-92. -----. "Poetry, Chance, Silence, Etc." *Claims for Poetry*. Donald Hall ed. Ann Arbor: U. Michigan Press, 1982: 296-302. -----. *Vort Twenty-First Century Previews: Jackson Mac Low / Armand Schwerner*. Barry Alpert ed. 3.2 (1975).

...all useful, though maybe underutilized. Oh, and the issue of *Paper Air* to which Charles A refers is vol.2, no.3 (1983). Jennifer Scappatone has an article on JML's work forthcoming this fall in *Modern Philology*, too.

www.da-crouton.com
www.kenningeditions.com

[↑ Contents](#)

337. **V Nicholas LoLordo**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

yeah, I mostly liked the review as well, given the constraints under which its author was no doubt operating....

as for the phrase you cite, Joe [and that you comment on, Maxine] hat sense of "cult following" is I think most commonly seen in rock criticism--which fact will either amuse or irritate those who get it: what does it mean to treat language poetry writers/readers as akin to, say, fans of some indie rock band?..anyway, for better or for worse, Burt is offering the shorthand analogy for career narratives that NYT readers are most likely to understand; and the assumption/argument entailed by "what should be", then, is a version of the one everybody makes about their favorite local band: they should make it big! get signed to a major!

so, yeah, the cultural and political specificity of West coast language writing gets slighted, but it was ever thus: this is trad literary history: the wave of the avant-garde recedes and one or two "major poets" are left gasping on the strand, to be discovered by critics.....

On Mar 18, 2007, at 10:05 AM, Joe Amato wrote:

I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

Barry, Ruth,

*I never thought I would ever defend the New York Time Sunday Book Review,
but I think your comments are unfair. For instance:*

*"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines:
'Crossed wires released such / hope-like sparks.'"*

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms, the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[REDACTED]> wrote:

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:

<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/blog>

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [REDACTED]

Fax: [REDACTED]

[↑ Contents](#)

338. **David Baratier**

Joshua Corey, last chance for this publication

Sun 18 Mar 2007

Of a print run of 434 copies

I have 4 copies left of Joshua Corey's Composition Marble

if you are interested this is your last chance

order on the website or backchannel for other arrangements, here is some info

Composition Marble

Winner of the 2005-06 Chapbook award

ISBN: 1-886350-84-1

32 pages, saddle stapled, \$6.00

A small part of Joshua Corey's work in this collection appeared Denver Quarterly.

"This chapbook length set of three poems explores the events of 9/11 in a variety of methods and voices from Ginsberg's rants to William Carlos Williams variable foot, from Mallarmé and Black Mountain invested space usage to Paul Celan's numbness."

--David Baratier

Joshua Corey was born in New York City, grew up in New Jersey, and has since lived in New Orleans, western Montana, the San Francisco Bay Area, and upstate New York. He is the author of two collections of poetry, both contest winners: *Selah* was chosen by Robert

Pinsky as the winner of the 2002 Barrow Street Press Book Contest; Fourier Series was chosen by Christian Bök as the winner of the Fitzpatrick-O'Dinn Award and was published by Spineless Books in 2005. His poems have appeared in LIT, VOLT, Tarpaulin Sky, American Letters & Commentary, Octopus Magazine, Typo, Boston Review, MiPOesias, can we have our ball back?, Conjunctions, and other web and print journals. With his fiancée Emily and a Boston Terrier named Bogie he lives in Ithaca, New York, where he is currently finishing a dissertation on modernist pastoral. Visit his blog at <http://joshcorey.blogspot.com>

from Compostition Marble:

ragged right the boroughs, the former Idlewild, Hal
Hartley movies shot in Texas only to be set here,
the Hamptons hampered, West Egg, Montauk,
salt water's long longeurs. Eventually the old world,
th'unconscious that dreamt self-writing. Ruins of freedom
ruin mass graves and train stations: the Seine, the Danube,
the Po, NATO expansion toward Sarajevo: fire flakes
from burning libraries suspend red stars over Srebrenica.
The end of the West forecast in geography, fanaticism,
hospitality withdrawn. Stars of suffering and we
the excluded consolation. Wrapping round about
over the Caucasus, minefields, oilfields abloom,
boom: nuclear blackmail, the afterlife in a flash
of human hair, self-surrounded by the map's
biggest blank blue. Hard a port, in fog, San Francisco.
Peace. Peace and no use in a command center.
No use in a needle over zero. Peace and no use
finding ground for the inflammable. Peace
finds no use never minds never saw a tumbling
body's fall.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

339. **Catherine Daly**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

especially since, being published by Wesleyan, Armantrout and Scalapino are the langpos "safe" to read and assign

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

340. **Danny Snelson**

Re: Poet Jackson Mac Low

Sun 18 Mar 2007

the issue of VORT mentioned below is wonderful. also, i've liked how his work get scattered thru temblor periodically, (tho pieces o' six and words nd ends from ez are around, fer context placing a delight) esp. issue no.5(87).

On 3/18/07, Patrick F. Durgin <[REDACTED]> wrote:

>

> -----. "The Poetics of Chance and the Politics of Simultaneous

> Spontaneity, or the Sacred

> Heart of Jesus." Talking Poetics from the Naropa Institute. Anne Waldman

> and

> Marilyn Webb eds. Boulder: Shambhala, 1978: 170-92.

> -----. "Poetry, Chance, Silence, Etc." Claims for Poetry. Donald Hall

> ed. Ann Arbor:

> U. Michigan Press, 1982: 296-302.

> -----. Vort Twenty-First Century Pre-views: Jackson Mac Low / Armand

> Schwerner.

> Barry Alpert ed. 3.2 (1975).

>

> ...all useful, though maybe underutilized. Oh, and the issue of Paper Air

> to which Charles A refers is vol.2, no.3 (1983). Jennifer Scappatone has

> an article on JML's work forthcoming this fall in Modern Philology, too.

>

> -----

> www.da-crouton.com

> www.kenningeditions.com

>

[↑ Contents](#)

341. **Joanna Fuhrman**
Reading in Lancaster, PA

Sun 18 Mar 2007

I'm giving a reading at Franklin and Marshall
College this Thursday (the 22nd) at 8pm. It's free and open to the
public.

Philadelphia Alumni Writers House, 633 College Ave.,
Lancaster, PA. [REDACTED] or e-mail [REDACTED].

Thanks,

Joanna Fuhrman

Join Excite! - <http://www.excite.com>
The most personalized portal on the Web!

[↑ Contents](#)

342. **Nate Pritts**
New COMBATIVES issue w/Elisa Gabbert

Sun 18 Mar 2007

Hi all--

Please point your browsers to H_NGM_N - <http://www.h-ngm-n.com>
<<http://www.h-ngm-n.com/>> - & check out the release of COMBATIVES Vol. 1
#4 featuring Elisa Gabbert. Click through to COMBATIVES for ordering
information.

~*~

118 REMIX
After John Berryman

He asked himself, Am I having fun? How would I
know? The dancing was tiring,
young alien bodies slamming & prodding
from every side. He felt if he were still himself
he'd find some dim alcove for two

and perform out of self-love & -loathing
a glam murder-suicide, redundant
in action but not intention. This paisley loveseat's

the colors of blood & semen, and anyway
who would see him?-Aha,
one hot girl hovered apart from the crowd
on the floor of the club, a superpowered girl,
caped in stealth, who turned everything she looked at
transparent, impossible to touch.
His hand went right thru himself.

~*~

This means that Vol. 1 #3 - Sarah Lilius & Erin M. Bertram is now available for free download.

~*~

Don't forget the latest H_NGM_N Chapbooks - A THING AND ITS GHOST by Evan Commander and THEORY OF THE WALKING BIG BANG by Robert Krut. Both are available from the H_NGM_N B__KS section of the site.

~*~

yrs--

Nate Pritts, EIC.

H_NGM_N.

<http://www.h-ngm-n.com> <<http://www.h-ngm-n.com/>>

[↑ Contents](#)

343. **Nick Piombino**

Re: Poet Jackson MacLow

Sun 18 Mar 2007

Hi Amy,

Sure, you can post it.

Glad you wrote to me. I want to do that book swap!

There's lots of stuff in *fait accompli* about this.

I'll write more to you soon.

Nick

On 3/18/07 12:07 PM, "amy king" <[REDACTED]> wrote:

Nick,

The below point, esp on the "positive side of ambivalence", holds much import for me. Can you post a bit more from the entry? Or do you elaborate on this idea elsewhere? Do you mind if I post it on my blog?

Thanks,

Amy

Nick Piombino <[REDACTED]> wrote: I had the feeling he was talking about going to museums and art galleries or even movies and overhearing conversations where reactions often seem to neglect time for fully absorbing and encompassing an experience. This leads into my recent preoccupation with the positive side of ambivalence. The ability to tolerate ambivalence, or ambiguity, can create an opportunity to wonder, to wander, daydream, to think, to puzzle or figure things out. Full circle: isn't this often what is wanted from artistic experience in the first place?

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

344. **Tom Beckett**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

For what it's worth, thought I'd point to an earlier article by Burt on Armantrout. It appeared in the Boston Review in 2000:

<http://bostonreview.net/BR27.2/burt.html>

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

345. **rzep**

Re: Harry Crosby - Info request

Sun 18 Mar 2007

<http://www.banger.com/banger/crosby/>
http://www.english.uiuc.edu/maps/poets/a_f/crosby/crosby.htm - modern am po
fascicle's latest:
<http://www.fascicle.com/issue03/poems/crosby1.htm>
<http://www.fascicle.com/issue03/essays/lawrence1.htm>

--

<http://notfrog.blogspot.com>

----- Original Message -----

From: "Alexander Jorgensen" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, March 18, 2007 9:28 AM

Subject: Harry Crosby - Info request

*Looking to be advised on where to obtain additional
information on poet Harry Crosby.*

*Regards,
Alexander Jorgensen*

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

The fish are biting.

*Get more visitors on your site using Yahoo! Search Marketing.
http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php*

[↑ Contents](#)

346. **David-Baptiste Chirot**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribution, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of otherness within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely involved with the poet, the poet's group and so forth, too intent on being a

proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is an amazing short essay by Robert Musil in his collection *Posthumous papers of a Living Author*, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by noting how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medicine, mathematics, philosophy--as well as poetry. The catch is that each group sees this decline only in the others, not in itself. So while the rest of the world goes to hell in a hand basket, one's own chosen field is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often in the span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiful animal story and the best novel of the last ten years is written. A few weeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judgements derive from diverse circles hermetically closed off to each other. They are formed by related publishers, authors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have contact with anyone outside his particular circle; and all of these large and small circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title."

Whenever a review of a poet who is considered a kind of "one of us" of this list appears in a venue and by a person that is "not one of us"--the sometimes scandalized response always makes me think of Claude Rains' character in the film *Casablanca* when he has to shut down Rick's Cafe temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and readership --and a myriad other considerations, such as the advertisers, political lobbies etc. which are involved in the printing of any newspaper--I've written for several--that the reviewer did very well by Rae Armantrout and her poetry and I have a strong feeling greatly increased potential and actual sales.

The reference to "West Coast cult following" does not necessarily refer to Language poetry--this is an assumption made only by those who know of such a thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a cult following

can be seen by many people as a pretty cool thing! Who among poets doesn't want to think fondly of their own personal "cult following"? Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional" poet wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would lay down the law for the exact forms of the reception of their works. (These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can never be, after all, sufficient unto the day enough worship to sate the Sun God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of Four and the rest--) I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of *Leaves of Grass*. Excellent and most perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous letter from Emerson being used to promote the second edition.) Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familiar sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar". In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proportionately speaking, given the varying sizes of the audiences involved. If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one. But that's why people turn to comfort food isn't? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on. Musil ends his little (three and a quarter pp) essay on a very prescient note, seeing from the situation he describes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania. Infected by this mania, thousands of little groups each peddle their own set notion of

life, so that it ought not to surprise us if soon a genuine paranoiac will hardly still be able to resist competing with the amateurs."

From: Ruth Lepson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Armantrout review in Sunday Times Book Review
Date: Sun, 18 Mar 2007 13:30:05 -0400

well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she doesn't like to be identified as a Lang poet--in other words, talk abt what has been going on outside the mainstream since the 70's at least, their readership might be inclined to pick up a related book or two. It cd change the readership for poetry in this country. To that end I wrote a letter to the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok, I know the metaphor is apt in only a limited sense. If the audience thought iguanas were some of what poetry is these days they might at least we cd watch them on Animal Planet. And imagine if The New Yorker had a spread on Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly today.

Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of

venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. <http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001>

[↑ Contents](#)

347. **Ann Bogle**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

Thanks to the list members for drawing attention to the review of Rae Armantrout in the TNYTimesBR and to the Boston article by the same reviewer. I might have missed it, not because we don't receive the Review here: we do, but I sometimes forget to "check" it, which is how I usually approach it. I have become someone who barely reads fiction and who wants to know a quick run-down of titles and names; non-fiction is too warring or something, and I'm trying to preserve myself a little in avoiding that at book-length. That leaves poetry; I love to find reviews of poetry in the Review. I would have been stunned that it was there at all. And wondered what "cult following" actually meant re: Armantrout's readership. I got a chance to hear her read, along with other Wesleyan U P poets at the AWP: Armantrout, Komunyakaa, Gizzi, Notley, and Karen Brennan. This has emerged as what will be a good and positive memory from the convention: These are all good poets. It might have been the best reading overall I heard. I am someone who has read language poetry. There was no introduction to them from the podium as language poets. It is exactly the kind of moment I was trying very hard to understand: There is an "us" and "them" mentality in cw, not perpetuated by those poets that I can perceive.

The reviewer complains that Armantrout's poems fail to cheer everyone up for living. Discouragement in poems provides solace, if you've been discouraged. Which poets cheer everyone? The reviewer doesn't say. At the reading, I thought the women were like "mother" poets. The skill alone cheered me. My mother, who reads a lot but not poetry, would have had no trouble in following the poetry of that reading. I've been reading a lot of poetry: various poets at poets.org, Dickinson, H.D. It's depressing and beautiful, not all cheering, and hard to share with others except who are other poets or "poetry lovers" and that it's "language poetry" is not the reason for it. That it's poetry is the reason for it. People need to try a little harder to read poetry w/ non-poets.

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

348. **Tarpaulin Sky Press & Journal**

NYC BOOK RELEASE PARTY: Danielle Dutton's Attempts at a Life

Sun 18 Mar 2007

Folks in the area,

Please join us at the NYC release party for Denver author Danielle Dutton's genre-blurring debut, *Attempts at a Life*, just out from Tarpaulin Sky Press.

March 24, 2007, 2 p.m.

The Four-Faced Liar

165 West 4th Street (between 6th & 7th Ave), NYC

The reading will be hosted Christian Peet, Elena Georgiou, and other TSky Press editors, and will be followed by a book-signing.

Operating somewhere between fiction and poetry, biography and theory, the stories in *Attempts at a Life* do what lively stories do best, creating worlds of possibility, worlds filled with surprises. Like the "experiments in found movement" one character conducts (in "Everybody's Autobiography"), Dutton's works finds movement wherever they turn, each sentence a small explosion of images and anthems and odd juxtapositions. This is writing in which the imagination (both writer's and reader's) is capable of producing almost anything at any moment, from a shiny penny to an alien metropolis, a burning village to a bright green bird. "Alluring puzzles. A rush of the languages of storytelling and moments of helpless intimacy"--Robert Gluck. "Stunning, unsettling precision. Like Gertrude Stein, [Dutton] knows how to be 'at once talking and listening.'"--Laird Hunt.

Danielle Dutton was born in Visalia, California in 1975. She is the author of a novel, *S P R A W L* (forthcoming from Clear Cut Press), and her work has

appeared in many journals including NOON, 3rd bed, Denver Quarterly, Fence, and Tarpaulin Sky. She lives with her husband in Colorado, where she is completing a Ph.D. in English and Creative Writing at the University of Denver.

ATTEMPTS AT A LIFE

Danielle Dutton

ISBN: 9780977901937

Fiction. 5"x7", 90 pages, perfectbound

March 15, 2007

Also available in a limited, handbound, hardcover edition.

<http://www.tarpaulinsky.com/Press/Dutton/index.html>

[↑ Contents](#)

349. **Barry Schwabsky**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I never suggested that "Language school poetics terminology" be employed--though that might have been instructive for me as I don't know what it consists of. I don't much like criticism of contemporary writing that mimics "theory," though, if that's what you mean.

But of the two comments you quote, only one, the first, seems to be about her language, and that her language is compact and patterned may be true but it doesn't distinguish it much from that of many other poets. "Like a silicon chip" is a nice simile though. And the second comment is still about her subject matter, isn't it.

Of course, with a good poet the thought and the form are hard to extricate...but I'd have liked to have learned more from the review about the second. I am not writing here from the position of a know-it-all, but rather as someone who has been interested in Armantrout's work without ever having reached the "eureka!" moment of feeling that I get it. So when I read a review I'm hoping to be nudged a bit toward getting it. And my bias is such that it will more likely be a formal description that gets me there than a discussion of the subject matter of the work.

Murat Nemet-Nejat <[REDACTED]> wrote:

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms, the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson wrote:

>

> maybe he was afraid to situate her in Language poetry or anything related

> for fear of losing readers...? ironic, ain't it? that wd be how to GET

> readers, I mean, by actually reviewing innovative writers.

>

>

> On 3/17/07 7:19 PM, "Barry Schwabsky" wrote:

>

> > Curious. The reviewer is almost entirely concerned with what he thinks

> the

> > poet does and doesn't want to say; at the end, for instance, he writes

> of what

> > the poems "do not tell us," what "they do not say," and what "they never

> > advise us" because instead "they say that..." But there is nothing about

> the

> > form of the poems, their linguistic structure. Maybe he thinks that

> Times

> > readers wouldn't believe that such a poet is saying anything at all and

> > therefore he is overcompensating?

> >

> > Charles Bernstein wrote:

> > <http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

> >

> >

> > Charles Bernstein

> > <http://epc.buffalo.edu/authors/bernstein/blog>
>

[↑ Contents](#)

350. **lcabri**

Roy Miki's discussion & reading 19-20 March

Sun 18 Mar 2007

Poems, a painting, a photograph, quotations selected by ROY MIKI are now available for browsing and downloading by scrolling down at News & Events, <http://web4.uwindsor.ca/english>. With these texts, Miki invites interested readers and writers to join his poetry discussion that is entitled "Who Me?" Miki's event takes place at Pause Cafe (74 Chatham St. W., Windsor, Ontario) on Monday 19 March at 7:30PM, no cover, open to all. Miki will also give a poetry reading in MacPherson Lounge, Alumni Hall, University of Windsor, on Tuesday 20 March at 3:00PM, all welcome, refreshments provided. Roy Miki is a writer, poet, and editor who teaches contemporary literature at Simon Fraser University. He is the author of *Justice in Our Time* (co-authored with Cassandra Kobayashi) (Talonbooks 1991), a documentary history of the Japanese Canadian redress movement in which he actively participated, two books of poems, *Saving Face* (Turnstone 1991) and *Random Access File* (Red Deer College Press 1995), and a collection of critical essays, *Broken Entries: Race, Subjectivity, Writing* (Mercury Press 1998). His study of George Bowering won the Gabrielle Roy award for best book on Canadian literature in 1991 from the Association for Canadian and Quebec Literatures. His third book of poems, *Surrender* (Mercury Press 2001), received the Governor General's Award for Poetry. His latest books are *Redress: Inside the Japanese Canadian Call for Justice* (Raincoast 2004), a creative blend of personal reflection, documentary history, and critical examination, and the book of poems, *There, just out from New Star Books*. Roy Miki's events are sponsored by The Canada Council, Rampike magazine, Pause Cafe, and the University of Windsor's Department of English Language, Literature & Creative Writing. This will be his first visit to the Windsor-Detroit area. Further info, 

[↑ Contents](#)

351. **Joe Amato**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

I like Nick's reading of the music/indie industry lingo. I don't *think* most readers of NYTBR will see it that way, and I'm not certain Stephen B entirely meant it that way. And it still leaves open the question of how to think about

what's happened twixt Rae's "cult" reception and SB's gesturing toward a nationwide readership. Which is to say, even if avant-garde reception works this way over a period of a few decades, it might be a mistake to see the corresponding literary history as analogous to music industry trends. Rae is widely anthologized, for one -- she's a nationally known quantity, at least insofar as poets can be understood as known quantities, and not someone who's been toiling away in relative obscurity (relative, that is, to any but the most celebrated poets; if you prefer, she's no more obscure than 99% of the poets out there).

I'm very happy she's gotten the attention she's gotten, just to be clear. I have, let's see, five anthologies here at home that include work by Rae, and one compilation that incl. her work (the ~Conjunctions~ "American Poetry: States of the Art" issue). Which is to say, good for her. And of course, again, nice to see a review of her latest in NYTBR.

Btw, David -- me, I don't want no cult following!

Best,

Joe

yeah, I mostly liked the review as well, given the constraints under which its author was no doubt operating....

as for the phrase you cite, Joe [and that you comment on, Maxine] that sense of "cult following" is I think most commonly seen in rock criticism--which fact will either amuse or irritate those who get it: what does it mean to treat language poetry writers/readers as akin to, say, fans of some indie rock band?..anyway, for better or for worse, Burt is offering the shorthand analogy for career narratives that NYT readers are most likely to understand; and the assumption/argument entailed by "what should be", then, is a version of the one everybody makes about their favorite local band: they should make it big! get signed to a major!

so, yeah, the cultural and political specificity of West coast language writing gets slighted, but it was ever thus: this is trad literary history: the wave of the avant-garde recedes and one or two "major poets" are left gasping on the strand, to be discovered by critics.....

On Mar 18, 2007, at 10:05 AM, Joe Amato wrote:

I thought it was a solid review, BUT I didn't esp. like the following: "who has been writing such poems for 30 years, at first for a West Coast cult following, now for what should be a national audience."

There's the problem, for one, with "cult following" (esp. when you situate same out on the West Coast, where the term has a peculiar valence). And then there's this question of what's happened twixt "at first" and "now for what should be." How to get a handle on Armantrout's present readership, if it's neither a "cult" nor a "national audience"?

Anyway.

Best,

Joe

Barry, Ruth,

I never thought I would ever defend the New York Time Sunday Book Review, but I think your comments are unfair. For instance:

"Compact and as densely patterned as silicon chips" or "Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks.'"

These seem to me to be authentic observations about the form and language of the poems. It is true that the review does not approach her poetry in Language School poetics terminology. But this is the purpose of a large publication like New York Times, to present a work in terms familiar to its readers. What else can it be? In those terms, the observations of the reviewer are quite acute and I do not think they tell any lies about the poetry.

Here we come to a question we have discussed in this and other lists over and over again, that there is always a profound break between the writing process and the reception of a poem. What a poet (or in this case a poetry school) envisions is different from the way the public sees or receives it, this difference not necessarily negating (but definitely complicating) the validity of either side's perceptions.

Ciao,

Murat

On 3/18/07, Ruth Lepson <[REDACTED]> wrote:

maybe he was afraid to situate her in Language poetry or anything related for fear of losing readers...? ironic, ain't it? that wd be how to GET readers, I mean, by actually reviewing innovative writers.

On 3/17/07 7:19 PM, "Barry Schwabsky" <[REDACTED]> wrote:

Curious. The reviewer is almost entirely concerned with what he thinks the poet does and doesn't want to say; at the end, for instance, he writes of what the poems "do not tell us," what "they do not say," and what "they never advise us" because instead "they say that..." But there is nothing about the form of the poems, their linguistic structure. Maybe he thinks that Times readers wouldn't believe that such a poet is saying anything at all and therefore he is overcompensating?

Charles Bernstein <[REDACTED]> wrote:
<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [REDACTED]
Fax: [REDACTED]

[↑ Contents](#)

352. **Barry Schwabsky**

Re: Armantrout review in Sunday Times Book Review

Sun 18 Mar 2007

It's like a completely different writer. I wish he (or his editors) had more respect for the Times' readers. Why couldn't a sentence like this be published there?:

"Many poets could portray a beleaguered housewife, an oil spill, the land of the dead, or a Homeric siren: Armantrout's trick is to do all four at once. In doing so she also asks how much her word choice, our word choice, creates the events and reactions we try to interpret. "

That really says something about the way the poetry works, and in the process indicates something of its subject matter as well.

Tom Beckett <[REDACTED]> wrote:

For what it's worth, thought I'd point to an earlier article by Burt on Armantrout. It appeared in the Boston Review in 2000:

<http://bostonreview.net/BR27.2/burt.html>

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

353. **Tom Beckett**
new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
Sun 18 Mar 2007

my interview with Australian poet Jill Jones. Go to:
[_http://willtoexchange.blogspot.com_](http://willtoexchange.blogspot.com) (<http://willtoexchange.blogspot.com>)

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

354. **Jim Andrews**
Marvin Minsky: "The Emotion Machine"
Sun 18 Mar 2007

Chapter 1 of Marvin Minsky's new book "The Emotion Machine" (Simon & Schuster, Nov 2006) is online at
<http://www.edge.org/documents/archive/edge203.html#minsky>

Anybody read it yet?

ja?

[↑ Contents](#)

355. **Michael Cross**
Taggart chapbook still available // Stephen Ratcliffe's REAL
Sun 18 Mar 2007

All:

I've received a number of emails asking about the availability of John Taggart's Atticus/Finch chapbook, Unveiling/Marianne Moore, and I thought to send a general note to let folks know it's still available. I printed fifty extra copies of this one to make sure there'd be enough to go around, so if you'd like to order a

copy, you still have time to do so. Also, if you'd like me to set a copy aside for you, simply send an email.

Here's the ordering info:

Send a check made payable to Michael Cross for \$8 to:

Atticus/Finch Chapbooks

c/o Michael Cross

State University of New York at Buffalo

Samuel Clemens Hall #306

Buffalo, New York 14260-4610

I also thought to forward an announcement for Stephen Ratcliffe's new book, *REAL*, which I designed for Avenue B. In my opinion, nobody's doing what Ratcliffe's doing. This new work promises to be very significant for writers thinking about what a long poem can do. Ordering info below:

Stephen Ratcliffe

REAL

Avenue B

484 pages, paperback

ISBN 978-0-939691-13-5, \$22

Publication Date April 1, 2007

Pre-publication price, \$18 postpaid (through March 31),
send check to Avenue B, PO Box 714, Bolinas, CA 94924.

from the back cover:

Written as a daily practice from March of 2000 to July of 2001, *REAL* has a meditative intensity as it gives both the spectacular and the ordinary moments of daily life an equal attention. This is a deep, long poem, not for those addicted to the surface pleasures of the quick cut. Each section of this poem is seventeen lines and certain themes return again and again -- the ocean, relations between men and women, small animals such as cats and owls, lemon yellow and various blues. This structure frames and supports the poem's celebration of intimacy with both the natural and the human world and its quiet, patient attentiveness to how luminous it all can be to those who just sit still and notice. -- Juliana Spahr

This year and a half of the poet's life reads like an inspired documentary. Daily pieces are comprised of stage directions in which action, color, figures and objects emerge and disappear in the cinematic framing of a subtle drama. Instructions on what to view in a beautifully spare but concise world. -- Joanne Kyger

Stephen Ratcliffe's *REAL*, the second volume in what promises to be a long poem of unprecedented magnitude, continues where 2002's *Portraits & Repetition* left off, occupying the measure of a day in 474 takes or frames, each documenting the minutia of the subject's extension into the world as the ocean's low-end rumble frames the coastline it erodes. These nuanced gestures resist being dwarfed by the sheer girth of the project, so that in a tradition akin to the minimalist music of Steve Reich or Tony Conrad, the repetition of the open note holds the listener mesmerized for hours, suspended just outside the body's frame, only for the slightest tonal shift to return one's geist to form; as such, these poems read not as autonomous stanzas in a collection of verse, but rather as notes in a massive orchestral architecture. Ratcliffe dwells in this music with such confidence that, when it shifts directions and reorients its centers of gravity, the entire structure quakes, taking us with it. -- Michael Cross

Available directly from Avenue B, P.O. Box 714, Bolinas, CA 94924 or from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710

[↑ Contents](#)

356. **Elizabeth Treadwell**
Kimball & Stein at SPT this Fri 3/23

Sun 18 Mar 2007

Small Press Traffic is pleased to present a reading by
Jack Kimball & Suzanne Stein
Friday, March 23, 2007

Jack Kimball joins us from Boston in celebration of his new book, *Post-Twyla*, a "postlanguage verse-critique" just out from blue lion books. His previous books include *Quite Vacation* and *Frosted*, which Eileen Myles says "...pushes the reader to fill in the dots. It's angled poetry, full of unwilling tears, abruptness... very cool truth, a slow nostalgic ellipse..." The editor and publisher of *Faux Press*, we have Kimball to thank (along with Stephanie Young) for the great item that is the Bay Poetics anthology. He also writes a thoughtful blog at pantaloons.blogspot.com.

The former codirector and film curator of four walls gallery in San Francisco, Suzanne Stein's poetry & performance talks have appeared in a variety of publications, including *Bay Poetics*, *Encyclopedia*, *Vanitas*, *Both/Both*, *Mirage #4 Period[ical]*, *Commonweal*, *14 Hills*, *Small Town*, and *minor/american*. Film and film/text performance work has been shown at Refusalon Gallery, the Berkeley Art Center, New Langton Arts, and Artists Television Access. She is editor & publisher of the small press *TAXT*, committed to making visible the

work of contemporary poets, writers, & artists previously under-represented in publication. She lives in Oakland.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,? California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ?? <http://www.sptraffic.org> ????

& coming up

April 13 Ed Roberson & Evie Shockley

April 22 Anne Boyer & William Moor (at New Yipes)

April 27 Memorial for kari edwards

May 18 Julie Carr & Andrew Joron

May 25 Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director

Small Press Traffic Literary Arts Center at CCA

1111—8th Street

San Francisco, California 94107

Small Press Traffic is an autonomous, nonprofit community arts center and your donations are always welcome and helpful. Thank you.

Elizabeth Treadwell

<http://secretmint.blogspot.com>

<http://elizabethtreadwell.com>

Mortgage
refinance is hot 1) Rates near 30-yr lows 2) Good credit get intro-rate 4.625%*
[https://www2.nextag.com/goto.jsp?product=100000035&url=](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743)
[%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&dis](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743)
[c=y&vers=743](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743)

[↑ Contents](#)

357. **Alan Sondheim**

Dark sky.

Sun 18 Mar 2007

Dark sky.

Dark sky. You take my friends from me. They return, mother, in dreams. Dark sky.

She is dead and the argument has disappeared, in the still air there. Nothing is left of the argument. She cannot reply.

The offering no longer stands. The offering disappears as ghost disappears.
Ghost is the creature that topples to its feet.

More and more I remain on mountaintop or valleybottom. There is naught in
freedom or captivity. I am alone in company. I cannot reach out.

Within the series of disappearances I disappear. The series continues in the
other's guise. The series is no longer mine. The series is yours.

<http://www.asondheim.org/justoday.mp4>
a brilliant work i am alive.

[↑ Contents](#)

358. **David Baratier**

Re: poet Jackson MacLow

Mon 19 Mar 2007

Jackson MacLow came to
the last reading I did in NYC
he was wearing a funny
red hat he would wear
that red hat all winter
funny, that red hat
he always wore

I would recommend
reading Pieces o six and
avoiding Words from Ez, it is crap

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

359. **Murat Nemet-Nejat**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

Hi Barry and David,

Perhaps, our difference is in our expectations from a New York Times Book
Review article. I expect very little. New York Times almost never reviews poetry

books, and when it does (forget about the quality of the review) its choice of books seems so arbitrary to me that I feel speechless. Her being one of our own, I am glad they chose Rae's book regardless of the reason for their choice. I am glad the review does not say anything stupid or blatantly false about the book.

I share your ambivalence towards Rae's work. I heard her read about two years ago in New York. A few weeks later, over dinner, I asked a poet friend why he thought Rae was a very good poet. He explained. His arguments were reasonable and cogent; but I was not convinced. For me, there was a militant dryness to Rae's work which -to use an odd phrase- was not necessary, an attitude rather than an essence.

In its own way, I think, the reviewer is trying to confront this quality in Rae's work, both supporting and defining it as a radical skepticism and also warning the average reader about it. I give the review a lot of credit for this attempt.

Are you not saying your quarrel is basically with Rae's work, which the review could not quite dispel, the same way my poet friend could not dispel mine?

"Where other poets seek symbols for the soul, Armantrout looks at minds and sees machines: 'Crossed wires released such / hope-like sparks'": Are images not part of the form/meaning of a poem? For instance, is "hope-like" a positive image of hope or a negative image of illusion of hope?

David, thank you for pointing the direction in which the comments in my earlier post were going.

Ciao,

Murat

On 3/18/07, Barry Schwabsky <[REDACTED]> wrote:

>

> I never suggested that "Language school poetics terminology" be
> employed--though that might have been instructive for me as I don't know
> what it consists of. I don't much like criticism of contemporary writing
> that mimics "theory," though, if that's what you mean.

>

> But of the two comments you quote, only one, the first, seems to be
> about her language, and that her language is compact and patterned may be
> true but it doesn't distinguish it much from that of many other poets. "Like
> a silicon chip" is a nice simile though. And the second comment is still
> about her subject matter, isn't it.

>

> Of course, with a good poet the thought and the form are hard to
> extricate...but I'd have liked to have learned more from the review about

> the second. I am not writing here from the position of a know-it-all, but
> rather as someone who has been interested in Armantrout's work without
ever
> having reached the "eureka!" moment of feeling that I get it. So when I read
> a review I'm hoping to be nudged a bit toward getting it. And my bias is
> such that it will more likely be a formal description that gets me there
> than a discussion of the subject matter of the work.
>
> Murat Nemet-Nejat <[REDACTED]> wrote:
> Barry, Ruth,
>
> I never thought I would ever defend the New York Time Sunday Book Review,
> but I think your comments are unfair. For instance:
>
> "Compact and as densely patterned as silicon chips" or "Where other poets
> seek symbols for the soul, Armantrout looks at minds and sees machines:
> 'Crossed wires released such / hope-like sparks.'"
>
> These seem to me to be authentic observations about the form and language
> of
> the poems. It is true that the review does not approach her poetry in
> Language School poetics terminology. But this is the purpose of a large
> publication like New York Times, to present a work in terms familiar to
> its
> readers. What else can it be? In those terms, the observations of the
> reviewer are quite acute and I do not think they tell any lies about the
> poetry.
>
> Here we come to a question we have discussed in this and other lists over
> and over again, that there is always a profound break between the writing
> process and the reception of a poem. What a poet (or in this case a poetry
> school) envisions is different from the way the public sees or receives
> it,
> this difference not necessarily negating (but definitely complicating) the
> validity of either side's perceptions.
>
> Ciao,
>
> Murat
>
> On 3/18/07, Ruth Lepson wrote:
> >

> > maybe he was afraid to situate her in Language poetry or anything
> related
> > for fear of losing readers...? ironic, ain't it? that wd be how to GET
> > readers, I mean, by actually reviewing innovative writers.
> >
> >
> > On 3/17/07 7:19 PM, "Barry Schwabsky" wrote:
> >
> > > Curious. The reviewer is almost entirely concerned with what he thinks
> > the
> > > poet does and doesn't want to say; at the end, for instance, he writes
> > of what
> > > the poems "do not tell us," what "they do not say," and what "they
> never
> > > advise us" because instead "they say that..." But there is nothing
> about
> > the
> > > form of the poems, their linguistic structure. Maybe he thinks that
> > Times
> > > readers wouldn't believe that such a poet is saying anything at all
> and
> > > therefore he is overcompensating?
> > >
> > > Charles Bernstein wrote:
> > > <http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html>
> > >
> > >
> > > Charles Bernstein
> > > <http://epc.buffalo.edu/authors/bernstein/blog>
> >
>

[↑ Contents](#)

360. **Mark Prejsnar**
Language Harm this Wednesday
Mon 19 Mar 2007

every other month the Atlanta Poets Group
presents
Language Harm
this month's theme:

Palimpsests / Texts Through Time

layer your texts and grab your watch---
the APG promises to thrill with wondrous linguistic
stunts---superimposing, erasing, breaking, bonding, and rebuilding
texts---before your very eyes!

on Wednesday, March 21

8:00 pm

\$5

at: Eyedrum

290 Martin Luther King Jr. Drive

@lanta GA

<http://www.eyedrum.org/>

[↑ Contents](#)

361. **Mairead Byrne**

Re: Language Harm this Wednesday

Mon 19 Mar 2007

gymnasts of sound!

>>> [REDACTED] 03/19/07 7:00 AM >>>

every other month the Atlanta Poets Group

presents

Language Harm

this month's theme:

Palimpsests / Texts Through Time

layer your texts and grab your watch---
the APG promises to thrill with wondrous linguistic
stunts---superimposing, erasing, breaking, bonding, and rebuilding
texts---before your very eyes!

on Wednesday, March 21

8:00 pm

\$5

at: Eyedrum

290 Martin Luther King Jr. Drive

@lanta GA

<http://www.eyedrum.org/>

[↑ Contents](#)

362. **Jim Andrews**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

It's great to have both <http://bostonreview.net/BR27.2/burt.html> and <http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html> on the net and also <http://writing.upenn.edu/pennsound/x/Armantrout.html> concerning Rae Armantrout's work.

In this thread, I've read several underestimations of the quality of the nytimes review. It's a much more um exciting read than the bostonreview.net piece. I did actually find the nytimes review exciting. Clearly it was written after the bostonreview.net piece. Stephen Burt had some practice already, then. Also, one senses some productive editorial pressure in the concision of the nytimes piece.

ja

<http://vispo.com>

[↑ Contents](#)

363. **Pierre Joris**

Re: Poet Jackson MacLow

Mon 19 Mar 2007

as well as the old VORT issue (#8) edited by Barry Alpert (it's a dble issue, hald on JMC, half on Armand Schwerner), includes a funny iece by the black tarantula, as Kathy Acker was known back then, & a umber of good pieces by the likes of Schwerner, allen fisher, steve mccaffery and eric mottram.

Pierre

On Mar 18, 2007, at 1:10 PM, Joe Amato wrote:

*I'd also be sure to check out the premier issue of the journal
~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's
75th bday (yes, I have a piece in there myself).*

Best,

Joe

=====

"It may well be the case that one has
to wait a long time to find out hwether the
title of avant-garde is deserved."

— Jean-François Lyotard

=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
=====

[↑ Contents](#)

364. **Dan Waber**
ars poetica update

Mon 19 Mar 2007

The ars poetica project continues to expand at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Will Hochman and Shin Yu Pai.

Poems will appear this week by: Thomas Fink, Chris Mansell, and C. J. Allen.

A new poem about poetry every day.

Enjoy,

Dan

[↑ Contents](#)

365. **susan maurer**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

im wondering why this crew didnt weigh in on the danagoodyear/david orr
dueling essays, one in the newyorker and theother in the sunday book review
section a few weks ago.susan maurer

From: Jim Andrews <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: Re: Armantrout review in Sunday Times Book Review

Date: Mon, 19 Mar 2007 05:09:57 -0700

It's great to have both <http://bostonreview.net/BR27.2/burt.html> and
<http://www.nytimes.com/2007/03/18/books/review/Burt2.t.html> on the net and

also <http://writing.upenn.edu/pennsound/x/Armantrout.html> concerning Rae Armantrout's work.

In this thread, I've read several underestimations of the quality of the nytimes review. It's a much more um exciting read than the bostonreview.net piece. I did actually find the nytimes review exciting. Clearly it was written after the bostonreview.net piece. Stephen Burt had some practice already, then. Also, one senses some productive editorial pressure in the concision of the nytimes piece.

ja
<http://vispo.com>

Mortgage
refinance is hot 1) Rates near 30-yr lows 2) Good credit get intro-rate 4.625%*
https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743

[↑ Contents](#)

366. **susan maurer**
tamarind

Mon 19 Mar 2007

i am of the opinion people should iimmediately backchannel tom savage offers of vast sums of money for a copy of the limited edition hand assembled tamarind which was put together at the home of amy irving yesterday. it was so much fun and it is an interesting issue, after we had all worked like fi eldmice to put it together we read it to each other so much fun. susan scutti, larissa shmaillo,dorothy friedman august. ron price read indrans poem as well as his own and will mail copies off to canada where indran a. is now. orn kolm will see that it is archived in buffalo , bennets archive and fales, although he was not to be persuaded the resurreactn the fabulous unbearable assmbly mag. yay for the fine old fun and total artistic freedom of the assembly magazine. susan maurer

i'm making a difference. Make every IM count for the cause of your choice. Join Now.
<http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=hmtagline>

[↑ Contents](#)

367. **Colm Mulcahy**

Re: Fwd: Re: Language Harm this Wednesday

Mon 19 Mar 2007

nope

Colm Mulcahy, Sci 322,
Dept. of Mathematics, PO Box 953,
Spelman College, Atlanta,
Georgia 30314, USA.

[REDACTED], [REDACTED]

<http://www.spelman.edu/~colm>

<http://www.maa.org/columns/colm/cardcolm.html> ("Card Colm")

NOTE: new chair of the department is:

Dr. Yewande Olubummo, Sci 323,

[REDACTED], [REDACTED].

"John Roche" <[REDACTED]>

Sent by: UB Poetics discussion group <[REDACTED]>

03/19/2007 09:57 AM

Please respond to

UB Poetics discussion group <[REDACTED]>

To

[REDACTED]

cc

Subject

Fwd: Re: Language Harm this Wednesday

Do you know these guys?

gymnasts of sound!

>>> [REDACTED] 03/19/07 7:00 AM >>>

every other month the Atlanta Poets Group

presents

Language Harm

this month's theme:

Palimpsests / Texts Through Time

layer your texts and grab your watch---

the APG promises to thrill with wondrous linguistic

stunts---superimposing, erasing, breaking, bonding, and rebuilding

texts---before your very eyes!

on Wednesday, March 21

8:00 pm

\$5

at: Eyedrum

290 Martin Luther King Jr. Drive

@lanta GA

<http://www.eyedrum.org/>

--

This message has been scanned by the Securiant SpiderISA for spam and viruses, and is believed to be safe and clean.

Securiant SpiderISA

[↑ Contents](#)

368. **Michael Kelleher**

Literary Buffalo E-Newsletter 3.19.07-3.25.07

Mon 19 Mar 2007

LITERARY BUFFALO

3.19.07-3.25.07

ANNOUNCEMENTS

The Buffalo Small Press Book Fair (3.31.07) is nearly upon us!

Visit: <http://www.buffalosmallpress.org> for details

Just Buffalo workshop begins Saturday:

THE TAO OF WRITING THE SHORT STORY

A Fiction Writing Workshop

Instructor: Ralph Wahlstrom

2 Saturdays: March 24 and 31

10 a.m. - 2 p.m. with a break for lunch.

Market Arcade Building, 617 Main St., First Floor.

\$100, \$80 for members

Go to the Just Buffalo website for details and to register!

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.19.07

Poetics Plus at UB/Hallwalls

Joan Retalleck

Poetry Reading and Talk
Monday, March 19

3:30 p.m. Talk on the aesthetics/ethics of formally innovative writing by post-war American women poets. 436 Clemens Hall, UB Amherst Campus

8:00 p.m. Poetry Reading, The Cinema at Hallwalls, 341 Delaware Ave.

Joan Retallack is John D. and Catherine T. MacArthur Professor of Humanities at Bard College. She is the author of numerous books of poetry and critical studies, including *Memnoir* (2004), *The Poethical Wager* (2003), *Steinzas en médiation* (2002), *How To Do Things With Words* (1998), *Afterimages* (1995), and *Errata Suite* (1994), which won the Columbia Book Award. She received the America Award in Belles-Lettres for *Musicage: John Cage in Conversation with Joan Retallack* (1996).

3.20.07

University at Buffalo Humanities Institute Open House
Tuesday, March 20th
4:00-6:00 p.m.

University Libraries Special Collections Reading Room
420 Capen Hall, North Campus

Talk: Robert J. Daly, "Why We Have to Read This Stuff and, Worse Yet, Think About it: New Work on the Practical Value of Literature and Even Theory"

What good are literature and theory? What, if anything, do they do for the vast numbers of human beings who are neither students nor teachers? Right now many writers ponder these questions. So whether you consider yourself post-postmodern or merely pre-future, please feel free to be present for a talk in upper-working-class English with no unexplained jargon.

Robert Daly, SUNY Distinguished Teaching Professor of English and Comparative Literature at UB, has been a Leverhulme Fellow (a year's research in England), a John Simon Guggenheim Memorial Foundation Fellow (another year's research in England), and, five times, a National Endowment for the Humanities Seminar Director. He has held visiting appointments at Cornell, Cambridge, Chapman, and Essex. He has won the Chancellor's Award for Excellence in Teaching, the Student Association's Milton Plesur Memorial Teaching Award, and the Pan-Hellenic Council's Chi Omega Award for Excellence in Teaching. In 2001, he was selected by *Generation* magazine as one of "Our Favorite Professors," and in 2005 he was given a Career Services Award.

Call [REDACTED] For More information

3.22.07

The Write Thing at Medaille College

Karen Volkman

Poetry Reading

Thursday, March 22, 7 p.m.

The Library At Huber Hall Medaille College, 18 Agassiz Cir.

Volkman has been called "one of the leading poets of her generation" by renowned poet/New England Review editor C. Dale Young. Born in Miami, Volkman is the author of *Spar* (University of Iowa Press, 2002), winner of the James Laughlin Award and the Iowa Poetry Prize, and *Crash's Law* (Norton, 1998), which was selected for the National Poetry Series by Heather McHugh. Her poems have appeared in numerous journals and anthologies including *The Best American Poetry* and *The Pushcart Prize Anthology*. The recipient of awards and fellowships from the National Endowment for the Arts, the Poetry Society of America, The MacDowell Colony, Yaddo, and the Akademie Schloss Solitude. She teaches in the MFA writing program at the University of Montana at Missoula.

&

Talking Leaves...Books

Hockey writers Jeff Klein & Karl Eric Reif talk Sabres

Thursday, March 22, 7 p.m.

Talking Leaves...Books, Main St. Store

3.23.07

Talking Leaves...Books/Hallwalls

Christina Milletti

Reading and signing for: *The Religious, and Other Fictions*

Friday, March 23, 7 p.m.

Hallwalls Cinema at the Church, 341 Delaware Ave

Christina Milletti's fiction has appeared in many journals and anthologies, including *Chicago Review*, *Alaska Quarterly Review*, and *Best New American Voices*. She teaches at the University at Buffalo. Her first book, a collection of short stories called *The Religious and Other Fictions*, was released by Carnegie Mellon University Press in Fall 2006. Brian Evenson writes: "A stunning debut. In Milletti's stories, the imaginary does not begin where the real ends: the two are intertwined, each creating the other. Be careful what stories you invent, for they may in fact turn out to be not only true to life but truer than life."

3.24.07

The Bookworm

Larry Beahan

Reading and Signing

Saturday, March 24, 12-3 p.m.

The Book Worm, 34 Elm St., East Aurora

LARRY BEAHAN is the author of 4 collections of tales about the Adirondack region. We have had many sales and repeat sales of his books. His titles include My Grandpa's Woods, North Country, Allegany Hellbender Tales, and his newest Adirondack Pulp Fiction. Some of the stories make you scratch your head and think, others are just funny. Come on in and meet this author he is sure to be able to tell you some great tales. Larry will be here on March 24th from 12-3.

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE TAO OF WRITING THE SHORT STORY

A Fiction Writing Workshop

Instructor: Ralph Wahlstrom

2 Saturdays: March 24 and 31

10 a.m. - 2 p.m. with a break for lunch.

Market Arcade Building, 617 Main St., First Floor.

\$100, \$80 for members

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS

WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8, 15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. \$195, \$150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

JUST BUFFALO TIMED WRITING GROUP

A writing practice group meets every FRIDAY at noon at Starbucks Coffee on

Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in Writing Down The Bones. Writers in all genres, fiction and non-fiction welcome. There is no charge. Contact Trudy for info: [REDACTED].

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

██████████
██████████ (fax)

www.justbuffalo.org

██████████

[↑ Contents](#)

369. **Peter Ciccariello**
Poor Yorick in lyrical landscape
Mon 19 Mar 2007

Poor Yorick in lyrical
landscape<<http://www.cgi7.com/peterimages/Poor-Yorick-in-lyrical-land.jpg>>
-- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>
<<http://uncommonvision.blogspot.com/>>

[↑ Contents](#)

370. **Nick Piombino**

Re: Poet Jackson MacLow

Mon 19 Mar 2007

There is a review of Jackson Mac Low's 1986 Roof Books "selected" titled "Representative Works: 1939-1985" in Parnassus, Volume 15, No.1 (1989). The review is substantial and was written by John Perreault and is on pages 201-216. I came across this interesting piece quite awhile after it was written because there was a review in this issue of my own first book of poetry by Sven Birkerts, otherwise I probably would not have been reading Parnassus. I told Jackson about it after I discovered it, which was a few years after its publication, and gave him a copy because he didn't know at the time that it had been published! For those who still remember the era before Google, such things in the small press world were very possible; still Jackson was surprised to learn about the review by Perreault, someone who I knew very slightly and I'm pretty sure Jackson knew somewhat better.

The review opens like this:

"How do we judge the importance of a poet living in our time? This is an embarrassing question. Accolades and critical reception may not be the answer, for these are often determined by academic fashion. The number of books sold is certainly not the proper gauge. Although an informed consensus over time may afford some hint, this is little help to individual readers whose responses may be caused by the weather, politics or personal need. We are left, then, with comparing the poems produced by our contemporary to poems from the past that are now judged important. In other words, poet X is significant because his or her poems look like, sound like, or have a similar effect to poet Y, who we agree was a great and wonderful poet. This leaves out innovation as a value.

No wonder, then, that Jackson Mac Low, whose poetry is very different from anyone else's, keeps escaping official critical attention. His work is seen as too eccentric. Yet Mac Low has had friendships and alliances with some well-regarded contemporaries- David Antin, Jerome Rothenberg, Clayton Eshleman- poets with some very different approaches to poetry, but all admirers of his dedication and daring. He is a poet's poet.

Influence upon other writers can be another factor in determining importance. Has Mac Low had much influence? If he has, until recently it has been the influence of an example, not of technique, theory or effect. He has been the quintessential nonacademic, Bohemian poet, who has avoided the popular with a vengeance, generating (it is rumored) trunkloads of poetry. Slowly, however, it has begun to dawn on the younger generation of Language poets that the freedom he forced upon his readers and performers in the form of an

unflinching opacity of language is virtuous, perhaps profound, and certainly worth following up.

Mac Low is a difficult poet, casting doubt upon certain conventions of poetry and substituting premises of his own. Also, if the truth be known, an overall view of his oeuvre was always hard to come by. His output has been extremely varied, and only sporadically available in print. In **Representative Words**- which is not a volume of selected or collected poems, but a sampling of the **kinds** of poems he has composed over almost fifty years- we have at last a fine introduction to the pioneering work of an American poet who is probably our most dedicated literary avant-gardist. I use the term avant-garde advisedly. Mac Low is a pacifist and the term is of military origins. Nevertheless, Mac Low's work is what used to be called experimental, and does attempt to question poetry as personal expression, as printed text, and as static cultural product.

Although the spirit is quite different- more Buddhism than nihilism or militarist anarchism- Mac Low's efforts are descended from Futurist, Dadaist, and Constructivist sound poems invented early in this century. The Dadaist Tristan Tzara, for instance, is celebrated for producing poems by reading words written on slips of paper as they were pulled from a hat. Furthermore, an understanding of Mac Low's work requires some knowledge of fields outside of literature, most particularly the aleatory compositions of John Cage. Cage, now the grand old man of contemporary music, has systematically applied chance procedures to musical compositions and performance, using noise and silence as well as standard and altered musical instruments, allowing considerable leeway to performer-interpreters of his nontraditional scores....

Now, however at the age of sixty-six, Mac Low seems to have abandoned or modified his aleatory procedures in favor of "free" composition. This comes just in time, for his earlier poems have begun to appear in poetry anthologies. Certainly the respect with which he is treated by the Language poetry group has had something to do with his new visibility. Endurance is not its own reward..."

The review goes on to examine several poems in close detail and ends with a discussion of Mac Low's recognition by the L=A=N=G=U=A=G=E poets, including the fact that his work is lauded by Ron Silliman but not included in "In The American Tree" (that did not include poets "whose mature style and public identity were firmly established prior to the publication of 'On Speech' [by Robert Grenier]". Perreault notes sagely that "As far as I can see, Mac Low's poetry is centered on oral language presentation, which if not ordinary speech per se is certainly closely related to it, and relegates print presentation to a secondary status....But...Mac Low challenges the notion that words can be

abstract or language-centered; even unconnected strings of words and word-fragments will unavoidably refer to or at least suggest things in the world, and create meaning. He proposes as a counter to the language-centered view of the new poetry the term perceiver-centered."

On 3/19/07 7:14 AM, "Pierre Joris" <[REDACTED]> wrote:

as well as the old VORT issue (#8) edited by Barry Alpert (it's a double issue, half on JMC, half on Armand Schwerner), includes a funny piece by the black tarantula, as Kathy Acker was known back then, & a number of good pieces by the likes of Schwerner, allen fisher, steve mccaferry and eric mottram.

Pierre

On Mar 18, 2007, at 1:10 PM, Joe Amato wrote:

I'd also be sure to check out the premier issue of the journal ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's 75th bday (yes, I have a piece in there myself).

Best,

Joe

=====

"It may well be the case that one has to wait a long time to find out whether the title of avant-garde is deserved."

< Jean-François Lyotard

=====

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10

email: [REDACTED]

http://pierrejoris.com

Nomadics blog: http://pjoris.blogspot.com

=====

[↑ Contents](#)

371. **agj**

Chinese Village Struggles to Save Dying Language

Mon 19 Mar 2007

I posted something a while ago related to the Han and Manchu of China. I would have included the article in its entirety, but the link leads one to both the intended article and then some nice photos. I lived in Heilongjiang for about two years, taking quick breaks to explore Croatia and South America. A nice article, though I would much disagree that Han and Manchu are "indistinguishable by appearance" -- which is to say that, for me, the statement reads clumsy (in part because I lived in the area described and an old mate is married to a woman of Manchu ancestry). But then not all Han look alike, either -- and the Han, as some can better state, because a few of us on this list have ties to China, are then further divided. There seem to be racial and ethnic hierarchies everywhere one goes (and last night sat with two men from Somalia and we talked about that). As an aside, the Machu did not practice foot binding ("Golden Lillies").

<http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1>

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/features_spam.html

[↑ Contents](#)

372. **Murat Nemet-Nejat**

Re: Poet Jackson MacLow

Mon 19 Mar 2007

Nick,

Perreault's sounds like a very perceptive review of Mac Low's language and poetry, particularly, in way view , showing the "performance-centered" and "perceiver-centered" aspects of his poetry.

Ciao,

Murat

On 3/19/07, Nick Piombino <[REDACTED]> wrote:

>
> There is a review of Jackson Mac Low's 1986 Roof Books "selected" titled
> "Representative Works: 1939-1985" in Parnassus, Volume 15, No.1
> (1989). The review is substantial and was written by John Perreault and is
> on pages 201-216. I came across this interesting piece quite awhile after
> it
> was written because there was a review in this issue of my own first book
> of
> poetry by Sven Birkerts , otherwise I probably would not have been reading
> Parnassus. I told Jackson about it after I discovered it, which was a few
> years after its publication, and gave him a copy because he didn't know
> at
> the time that it had been published! For those who still remember the era
> before Google, such things in the small press world were very possible;
> still Jackson was surprised to learn about the review by Perreault,
> someone
> who I knew very slightly and I'm pretty sure Jackson knew somewhat better.
>
> The review opens like this:
>
> "How do we judge the importance of a poet living in our time? This is an
> embarrassing question. Accolades and critical reception may not be the
> answer, for these are often determined by academic fashion. The number of
> books sold is certainly not the proper gauge. Although an informed
> consensus
> over time may afford some hint, this is little help to individual readers
> whose responses may be caused by the weather, politics or personal need.
> We
> are left, then, with comparing the poems produced by our contemporary to
> poems from the past that are now judged important. In other words, poet X
> is
> significant because his or her poems look like, sound like, or have a
> similar effect to poet Y, who we agree was a great and wonderful poet.
> This leaves out innovation as a value.
>

> No wonder, then, that Jackson Mac Low, whose poetry is very different from
> anyone else's, keeps escaping official critical attention. His work is
> seen
> as too eccentric. Yet Mac Low has had friendships and alliances with some
> well-regarded contemporaries- David Antin, Jerome Rothenberg, Clayton
> Eshleman- poets with some very different approaches to poetry, but all
> admirers of his dedication and daring. He is a poet's poet.
>
> Influence upon other writers can be another factor in determining
> importance. Has Mac Low had much influence? If he has, until recently it
> has
> been the influence of an example, not of technique, theory or effect. He
> has
> been the quintessential nonacademic, Bohemian poet, who has avoided the
> popular with a vengeance, generating (it is rumored) trunkloads of poetry.
> Slowly, however, it has begun to dawn on the younger generation of
> Language
> poets that the freedom he forced upon his readers and performers in the
> form
> of an unflinching opacity of language is virtuous, perhaps profound, and
> certainly worth following up.
>
> Mac Low is a difficult poet, casting doubt upon certain conventions of
> poetry and substituting premises of his own. Also, if the truth be known,
> an
> overall view of his oeuvre was always hard to come by. His output has been
> extremely varied, and only sporadically available in print. In
> *Representative Words*- which is not a volume of selected or collected
> poems, but a sampling of the *kinds* of poems he has composed over almost
> fifty years- we have at last a fine introduction to the pioneering work of
> an American poet who is probably our most dedicated literary
> avant-gardist.
> I use the term avant-garde advisedly. Mac Low is a pacifist and the term
> is
> of military origins. Nevertheless, Mac Low's work is what used to be
> called
> experimental, and does attempt to question poetry as personal expression,
> as
> printed text, and as static cultural product.
>
> Although the spirit is quite different- more Buddhism than nihilism or
> militarist anarchism- Mac Low's efforts are descended from Futurist,

- > Dadaist, and Constructivist sound poems invented early in this century.
- > The
- > Dadaist Tristan Tzara, for instance, is celebrated for producing poems by
- > reading words written on slips of paper as they were pulled from a hat.
- > Furthermore, an understanding of Mac Low's work requires some knowledge of
- > fields outside of literature, most particularly the aleatory compositions
- > of
- > John Cage. Cage, now the grand old man of contemporary music, has
- > systematically applied chance procedures to musical compositions and
- > performance, using noise and silence as well as standard and altered
- > musical
- > instruments, allowing considerable leeway to performer-interpreters of his
- > nontraditional scores....
- >
- > Now, however at the age of sixty-six, Mac Low seems to have abandoned or
- > modified his aleatory procedures in favor of "free" composition. This
- > comes
- > just in time, for his earlier poems have begun to appear in poetry
- > anthologies. Certainly the respect with which he is treated by the
- > Language
- > poetry group has had something to do with his new visibility. Endurance is
- > not its own reward..."
- >
- > The review goes on to examine several poems in close detail and ends with
- > a
- > discussion of Mac Low's recognition by the L=A=N=G=U=A=G=E poets,
- > including
- > the fact that his work is lauded by Ron Silliman but not included in "In
- > The
- > American Tree" (that did not include poets "whose mature style and public
- > identity were firmly established prior to the publication of 'On Speech'
- > [by
- > Robert Grenier]". Perreault notes sagely that "As far as I can see, Mac
- > Low's poetry is centered on oral language presentation, which if not
- > ordinary speech per se is certainly closely related to it, and relegates
- > print presentation to a secondary status....But...Mac Low challenges the
- > notion that words can be abstract or language-centered; even unconnected
- > strings of words and word-fragments will unavoidably refer to or at least
- > suggest things in the world, and create meaning. He proposes as a counter
- > to
- > the language-centered view of the new poetry the term perceiver-centered."

>
> On 3/19/07 7:14 AM, "Pierre Joris" <[REDACTED]> wrote:
>
> > as well as the old VORT issue (#8) edited by Barry Alpert (it's a
> > dble issue, hald on JMC, half on Armand Schwerner), includes a funny
> > iece by the black tarantula, as Kathy Acker was known back then, & a
> > umber of good pieces by the likes of Schwerner, allen fisher, steve
> > mccaferry and eric mottram.
> >
> > Pierre
> >
> > On Mar 18, 2007, at 1:10 PM, Joe Amato wrote:
> >
> >> I'd also be sure to check out the premier issue of the journal
> >> ~Crayon~ (Fall 1997), which was a festschrift in honor of Jackson's
> >> 75th bday (yes, I have a piece in there myself).
> >>
> >> Best,
> >>
> >> Joe
> >
> > =====
> > "It may well be the case that one has
> > to wait a long time to find out hwether the
> > title of avant-garde is deserved."
> > < Jean-François Lyotard
> > =====
> > Pierre Joris
> > 244 Elm Street
> > Albany NY 12202
> > h: [REDACTED]
> > c: [REDACTED]
> > o: 518 442 40 71
> > Euro cell: (011 33) 6 75 43 57 10
> > email: [REDACTED]
> > http://pierrejoris.com
> > Nomadics blog: http://pjoris.blogspot.com
> > =====
>

[↑ Contents](#)

373. **Murat Nemet-Nejat**

Re: Erratum du jour, or the power of art

Mon 19 Mar 2007

Halvard,

Ah, there is hope after all!

Murat

On 3/18/07, Halvard Johnson <[REDACTED]> wrote:

>
> Erratum du jour, or the power of art
>
> A picture on March 4 with an article about a screenplay of "Paradise
> Lost"
> was printed upside down. The rebel angels should have appeared in the
> lower half of the illustration by Gustave Doré, which was inverted by
> Art Resource.
>
> fr. this ayem's NYT
>
> "Cross / a border every day, and leave
> your luggage in the station."
> --Wendy Battin
>
> Halvard Johnson
> =====
> [REDACTED]
> [REDACTED]
> http://home.earthlink.net/~halvard
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>

[↑ Contents](#)

374. **charles alexander**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

Catherine, I hate to think that the publisher, rather than the specifics of the work, are going to be the arbiters of what is "safe." I think both Armantrout's & Scalapino's work can be taught as considerably "unsafe." Both of their practices

are exploratory and exhibit creative/critical thinking at a really high level. I like to support other presses that are smaller and more innovative on a continual basis, but the fact of Wesleyan publishing these two poets is in no way going to get me to stop reading or (when I have the opportunity) teaching their work.

Charles

At 11:04 AM 3/18/2007, you wrote:

>especially since, being published by Wesleyan, Armantrout and

>Scalapino are the langpos "safe" to read and assign

>

>

>

>--

>All best,

>Catherine Daly

> [REDACTED]

[↑ Contents](#)

375. **Freind, William Joseph**

Rae Armantrout reading in South Jersey, April 12

Mon 19 Mar 2007

Given the discussion of Rae Armantrout, I thought I'd point out that she'll be reading at Rowan University in Glassboro, NJ (about 20 minutes outside of Philly) on Thursday, April 12 at 7:30. The reading will take place in Boyd Recital Hall in Wilson Hall and is free and open to the public. Refreshments and a book signing will follow.

B/C me with any questions.

Bill Freind

[↑ Contents](#)

376. **Lewis LaCook**

A precious fluid

Mon 19 Mar 2007

A precious fluid The lamp swings back and forth, raking its yellow light across my unwashed head. I tried to hold sleep in like a precious fluid, something I needed to breathe with; instead, cats howled through the morning. This goodie case contains all our shame. I make sure to eat your paprikas as soon as I jump out of bed, to slather my morning breath with onions. Without coffee, cigarettes taste brittle, acrid: paper dissolving to blister on the chafe of the lips. At the height of seeing these angles, seraphim measured out

holograms of lovers long dead to sunshine, long morose like wetly-packed bread, and I laughed while tied to the bed, mussing softly her insides with a plugin or with messy code. How many times has something stopped working? Before these doors rattle open, along the slipperiest of buttery etchings, tubers tie our eyes together just below the soil, and bulbs burst.

Crazed with light, and not
harder than pert alms.
Yeast tempers our blood

Lewis LaCook
Director of Web Development
Abstract Outlooks Media



<http://www.abstractoutlooks.com>
Abstract Outlooks Media - Premium Web Hosting, Development, and Art
Photography

<http://www.lewislacook.org>
lewislacook.org - New Media Poetry and Poetics

<http://www.xanaxpop.org>
Xanax Pop - the Poetry of Lewis LaCook

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

[↑ Contents](#)

377. **Maria Damon**
for dylan, parody and palindrome fans, a triple bill
Mon 19 Mar 2007

apologies for x-posting

<http://www.adamkotsko.com/weblog/2007/03/i-palindrome-i.html>

[↑ Contents](#)

378. **Catherine Daly**
Re: Armantrout review in Sunday Times Book Review
Mon 19 Mar 2007

I've encountered time and time again in mainstream programs the embrace of *only* Scalapino and Armantrout (although, now Fanny Howe) of the language-oriented writers; it seems plain to me that -- especially Scalapino -- it is not that this is the "least difficult" of the work, and it is not as though it can't be taught

in its fullness, but one wonders how it is -- and is is-- being taught and read as noninnovative? and / or why not any Heijinian other than My Life, no Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.

On 3/19/07, charles alexander <[REDACTED]> wrote:

> Catherine, I hate to think that the publisher, rather than the specifics of
> the work, are going to be the arbiters of what is "safe." I think both
> Armantrout's & Scalapino's work can be taught as considerably "unsafe."
> Both of their practices are exploratory and exhibit creative/critical
> thinking at a really high level. I like to support other presses that are
> smaller and more innovative on a continual basis, but the fact of Wesleyan
> publishing these two poets is in no way going to get me to stop reading or
> (when I have the opportunity) teaching their work.

>

> Charles

>

> At 11:04 AM 3/18/2007, you wrote:

> >especially since, being published by Wesleyan, Armantrout and
> >Scalapino are the langpos "safe" to read and assign

> >

> >

> >

> >--

> >All best,

> >Catherine Daly

> > [REDACTED]

>

--

All best,

Catherine Daly

[REDACTED]

[↑ Contents](#)

379. **Tom Orange**

Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

hi all,

i guess what i find curious is how dissimilar my own experience of armantrout's poetry (excepting the new book, which i've not yet read) is from burt's. he finds the poems "a bummer," "they tell us we cannot find the assurance we seek," they are "skeptical about almost every source of human confidence, trust, hope,

joy, strength or belief," "[s]he can't even see her dreams as authentic," "[she] looks at minds and sees machines," finds that "this life is never enough for us, and that the poet is contemplating death" -- while this sort of all-pervasive hopelessness is quite opposite the sustained engagement with the world and its contradictions, the small victories in identifying those contradictions i find in armantrout's poetry.

and i don't see where burt's take -- which i'd hate to see become orthodoxy, given especially the grim turn it appears to have taken since its boston review incarnation -- is going to win armantrout a whole lot of new readers unfortunately. i dunno, do most readers, of the nytimes or not, turn to poetry in order to have their feelings of hopelessness, cheap self-deception, bitterness anxiety and bafflement validated and reinforced?

tom orange / dc

[↑ Contents](#)

380. **Barry Schwabsky**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

If any poetry can be read/taught conservatively, then probably any poetry can be read/taught as innovative as well. But if that's so, is there really any conservative or innovative poetry? Or only conservative and innovative ways of reading?

Catherine Daly <[REDACTED]> wrote: I've encountered time and time again in mainstream programs the embrace of *only* Scalapino and Armantrout (although, now Fanny Howe) of the language-oriented writers; it seems plain to me that -- especially Scalapino -- it is not that this is the "least difficult" of the work, and it is not as though it can't be taught in its fullness, but one wonders how it is -- and is is-- being taught and read as noninnovative? and / or why not any Heijinian other than My Life, no Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.

On 3/19/07, charles alexander wrote:

> Catherine, I hate to think that the publisher, rather than the specifics of
> the work, are going to be the arbiters of what is "safe." I think both
> Armantrout's & Scalapino's work can be taught as considerably "unsafe."
> Both of their practices are exploratory and exhibit creative/critical
> thinking at a really high level. I like to support other presses that are
> smaller and more innovative on a continual basis, but the fact of Wesleyan
> publishing these two poets is in no way going to get me to stop reading or
> (when I have the opportunity) teaching their work.
>

> Charles
>
> At 11:04 AM 3/18/2007, you wrote:
> >especially since, being published by Wesleyan, Armantrout and
> >Scalapino are the langpos "safe" to read and assign
> >
> >
> >
> >
> >--
> >All best,
> >Catherine Daly
> > [REDACTED]
>

--
All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

381. **Mark Weiss**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

Why not, indeed? Although the list of why nots goes way beyond Language--why not MacLow, Schwerner, Owens, Spicer, Wieners, Dorn, even Rothenberg, Meltzer, maybe a couple of dozen others of that generation? (add the names that didn't come to mind) All of whom have been around a lot longer, albeit sans brand name, and are rarely taught. Even Olson is mostly famous in our neighborhood.

While we're at it, how about more than three or four poets British poets, and maybe even more than a dozen from the rest of the world?

If we're going to get into complaining, in other words, why only those maybe 10-15 years older than the average list member?

Mark

At 04:42 PM 3/19/2007, you wrote:

>I've encountered time and time again in mainstream programs the
>embrace of *only* Scalapino and Armantrout (although, now Fanny Howe)
>of the language-oriented writers; it seems plain to me that --
>espically Scalapino -- it is not that this is the "least difficult" of
>the work, and it is not as though it can't be taught in its fullness,

>but one wonders how it is -- and is is-- being taught and read as
>noninnovative? and / or why not any Heijinian other than My Life, no
>Bernstein, Harryman, Watten, Perlman, Robinson, etc. etc.
>
>On 3/19/07, charles alexander <[REDACTED]> wrote:
>>Catherine, I hate to think that the publisher, rather than the specifics of
>>the work, are going to be the arbiters of what is "safe." I think both
>>Armantrout's & Scalapino's work can be taught as considerably "unsafe."
>>Both of their practices are exploratory and exhibit creative/critical
>>thinking at a really high level. I like to support other presses that are
>>smaller and more innovative on a continual basis, but the fact of Wesleyan
>>publishing these two poets is in no way going to get me to stop reading or
>>(when I have the opportunity) teaching their work.
>>
>>Charles
>>
>>At 11:04 AM 3/18/2007, you wrote:
>> >especially since, being published by Wesleyan, Armantrout and
>> >Scalapino are the langpos "safe" to read and assign
>> >
>> >
>> >
>> >--
>> >All best,
>> >Catherine Daly
>> >[REDACTED]
>
>
>--
>All best,
>Catherine Daly
>[REDACTED]

[↑ Contents](#)

382. **phanero**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

Written Language is what I call a "Virtual Pluroma," and this relates to the theme of the grotesque in a number of ways, but for a political example of what this means, look at Adorno's last words.. Not sure, maybe Althusser. And I'll have to paraphrase.. Basically what he said is that the field is "Too Open".. in

terms of physics, and subjectivity, reality is sort of the wild card, the Joker. If in the sense of Norman O. Brown's "The "is" is the original mistake in every sentence," then what we arrive at is a solipsistic economy of signs masquerading as a method transsubjective experience. We have to fabricate that experience, like the piano player must must his fingers to the keys. Anything "might happen".. The politics exists as an apriori organic structuring of the reader. Some texts have greater or lesser indexicality, but only on the surface, because potentially they all open back out into the pluroma of the chemical universe. This is really just a silly way of saying a number of things might happen because of a given text.. History hinges on these metanoias often as socialisation as a text is involved in a subconscious polarisation of everything. A programme of non-dual thinking seems a positive or enlightened route, but at some further level out may actually be seen to have been part of a polarity higher up the granular chain.. this is a holoarchic topography, things change, words give the illusion of stasis like the tick marks on a rain gauge, but the universe is wholly fluid.. the word becomes something closer to a deadly game, the organic is trapped in the mechanism of the word externalized, of the externalized word internalized.. it is a wholly grotesque situation. Either we're reordering potentials, or we're mutating a poison carapace. The path to vivification is the path to nakedness and integration with nature in wild and mutant prosthesis.. we should all be trance dancing in giant euglena exobodies performing group meditation in a third space of organic communion.. instead, that higher organic organization we all subconsciously long for has turned into a parodic prison world of jobs, books, relationships, etc.. we were meant to flame in molten beauty on a world of pure abundance.. That is the way I read it..

*If any poetry can be read/taught conservatively, then probably any poetry can be read/taught as innovative as well.
But if that's so, is there really any conservative or innovative poetry? Or only conservative and innovative ways of reading?*

[↑ Contents](#)

383. **Frances Blau**

Memorial reading for kari edwards

Mon 19 Mar 2007

Hi [REDACTED],

Frances Blau, Marcus Civin, Kevin Killian, Roxi Hamilton, Elizabeth Treadwell has sent you an Evite Ecard. View your eCard and send your own for FREE.

View my eCard: [http://www.evite.com/app/ecards/view/view.do?
cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE](http://www.evite.com/app/ecards/view/view.do?cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE)

View My eCard: [http://www.evite.com/app/ecards/view/view.do?
cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE](http://www.evite.com/app/ecards/view/view.do?cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE)

Thank you,

The Evite Team

----- Having trouble opening this Evite eCard? Try pasting this URL into your browser:
[http://www.evite.com/app/ecards/view/view.do?
cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE](http://www.evite.com/app/ecards/view/view.do?cardID=YFWHFBBFZUQHJLQAQHYJ&crID=IPHUFEVHPORSYXJNKPLF&src=RE)

Don't want to receive Evite emails from this person? Update your email preferences.

Replies to this email will go directly to the sender, not to Evite. Your email address will be displayed in your reply.

Did this email go to your junk/bulk folder? Add [REDACTED] to your address book to ensure that you receive future Evite eCards in your inbox.

Evite respects your privacy. Your information will never be shared with third parties unless specifically requested by you.

[↑ Contents](#)

384. **Ruth Lepson**

Re: Armantrout review in Sunday Times Book Review

Mon 19 Mar 2007

thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribtuion, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the

readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely involved with the poet, the poet's group and so forth, too intent on being a proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is a an amzing short essay by Robert Musil in his collection *Posthumous papers of a Living Authro*, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judegements derive fro diverse circels hermetically closed off to each other. They are formed by related publishers, auhtors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have conatct with anyone outside his praticular circle; and all of these large and samll circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title."

Whenever a review of a poet who is considered a kind of "one of us" of this list appears in a venue and by a person that is "not one of us"--the sometimes scandalized response always makes me think of Claude Rains' character in the film *Casablanca* when he has to shut down Rick's Cafe temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and readership --and a myriad other considerations, such as the advertisers, political lobbies etc. which are involved in the printing of any newspaper--i've written for several--that the reviewer did very well by Rae Armantrout and her poetry and I have a strong feeling greatly increased potential and

actual sales.

The reference to "West Coast cult following" does not necessarily refer to Language poetry--this is an assumption made only by those who know of such a thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a cult following can be seen by many people as a pretty cool thing! Who among poets doesn't want to think fondly of their own personal "cult following"? Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional" poet wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would lay down the law for the exact forms of the reception of their works. (These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can never be, after all, sufficient unto the day enough worship to sate the Sun God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of Four and the rest--)

I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of Leaves of Grass. Excellent and most perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous letter from Emerson being used to promote the second edition.)

Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familiar sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar".

In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proportionately speaking, given the varying sizes of the audiences involved.

If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one.

But that's why people turn to comfort food isn't? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on.

Musil ends his little (three and a quarter pp) essay on a very

prescient note, seeing from the situation he describes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania.

Infected by this mania, thousands of little groups each peddle their own set notion of life, so that it ought not to surprise us if soon a genuine paranoiac will hardly still be able to resist competing with the amateurs."

From: Ruth Lepson <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: Re: Armantrout review in Sunday Times Book Review

Date: Sun, 18 Mar 2007 13:30:05 -0400

well, I was glad to see the review but what I mean to say is that the TBR has so much power that if they were to put her work in context, even tho she doesn't like to be identified as a Lang poet--in other words, talk abt what has been going on outside the mainstream since the 70's at least, their readership might be inclined to pick up a related book or two. It cd change the readership for poetry in this country. To that end I wrote a letter to the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok, I know the metaphor is apt in only a limited sense. If the audience thought iguanas were some of what poetry is these days they might at least we cd watch them on Animal Planet. And imagine if The New Yorker had a spread on Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly today.

Then again here in Boston the same 40 or 50 poets show up at the 'innovative' readings while the great majority of more trad poets go to other readings, and it seems never the twain shall meet. Maybe it's a matter of sensibility, but if postmodern poetry were touted the way postmodern visual art is, what a dif world it wd be, for better or worse--considering the pretentious descriptions at the new ICA in Boston, but at least people seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.

<http://music.msn.com/presents?>

[icid=ncmsnpresentstagline&ocid=T002MSN03A07001](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)

[↑ Contents](#)

385. **Daniel Machlin**

Futurepoem/Jill Magi Book Party 3/29

Mon 19 Mar 2007

Book party for
THREADS by Jill Magi (Futurepoem books)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:

520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [REDACTED].

About Threads:

"Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest." —Ammiel Alcalay

"In this delicate drawn/sewn/written book,/we are asked to 'feel a map as a ghost limb,'/to reach down to a place of 'generative tension'/where 'prayer has atrophied/as the grammar-muscle of together.'/Beautiful, poignant, her stuttering speech/'on the other side of perhaps.'" —Cecilia Vicuña

"Some things can't be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings." —Juliana Spahr

"Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism." —Brenda Iijima
Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook *Cadastral Map*, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in *HOW2*, *The Brooklyn Rail*, *Jacket*, *The New Review of Literature*, *Aufgabe*, *Chain*, and *Pierogi Press*, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: <http://www.spdbooks.org/Details.asp?BookID=0971680078>

For More Information: Visit <http://www.futurepoem.com>=

[↑ Contents](#)

386. **Jim Andrews**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

Scepticism, credulity, fabulation, and truth. Interesting issues concerning Armantrout's poetry and, as has been intelligently pointed out on the list, interesting also with regard to the nytimes review, which is 'too good to be true'?

The plot thickens.

Somehow I'm reminded of the opening of "Politics and the English Language" (1946) by Orwell:

"Our civilization is decadent, and our language--so the argument runs--must inevitably share in the general collapse. It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to aeroplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes. Now, it is clear that the decline of a language must ultimately have political and economic causes."

ja

<http://vispo.com>

[↑ Contents](#)

387. **linda norton**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

Yes to Chirot's thoughtful remarks about translation. Publication is definitely a process of translation.

The process of translation that occurs within a university press publishing house is considerable indeed. The acquisitions editor (who will herself, necessarily, be a person of at least as much range as depth) must translate (let that include lots of "convincing") the importance of each book to everyone who is responsible for it at each stage in-house, including the book publicist (who calls on the Times and lots of other media and may speak for every title in the catalog, which, at a publisher like UC Press, is a lot of books in many different

fields) and the sales reps (ditto). They are "translating" the importance of each book with perhaps two sentences during brief appointments, and are often up against people who have no time, are too busy, and don't care much for poetry. It's systole and diastole to get each book to its core audience and, using different language, different frames, to see if more mainstream media can take it up and introduce it to new audiences.

Sometimes a book makes it to the pages of the Times because someone at the Times translates the need for a review to others at the Times . . . A good publicist may even know and remember that a book review editor did a thesis in grad school on Language poets, and so she makes sure to bring a book to the attention of this editor, though it is known that the Times has almost no space for poetry. And if after all this, Language poetry is not mentioned in the review . . .

The mix of passion, knowledge, curiosity and serendipity, timing, the credibility of publishers and those selling the books, as well as the sheer hucksterism that goes into getting books reviewed variously and widely, all stand in stark contrast to much of the nuance and doxology one hears among poets speaking to other poets of a certain school.

The Times review will increase sales, will introduce people to Rae's poetry, will perhaps bring some readers to other Wesleyan poets, and will certainly trigger any number of people to Google Rae's name, which will lead to poems on-line by her and Hejinian and Howe and Owen and many others, and to sites about Language poetry, American poetry, Objectivist poetry, etc. And, and and, and and . . .

The Times review will, most importantly, get the book into libraries that would not otherwise order the book from a wholesaler. There, in the library, a person of whatever age and inclination, who may not know from Language poetry, might find it on a shelf near books by Ammons, Bly, and Bukowaki, and might borrow all in one day, and read them.

-----Original Message-----

>From: Ruth Lepson <[REDACTED]>

>Sent: Mar 19, 2007 6:48 PM

>To: [REDACTED]

>Subject: Re: Armantrout review in Sunday Times Book Review

>

>thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

>

>

>On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[REDACTED]>

>wrote:

>

>> I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribtuion, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language,

>> modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely involved with the poet, the poet's group and so forth, too intent on being a proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

>>

>> There is a an amzing short essay by Robert Musil in his collection Posthumous papers of a Living Authro, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

>>

>> " Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

>>

>> Musil continues: "Here we may add the second observation, that all such

>> judgements derive from diverse circles hermetically closed off to each
>> other. They are formed by related publishers, authors, critics,
>> newspapers, readers, and miscellaneous success, each of whom does not
>> have contact with anyone outside his particular circle; and all of these
>> large and small circles, whose cohesiveness may well be compared to that
of
>> a romantic entanglement or a political party, have their own geniuses or at
>> least their "No-one-else more worthy the title."
>>
>>
>>
>> Whenever a review of a poet who is considered a kind of "one of us" of this
>> list appears in a venue and by a person that is "not one of us"--the
>> sometimes scandalized response always makes me think of Claude Rains'
>> character in the film Casablanca when he has to shut down Rick's Cafe
>> temporarily. "I'm shocked! Shocked! There is gambling going on!"
>>
>> I also, with several others, thought that given the space and readership
>> --and a myriad other considerations, such as the advertisers, political
>> lobbies etc. which are involved in the printing of any newspaper--I've
>> written for several--that the reviewer did very well by Rae Armantrout and
>> her poetry and I have a strong feeling greatly increased potential and
>> actual sales.
>>
>> The reference to "West Coast cult following" does not necessarily refer to
>> Language poetry--this is an assumption made only by those who know of
such a
>> thing as a West Coast Language Poetry. It could just mean "she is very
>> popular in the area where she lives on the West Coast." Besides, having a
>> cult following can be seen by many people as a pretty cool thing! Who
among
>> poets doesn't want to think fondly of their own personal "cult following"?
>> Isn't it much better than if say the reviewer wrote that Armantrout is
>> primarily a poet of West Coast suburbia writing of facing the questions
>> which come with aging? That would make her sound like a "confessional"
poet
>> wouldn't it?
>>
>> It's fun to imagine a dictatorship of the poet and poets' groups, who would
>> lay down the law for the exact forms of the reception of their works.
>> (These actually already do exist, just never at quite the incredibly
>> omnipotent level that poets and poets' groups would like them to. There can

>> never be, after all, sufficient unto the day enough worship to sate the Sun
>> God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang
of

>> Four and the rest--)

>> I just read three reviews from three different journals in NYC in
>> 1858-9 of Whitman's first edition of Leaves of Grass. Excellent and most
>> perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous
>> letter from Emerson being used to promote the second edition.)

>> Of course, the reviewer in all three cases just so happened to be
>> Walter Whitman under other names.

>>

>> Ruth's question re the difference between poetry and the visual arts
>> in terms of people's willingness to see the "postmodern" or "innovative"
>> might be that in hearing, people want "comforting words," or sounds, as
>> humans do. Some people like to be comforted by the familiar sounds of one
>> form of poetry, some by another. With images, people are so bombarded
>> continually by the "new," the "shocking," and the "tradition of the new,"
>> the "museum without walls" of cyberspace, advertising, videos, t-shirts,
>> logos, fashion, etc etc--that too often the supposedly "radical" show is
>> another way of saying "the familiar," or "the latest variation on the
>> familiar," or "the uncanny mix of the new and the familiar".

>> In other words, in all cases the audiences go for what they expect to
>> have given to them. The familiar, the comforting, whether traditional or
>> innovative, it's all comfort food. And sells like hot cakes to its chosen
>> demographics, proportionately speaking, given the varying sizes of the
>> audiences involved.

>> If one really wanted to be jolted by something "new" and "shocking"
>> it would be to take a look at the world in front of one.

>> But that's why people turn to comfort food isn't? And maybe why the
>> lack of the arts' involvements in many ways with the political/activism so
>> often remarked on.

>> Musil ends his little (three and a quarter pp) essay on a very
>> prescient note, seeing from the situation he describes the future just three
>> years away--and in many ways our own present--

>>

>> "It is unfortunately to be assumed with infinitely greater certainty that
>> this (plenitude of circles, groups) will rather turn out to have been a
>> sign, not recognized early enough, of the spread of a dangerous group-
mania.

>> Infected by this mania, thousands of little groups each peddle their own
>> set notion of life, so that it ought not to surprise us if soon a genuine
>> paranoiac will hardly still be able to resist competing with the amateurs."

>>

>>

>>> From: Ruth Lepson <[REDACTED]>

>>> Reply-To: UB Poetics discussion group <[REDACTED]>

>>> To: [REDACTED]

>>> Subject: Re: Armantrout review in Sunday Times Book Review

>>> Date: Sun, 18 Mar 2007 13:30:05 -0400

>>>

>>> well, I was glad to see the review but what I mean to say is that the TBR
>>> has so much power that if they were to put her work in context, even tho
>>> she

>>> doesn't like to be identified as a Lang poet--in other words, talk abt what
>>> has been going on outside the mainstream since the 70's at least, their
>>> readership might be inclined to pick up a related book or two. It cd
change

>>> the readership for poetry in this country. To that end I wrote a letter to
>>> the ed. Maybe this is naive or useless, like mixing iguanas w/ puppies--ok,
>>> I know the metaphor is apt in only a limited sense. If the audience thought
>>> iguanas were some of what poetry is these days they might at least we cd
>>> watch them on Animal Planet. And imagine if The New Yorker had a
spread on

>>> Lang poets, books wd sell like sushi. sorry, I'm not thinking too clearly
>>> today.

>>>

>>> Then again here in Boston the same 40 or 50 poets show up at the
>>> 'innovative' readings while the great majority of more trad poets go to
>>> other readings, and it seems never the twain shall meet. Maybe it's a
>>> matter

>>> of sensibility, but if postmodern poetry were touted the way postmodern
>>> visual art is, what a dif world it wd be, for better or worse--considering
>>> the pretentious descriptions at the new ICA in Boston, but at least people
>>> seem to feel they shd go there to find some critique of our society or just
>>> to see what artists are doing.

>>>

>>>

>>> On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

>>>

>>>> If the idea of publishing reviews of "innovative" poetry in daily
>>>> newspapers is simply to present the same kind of review that a reader of
>>>> this very specialized e-mail discussion list might want to read or
>>>> write, then what's the point?

>>>>

>>>> Stephen Burt's review of Rae Armantrout's new book is generally
>>>> supportive of the work and might actually attract new readers to her
>>>> poetry. I assume that Rae'll get reviews in poetry magazines and
>>>> critical journals that will place her work in context. But it seems
>>>> weird to criticize the review because it doesn't include an extensive
>>>> history of Language poetry and Armantrout's place in that genre, or a
>>>> detailed analysis of formal elements of her work. There are plenty of
>>>> venues for that kind of critique (it seems as if at least half of the
>>>> people reading this list publish one). However, a daily newspaper, even
>>>> one as "august" as the New York Times, is not such a venue.

>>>>

>>>> Reviews in general interest publications such as daily newspapers,
>>>> popular magazines, or NPR programs basically function as a marketing
>>>> tool. The primary focus is to let a general audience know whether they
>>>> might want to spend time and/or money reading the book, seeing the
show,
>>>> etc.

>>>>

>>>> Obviously, it's nice when there's something more than that in this kind
>>>> of publication, but the editors and publishers would be perfectly happy
>>>> if they could get away with just running a letter grade, a number of
>>>> stars, a picture of thumbs up or down.

>>

>>

>> _____
>> Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN
>> Presents today.

>> <http://music.msn.com/presents?>

icid=ncmsnpresentstagline&ocid=T002MSN03A07001

<http://www.nytimes.com/2007/03/18/magazine/18cover.html?>

pagewanted=15&ref=magazine

[↑ Contents](#)

388. **kom9os**

maclow

Tue 20 Mar 2007

jim andrews and dan waber recently re-formatted the early computer poetry of
bpnichol, 1984. <http://vispo.com/bp> i wonder if any one knows of a similar
project that makes jackson maclow's computer poetry accessible for the web?
or melo e castro's early digital works from 1968? cheers komninos

[↑ Contents](#)

389. **heidi arnold**
Tuntha-obas/edson
Tue 20 Mar 2007

-- my copy of armantrout's book *_Up To Speed_* -- lost somewhere in the piles
here --
or else i'd post one to add to the armantrout thread
-- others have discussed how her poems are the lens through which to read
the reviews -- the
book of poems becoming the refraction and light control -- to fracture other
dialogues
-- and shatter glass to create meaning --
Padcha Tuntha-obas has a fascinating chapbook -- *_composite.diplomacy_* --
ten syllables declare here that time changes to receive
literature,
curtly announcing a statement lacking proofs. I trust I have. witnessed
such.
imagined such. be real as is imagined. envisioning, literature, time,
present,
composite. one.
--
www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

390. **Halvard Johnson**
Re: Tuntha-obas/edson
Tue 20 Mar 2007

Well, here's one that might serve, Heidi:
Flinch
A new season
sweeps across the merchandise.
Paper products suggest harvest,
then fear of the dark.
Rows of palms
in stanchions
abstain,

having little stake
in matter.

They flap their fronds weakly
as we revolve.

*

Is it true we deserve
any blow
we fail to anticipate?

A shadow
traveling down a wall
is a maternal hand
while a maternal hand
is lavender-suffusing
dusk

and dusk itself,
a great tissue
of lies,
suffused with blood.

*

Three things are placed
in safety

on a created plane:

twilight
and the stop-gap palms
bellwether palms

advance

with the transparent
cloud-scarves
of the nonexistent

fatalistic nomads
we half-dreamed
of being.

--Rae Armantrout

fr. Up to Speed

[Middletown, Conn.: Wesleyan University Press, 2004]

Hal

"I always wanted to be a cosmologist
but failed the physical."

--Anon.

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 20, 2007, at 6:58 AM, heidi arnold wrote:

*-- my copy of armantrout's book _Up To Speed_ -- lost somewhere in
the piles
here --
or else i'd post one to add to the armantrout thread
-- others have discussed how her poems are the lens through which
to read
the reviews -- the
book of poems becoming the refraction and light control -- to
fracture other
dialogues
-- and shatter glass to create meaning --*

*Padcha Tuntha-obas has a fascinating chapbook --
composite.diplomacy --*

*ten syllables declare here that time changes to receive
literature,
curtly announcing a statement lacking proofs. I trust I have.
witnessed
such.
imagined such. be real as is imagined. envisioning, literature,
time,
present,
composite. one.*

--

www.heidiarnold.org
http://peaceraptor.blogspot.com/

[↑ Contents](#)

391. **Lou Rowan**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

Dear Colleagues, As an editor of two journals that have tried hard to "do something" about the many issues generated here by the NY Times review (and I am reminded that this doesn't change, of Zukofsky's telling me of efforts to get WCW reviewed in the same place), perhaps I could make a few simple observations: 1. Glad to hear a prose writer (Musil) referred to. The same situation obtains in that world, can think of few presses of any sort trying to bring together the new in both poetry and prose. 2. My current publication has all the "production values" of any journal, and a low price. Were it to "succeed" it could affect the problems elaborated this last week. Were it, for example, to attract subscriptions from (I will guess a number) the 500 or so folks who see these lucubrations on the Times BR, etc, it could afford to advertise, and thus perhaps to grow faster. 3. Assuming that my choices do represent the "us" mentioned herein, I am amazed that NOT ONE of "us" comes up the \$12/annum necessary to subscribe. Not one.

So I'm wondering if this is the experience of other editors of independent publications: an afflatus (to use LZ's word) of discussion and lament, not much in the way of simple actions that might make a difference.

The discussion of publicists and harried editors is to the point: if you look at the conditions that obtain, you can work with them.

But not without the support of "us."

End of lament. Best, Lou

On Mar 19, 2007, at 6:48 PM, Ruth Lepson wrote:

thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via

production,
distribution, promotion, reviewing, blurbs, mentions, footnotes,
soundbytes,
blips on blogs--there is also involved another process of
translation, and
of the existences of otherness within language, and then within
language,
modes of that language when attempting to deal with othernesses
found in
other forms of the language. Murat has written very
fascinatingly of many
aspects of this in relation with poetry and I think it could be
extended to
considering the ways poetry is reviewed, as a continual
translation across
"borders" or "frames" of forms, language tropes, considerations of
the
readership's language and so forth. I think often, as Murat noted, a
reviewer for a large paper can make some very acute direct
observations--that sometimes escape the reviewer too closely
involved with
the poet, the poet's group and so forth, too intent on being a
proselytizer
or an explainer, in which case the poetry gets lost amidst the
floor plans
and the furniture.

There is an amazing short essay by Robert Musil in his collection
Posthumous papers of a Living Author, called "Surrounded by Poets and
Thinkers". (The "posthumous" work appeared in 1929, 13 years
before the
"living author's" death.) Musil begins by noting how everyone
claims they
are not reading, no one reads anymore, and that, beyond that,
everything is
in decline--medicine, mathematics, philosophy--as well as poetry.
The catch
is that each group sees this decline only in the others, not in
itself. So
while the rest of the world goes to hell in a hand basket, one's own
chosen
field is burning with a creative fire unequalled in the annals of
genius.

" Just take a moment to leaf through the news and reviews in our
magazines and newspapers, and you will be truly amazed at how many
deeply
moving, prophetic, greatest, deepest, and very great masters

appear over the
course of a few months; and how often in the span of such a brief
period,
'finally another true poet' has been granted to the nation; and
how the
most beautiful animal story and the best novel of the last ten
years is
written. A few weeks later hardly anyone can still remember the
unforgettable impression they made."

Musil continues: "Here we may add the second observation,
that all such
judgements derive from diverse circles hermetically closed off to
each
other. They are formed by related publishers, authors, critics,
newspapers, readers, and miscellaneous successess, each of whom
does not
have contact with anyone outside his particular circle; and all
of these
large and small circles, whose cohesiveness may well be compared
to that of
a romantic entanglement or a political party, have their own
geniuses or at
least their "No-one-else more worthy the title."

Whenever a review of a poet who is considered a kind of "one of
us" of this
list appears in a venue and by a person that is "not one of us"--the
sometimes scandalized response always makes me think of Claude Rains'
character in the film *Casablanca* when he has to shut down Rick's Cafe
temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and
readership
--and a myriad other considerations, such as the advertisers,
political
lobbies etc. which are involved in the printing of any newspaper--
i've
written for several--that the reviewer did very well by Rae
Armantrout and
her poetry and I have a strong feeling greatly increased potential
and
actual sales.

The reference to "West Coast cult following" does not necessarily
refer to

Language poetry--this is an assumption made only by those who know of such a thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a cult following can be seen by many people as a pretty cool thing! Who among poets doesn't want to think fondly of their own personal "cult following"? Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional" poet wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would lay down the law for the exact forms of the reception of their works. (These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can never be, after all, sufficient unto the day enough worship to sate the Sun God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of Four and the rest--)

I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of Leaves of Grass. Excellent and most perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous letter from Emerson being used to promote the second edition.)

Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familiar sounds of one

form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar".

In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proportionately speaking, given the varying sizes of the audiences involved.

If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one.

But that's why people turn to comfort food isn't ? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on.

Musil ends his little (three and a quarter pp) essay on a very prescient note, seeing from the situation he describes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania.

Infected by this mania, thousands of little groups each peddle their own set notion of life, so that it ought not to surprise us if soon a genuine paranoiac will hardly still be able to resist competing with the amateurs."

From: Ruth Lepson <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: Re: Armantrout review in Sunday Times Book Review

Date: Sun, 18 Mar 2007 13:30:05 -0400

well, I was glad to see the review but what I mean to say is that
the TBR
has so much power that if they were to put her work in context,
even tho
she
doesn't like to be identified as a Lang poet--in other words,
talk abt what
has been going on outside the mainstream since the 70's at least,
their
readership might be inclined to pick up a related book or two. It
cd change
the readership for poetry in this country. To that end I wrote a
letter to
the ed. Maybe this is naive or useless, like mixing iguanas w/
puppies--ok,
I know the metaphor is apt in only a limited sense. If the
audience thought
iguanas were some of what poetry is these days they might at
least we cd
watch them on Animal Planet. And imagine if The New Yorker had a
spread on
Lang poets, books wd sell like sushi. sorry, I'm not thinking too
clearly
today.

Then again here in Boston the same 40 or 50 poets show up at the
'innovative' readings while the great majority of more trad poets
go to
other readings, and it seems never the twain shall meet. Maybe
it's a
matter
of sensibility, but if postmodern poetry were touted the way
postmodern
visual art is, what a dif world it wd be, for better or worse--
considering
the pretentious descriptions at the new ICA in Boston, but at
least people
seem to feel they shd go there to find some critique of our
society or just
to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

*Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.
[http://music.msn.com/presents?](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)
[icid=ncmsnpresentstagline&ocid=T002MSN03A07001](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)*

[↑ Contents](#)

392. **Jennifer Karmin**
3/24: Soup & Tart Chicago
Tue 20 Mar 2007

Soup & Tart Chicago
an evening of 2 minute performances
with potluck dinner

Saturday, March 24th
from 6–10pm

at Elegant Mr. Gallery
1355 N. Milwaukee Ave
Chicago, IL
\$2 admission

Featuring:

William Amaya

Emily Anderson

Sam Caldwell

Maia Chong

David Cook

Jeremy Davies

Isil Egrikavuk

Sarah Eliot

Carolina Gonzalez

Ian Hatcher

Jennifer Karmin

Asma Kazmi

Chelsea Knight

Meg Mcleary

Nikki Munvez

Ryan Lieu

Delia Popa

Save Que

Megan Ransmeier

Leone Reeve

Julia Rich

Evan Rubin

Molly Stoddard

Sara Thompson

Julian Wayser

and more performance surprises

Dozens of writers, performance artists, musicians and film-makers will each perform for two minutes, either singly or in collaboration. In addition, the event is a potluck. All are welcome to bring and partake of soup and tarts (while they last). Local writers A D Jameson and Michelle Tupko are the curators of this special event.

Soup & Tart Chicago is inspired by a November 30, 1974 marathon performance at New York City's The Kitchen. For the original event, multimedia artist Jean Dupuy invited over 30 artists to each give a two-minute performance and the audience was served homemade dinner. A sample list of these original performers includes Philip Glass, Joan Jonas, Yvonne Rainer, Richard Serra, and Hannah Wilke.

For more info about the Chicago event, email [REDACTED].

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

[↑ Contents](#)

393. **Michael Alain Soubotnik**
Flaubert's notebook as a poem
Tue 20 Mar 2007

Sorry for those who do not read French but here is something worth sharing with those who do:

à l'Ouest
j'ai la plaine qui s'étend vers
Tunis à gauche la pointe
de Qamart un golfe
des montagnes basses au fond
Au Nord: la pleine mer

un dromadaire sur une
terrasse, tournant un puits
cela devait avoir lieu à

Carthage
(chameau dans les airs)

ses
oeillères énormes
le font ressembler à une
grenouille

"Was that a real poem or did you just make it out?". No, I didn't make it out. It is a page of Flaubert's notebook during his voyage to Carthage. But it does look and read and feel like a poem. Most of his notes do in this superb edition by Claire-Marie Delavoye, a Canadian scholar who scrupulously respected Flaubert's disposition of his notes on the pages (each page of the original notebooks is reproduced). Flaubert, *Carnet de voyage à Carthage*, texte établi par Claire-Marie Delavoye, Publications de l'Université de Rouen, 1999 One can get it on Amazon without any problem.

Michael

Michael A. Soubbotnik
EA3349 LISAA
Université de Marne-la-Vallée
Grupo de Pesquisa Psicanálise na Universidade
Universidade Federal de Espírito Santo

[↑ Contents](#)

394. **Montgomery fuller**

International Poetry Day event on Wednesday, March 21 2007
Montreal Muslim New

Tue 20 Mar 2007

International Poetry Day event on Wednesday, March 21 2007 Montreal Muslim News # From: "Montreal Muslim News" <[REDACTED]> # To: list <[REDACTED]> # Subject: International Poetry Day event on Wednesday, March 21 2007 # Date: Mon, 19 Mar 2007 13:56:46 -0400 # Dkim-signature: a=rsa-sha1; c=relaxed/relaxed; d=gmail.com; s=34ta; h=domainkey-signature:received:received:message-id:date:from:to:subject:mime-version:content-type; b=h8KI41M6S0ycTH8l0ICUksOirvTsr6foAxWl7mcK8hxb3CNlLxe6iBobXsJYC8yvi7t9Ts11o9yiXI3gX7JkS95drstVInQF35PbEo4BHxefCYSIPc9ApPPxmo+dAUmP0BReDUxmuxMEOX+P4dtGWOaGWMLifO3bdOxUrdId7LI# Domainkey-signature: a=rsa-sha1; c=nofws; d=gmail.com; s=34ta; h=received:message-id:date:from:to:subject:mime-version:content-type; b=Lh/ABGQ5yOGtxQqXWBXXIz2ZnNR5HID42gvPU8vJiKCW3CFJolWxzxiUld7q

lVVku411WieOMTkz6BBHEuRjfob1Te0QGpjSrakiAGkNv8hjSvfM8PvwHBU5idL
yDedvds/RNG2sd2pjrotUA7pRwqrokwlutO2oneVC+Pd1XUQ

International Poetry Day event on Wednesday, March 21 2007

The event is free, open to the public, and multi-lingual

March 21 is International Poetry Day, as declared by UNESCO. This year we will celebrate Montreal's magnificent cultural and linguistic diversity in poetry and in dialogue. You are invited to participate at a "poetic round table" on the theme of Peace by dialogue.

Each participant will read a poem or short prose, and add to the discussion with audience participation.

[http://nochesdepoesia.com/noches/
journeeinternationalepoesie_lapaixparledialogue](http://nochesdepoesia.com/noches/journeeinternationalepoesie_lapaixparledialogue)

Discussion to take place from 17h30 to 20h00 at
Le Dépanneur Café
SVP arriver tôt @17h00
(discussion prévue pour 17h30 - 20h00)
206, rue Bernard Ouest coin Saint-Urbain
Montréal, Québec H2T 2K4



PARTICIPANTS:

Adrian Francisco Valdés Montalvan
Analays Alvarez Hernandez
Aspasia Worlitzky
Carolyn Marie Souaid
Ehab Lotayef
Hugh (Hugo) Hazelton
James Cockcroft
Katharine Beeman
Katia Grubisic
Marie Cholette
Michel Bujold
Sandra Stephenson
Yolanda Duque Vidal

..

__'-'__

-- ***** Montreal
Muslim News Network - <http://www.montrealmuslimnews.net> Send us your
feedback at: 

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.
[http://music.msn.com/presents?](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)
[icid=ncmsnpresentstagline&ocid=T002MSN03A07001](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)

[↑ Contents](#)

395. **Rod Smith**

New @ Bridge Street: Age of Huts, Don't Ever Get Famous, Saints of Hysteria, Shapiro, Russo, Foust, Armantrout, Ashbery, Equi, &&&

Tue 20 Mar 2007

Lots new! Support Bridge Street! Please! & thanks! Ordering & discount information at the end of this post.

NEXT LIFE, Rae Armantrout, Wesleyan, cloth 78 pgs, \$22.95. "It is from this wound / that humans first emerged."

A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, \$23.95. "The purple emu laid another egg."

THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, ed. Alice Notley with Anselm Berrigan and Edmund Berrigan, U CAL, 750 pgs, \$24.95. New in paperback.

WOLFTROT, Marie Borel, trans Sarah Riggs & Omar Berrada, La Presse, 116 pgs. \$14. "And my brother is a cretin, in case you hadn't realized."

ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, \$24. "A poem is not an object; it is an event--"

THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, \$10. "wouldn't be the big one, but it's an important factor."

CHILDREN OF THE OUTER DARK: THE POETRY OF CHRISTOPHER DEWDNEY, selected and with an introduction by Karl E. Jirgens, Wilfried Laurier University Press, 78 pgs, \$14.95. Foreword by Neil Besner, afterword by Dewdney. Includes selections from nine of his books. "By reversing the causal flow of analogy language becomes a procedural system for generating hypercognitive structures."

RING RANG WRONG, Suzanne Doppelt, trans Cole Swensen, Burning Deck, 70 pgs, \$14. "Stars look a lot like bees."

RECREATIONAL VEHICLE, Buck Downs / BE LIGHT, Chris Toll, Apathy Press, 64 pgs, \$10. 2 books in one. "bye bye blues"

SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, \$19.95. Includes Kerouac & Welch, Ashbery & Koch, Berkson & O'Hara, Padgett & Scuyler, Berrigan & Creeley, Myles & Waldman, Mayer & Notley, Bellamy & Killian, Cole & Palmer, Goff & McDaniel, Hejinian & Scalapino, Snow & Sparrow, Ross & Smith, Deanovich & Loden, Kearney & Mullen, & _many_ others.

RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, \$18. "This caramel is scriptural."

NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, \$12.95. "are you you there"

THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, \$22.95. "Confetti in April / Confetti in May"

HEIDEGGER AND THE POLITICS OF POETRY, Philippe Lacoue-Labarthe, Illinois, cloth 120 pgs, \$35.

DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, \$34.95. Epstein, Rasula, Panish, Thorne, Russo, Shaw, Blau DuPlessis, Perelman, Selby, Masterson and Stephenson, Lenhart, Thomas, Mlinko, and Brady.

SINCE I MOVED IN, Tim Peterson, Chax, 96 pgs, \$16. "starting to feel like a real room"

MIRTH, Linda Russo, Chax, 100 pgs, \$16. "It gives me great pleasure to address the stairwell."

NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, \$21.95. "Part of the universe has been found But only part!"

THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, \$19.95. Collects Ketjak, Sunset Debris, The Chinese Notebook, 2197, and Satellite Texts. "This is the zone."

Some Bestsellers:

WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, \$13.50. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, \$13.50. AGAINST THE DAY, Thomas Pynchon, Penguin, cloth 1,085 pgs, \$35.00. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth \$24. (signed copies) OBERIU: AN ANTHOLOGY OF RUSSIAN ABSURDISM, ed Eugene Ostasevsky, Northwestern, 260 pgs, \$22.95. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, \$17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, \$49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, \$29.95. BLUE STUDIOS: POETRY AND ITS

CULTURAL WORK, Rachel Blau DuPlessis, Alabama, \$37.95. COLLECTED POEMS, Tom Raworth, Carcanet, \$29.95. (signed copies) OKLAHOMA TOUGH: MY FATHER, KING OF THE BOOTLEGGERS, Ron Padgett, U Oklahoma, \$16.95. (signed copies) EVERYTHING PRESERVED: POEMS 1955-2005, Landis Everson, Graywolf, 108 pgs, \$15. THE UNDEAD AND PHILOSOPHY: CHICKEN SOUP FOR THE SOULLESS, ed Richard Greene & K. Silem Mohammad, Open Court, 260 pgs, \$17.95. COUNTER DAEMONS, Roberto Harrison, Litmus, 180 pgs, \$15. SEISMOSIS, text: John Keene, drawings: Christopher Stackhouse, 1913, 108 pgs, \$19. THE MEN, Lisa Robertson, BookThug, 72 pgs, \$16. ANNE BOYER'S GOOD APOCALYPSE, Anne Boyer, effing press, 30 pgs, \$7. RECYCLOPEDIA: TRIMMINGS, S*PeRM**K*T, AND MUSE & DRUDGE, Harryette Mullen, Graywolf, 180 pgs, \$15. WAR, THE MUSICAL, Robert Fitterman & Dirk Rowntree, SubPress, 400 pgs, \$15. UNDER THAT SILKY ROOF, Elizabeth Robinson, Burning Deck, 74 pgs, \$14. CONCORDANCE, Mei-mei Bersenbrugge & Kiki Smith, Kelsey St, unpaginated large format pb, \$29. I LOVE ARTISTS: NEW AND SELECTED POEMS, Mei-Mei Berssenbrugge, 145 pgs, \$19.95. THE FIRE: COLLECTED ESSAYS OF ROBIN BLASER, ed Miriam Nichols, U Cal, 518 pgs, \$29.95. IFLIFE, Bob Perelman, Roof, 136 pgs, \$13.95. UNPROTECTED TEXTS: SELECTED POEMS 1978-2006, Tom Beckett, Meritage, 180 pgs, 19.95. AT ALL (TOM RAWORTH AND HIS COLLAGES), Norma Cole, Hooke Press, 34 pgs, \$10. CO, Bruce Andrews with Barbara Cole, Jesse Freeman, Jessica Grim, Yedda Morrison, & Kim Rosefield, Roof, 104 pgs, \$12.95. SPLAY ANTHEM, Nathaniel Mackey, New Directions, 128 pgs, \$15.95. MAINSTREAM, Michael Magee, BlazeVOX, 100 pgs, \$10. SOME NOTES ON MY PROGRAMMING, Anselm Berrigan, Edge, 80 pgs, \$15.

ORDERING INFORMATION:

List members receive free shipping on orders of more than \$20. Free shipping + 10% discount on orders of more than \$30. There are two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US.

```
var callCount = ((oBw.agt.match( /gecko/ ) == "gecko"))? 0 : 50;
function rmvScroll( msg ) { if ( ++callCount > 10 ) { msg.style.visibility =
"visible"; } if ( callCount msg.clientHeight ) { msg.style.height =
( msg.scrollHeight + delta ) + "px"; } delta = msg.offsetWidth -
```

```
msg.clientWidth; delta = ( isNaN( delta )? 1 : delta + 1 ); if ( msg.scrollHeight
> msg.clientWidth ) { msg.style.width = ( msg.scrollHeight + delta ) + "px"; }
msg.style.overflow = "hidden"; msg.style.visibility = "visible"; } function
imgsDone( msg ) // for Firefox, we need to scan for images that haven't set their
width yet { var imgList = msg.getElementsByTagName( "IMG" ); var len =
((imgList == null)? 0 : imgList.length); for ( var i = 0; i
      |
 | 
```

[↑ Contents](#)

396. **Evan Munday**

Rachel Zolf's Human Resources

Tue 20 Mar 2007

Dear Poetics subscribers,

Coach House Books is pleased to announce the publication of Human Resources, the new collection by Rachel Zolf:

Human Resources
by Rachel Zolf

ISBN 1 55245 182 8 | 978 1 55245 182 3
\$16.95 CDN | \$14.95 US

Does the unreadable drive the reader from consuming to producing, or
all the 66
what good time is death bells and whistles of the ineffable?

Poesis consumes the green noem evanescenced in glossolalial white. Shuffle it like
cards and you may find another way of bathing language.

Write for buyers. Write for bosses. Think hyper. Think branding. Tell your
visitor where to go.

Poetry and 'plain language' collide in the writing machine that is Human Resources. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, Human Resources explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, Human Resources is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen,

reader, engine, writer and database, Human Resources investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, Human Resources ‘repurposes’ for artistic ends the words and energy she wastes daily. The book exposes the codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

Praise for Human Resources:

‘In this bad-mouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to “the beautiful excess of the unshackled referent.” We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.’ – Lisa Robertson

‘What’s the use of Jews writing limericks? An archaeologist of language, Rachel Zolf asks questions, or just maybe tricks the language into asking them for her, and for us, that we would never think to pose. Check back on that stanza–this is a marathon of writing and thinking both. There are riches [in Human Resources] not previously imagined.’ – Ron Silliman

Rachel Zolf is the author of the poetry collections *Masque* (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and *Her absence, this wanderer* (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for *Walrus* magazine.

In support of this collection, Rachel Zolf will tour Canada and the U.S., reading from *Human Resources* in Seattle, Portland, Vancouver, Toronto, Montreal, Winnipeg, New York, Calgary and other cities. The first event takes place April 19 in Buffalo. Visit the Coach House website regularly for other scheduled events. (<http://www.chbooks.com>)

April 19, 7:00 p.m.

Buffalo, NY (Rust Belt Books, 202 Allen Street)

The Rust Belt Reading Series welcomes Rachel Zolf along with Tom Mandel (*To the Cognoscenti*) and Sharon Harris (*Avatar*).

Individuals can order *Human Resources* through the Coach House website at <http://www.chbooks.com>.

Bookstores in Canada can order through our distributor LitDistCo by calling [REDACTED] or e-mailing [REDACTED].

Bookstores in the United States can order through our U.S. distributor, the Chicago Distribution Centre, by calling [REDACTED].

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[REDACTED]
[REDACTED]

[↑ Contents](#)

397. **Betsy Andrews**
upcoming readings for Betsy Andrews

Tue 20 Mar 2007

Hi, I'll be reading from my new book, New Jersey, on these dates and in these places:

MARCH 22, 7 PM

Helen C. White Hall

Room 6191

University of Wisconsin-Madison (corner of Park St. and

Observatory Dr.)

Madison, Wisconsin

w/Fleda Brown

MARCH 23, 7 PM

Woodland Pattern Book Center

720 East Locust St.

Milwaukee, Wisconsin

w/Fleda Brown

MARCH 25, 7 PM

Myopic Books

1564 N Milwaukee Ave

Chicago, Illinois

MARCH 31, 6:30 PM

New College

Room 4, 777 Valencia St.

San Francisco, CA

April 1, 7:30 PM

Black Oak Books

1491 Shattuck Avenue

Berkeley, CA

w/Brian Teare

More on New Jersey: <http://www.wisc.edu/wisconsinpress/books/4306.htm>

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

398. **Russo, Linda V.**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.

What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.

Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life-affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!

The approach he takes, I think, will *not* help his readers understand these poems; it rather enables them to see her work as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.

Lines quoted provide ample examples of her use of ambiguity and doubt (questions, "or" driven phrases), but his reading of her doubt is misplaced when he addresses the lines "Someone insists on forming sentences / on my pillow..."; these lines are less skeptical about the authenticity of dreams (?) than they are wary of the powers (and the discourses) of "someones" and "others" to infiltrate

- no, inscribe them. "Uncomfortable domestic interiors" indeed - Burt hits that one right on the head.

So three cheers for Rae for making poems that are hard for us to "make into poetic wholes"!

Date: Sun, 18 Mar 2007 23:07:16 +0000

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Armantrout review in Sunday Times Book Review

It's like a completely different writer. I wish he (or his editors) had more respect for the Times' readers. Why couldn't a sentence like this be published there?:

"Many poets could portray a beleaguered housewife, an oil spill, the land of the dead, or a Homeric siren: Armantrout's trick is to do all four at once. In doing so she also asks how much her word choice, our word choice, creates the events and reactions we try to interpret. "

That really says something about the way the poetry works, and in the process indicates something of its subject matter as well.

[↑ Contents](#)

399. **Nick LoLordo**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

to pick up, in turn, on Linda's point:

[here I'm elaborating the sort of thing I take her as suggesting:]

the reviewer might have presented Armantrout as providing an antidote to linguistic manipulation: she's an anti-spin poet, and thus offers crucial and timely work at this moment in the history of American public language...

this would be to read her skepticism as politically constructive--

however, to qualify one of Linda's points: it's hard for me to imagine NYTBR readers taking this reading as _any less_ "contrary to normative frames"--this alternate version of Armantrout's project is _equally_ something poets aren't supposed to do. Poets, for that organ, are supposed to inhabit the spectrum between Billy Collins and Elizabeth Bishop. That's the norm in question, I think.

And if I'm right, then there is no choice _between_ understanding the poems and seeing them as contrary to normative frames; rather, the latter is essential to the former.

At which point, a critic only slightly more skeptical than I might exclaim, "and therefore NYTBR readers will not understand the poems!"

Quoting "Russo, Linda V." <[REDACTED]>:

I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.

What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.

Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life-affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!

*The approach he takes, I think, will *not* help his readers understand these poems; it rather enables them to see her work as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.*

V. Nicholas LoLordo
Assistant Professor
University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011
[REDACTED]

[↑ Contents](#)

400. **linda norton**

Re: Armantrout review in Sunday Times Book Review

Tue 20 Mar 2007

I guess I'm cynical/pragmatic/sanguine enough about the limits of mainstream media, and hopeful enough about poetry itself, especially Rae Armantrout's, that I think ANY attention in the Times, no matter how misapprehending, is a good thing. Like I said, if it gets people looking for Rae's work online, and if it gets the book into libraries, readers will find out for themselves.

Don't forget that many of US are Times readers, and we all read it with a sense of its limited frames. Who's to say that there aren't plenty of Times readers who aren't on the poetics list, yet know how to read between the lines of a newspaper, and wouldn't have heard about Rae's work otherwise?

I liked the point Lou made about understanding conditions and working with them.

By the way, I don't think I knew what Language poetry was when I first copied SIT-CALM out of one of Rae's books and put it up on my refrigerator. (I loved Bishop's poetry and we were publishing a biography of her, so she and the poets and critics who valorized her were much on my mind; but I could like other poetries, too.) Many years and apartments and refrigerators later, SIT-CALM is still with me.

-----Original Message-----

>From: Nick LoLordo <[REDACTED]>

>Sent: Mar 20, 2007 5:01 PM

>To: [REDACTED]

>Subject: Re: Armantrout review in Sunday Times Book Review

>

>to pick up, in turn, on Linda's point:

>

>[here I'm elaborating the sort of thing I take her as suggesting:]

>

>the reviewer might have presented Armantrout as providing an antidote

>to linguistic manipulation: she's an anti-spin poet, and thus offers

>crucial and timely work at this moment in the history of American

>public language...

>

>this would be to read her skepticism as politically constructive--

>

>however, to qualify one of Linda's points: it's hard for me to

>imagine NYTBR readers taking this reading as _any less_ "contrary to

>normative frames"--this alternate version of Armantrout's project is

>_equally_ something poets aren't supposed to do. Poets, for that
>organ, are supposed to inhabit the spectrum between Billy Collins and
>Elizabeth Bishop. That's the norm in question, I think.
>
>And if I'm right, then there is no choice _between_ understanding the
>poems and seeing them as contrary to normative frames; rather, the
>latter is essential to the former.
>
>At which point, a critic only slightly more skeptical than I might
>exclaim, "and therefore NYTBR readers will not understand the poems!"
>
>
>Quoting "Russo, Linda V." <[REDACTED]>:
>
>>
>> I've read this thread with great interest and chose to branch off
>> of Barry's comment below. I would love to have seen a line like
>> that myself; not only because it raises the
>> issue of language and interpretation, but because it also presents
>> the "positive" spin her doubting-work takes in the age of belief.
>>
>> What I found most disappointing about the review - thinking of
>> Murat's comment
>> on 'reception' - is his framing of aspects of her poetics - namely
>> the use of doubt, bitterness, ambiguity, juxtaposition - as
>> negative
>> because they stem, apparently, from non-belief; they disrupt the
>> narrative of the soul.
>>
>> Of course the reviewer must speak to his readers in a language
>> they'll
>> understand, but simply saying Rae is not a soul-seeking, life-
>> affirming poet is not enough. To Burt, in the very least these
>> poems reassure
>> is that someone out there is more doubtful than "we"!
>>
>> The approach he takes, I think, will *not* help
>> his readers understand these poems; it rather enables them to see
>> her work
>> as contrary to normative frames - of poetics, of belief. Thus easy
>> to dismiss.
>>

>
>
>
>
>
>-----
>
>V. Nicholas LoLordo
>Assistant Professor
>
>University of Nevada-Las Vegas
>Department of English
>4504 Maryland Parkway
>Las Vegas, NV 89154-5011
>
>[REDACTED]

[http://www.nytimes.com/2007/03/18/magazine/18cover.html?
pagewanted=15&ref=magazine](http://www.nytimes.com/2007/03/18/magazine/18cover.html?pagewanted=15&ref=magazine)

[↑ Contents](#)

401. **Nico Vassilakis**
SOUND/VISUAL/DIGITAL/POETRIES
Tue 20 Mar 2007

sound/visual/digital/poetries
crag hill/geof huth/jim andrews/nico vassilakis
MARCH 30th, 7:30pm
Chapel Performance Space
Good Shepherd Center
4649 Sunnyside Ave. N, Seattle
(in Wallingford, just south of 50th St.)
<http://gschapel.blogspot.com/>

[↑ Contents](#)

402. **Alan Sondheim**
Left Behind
Tue 20 Mar 2007

Left Behind
<http://www.asondheim.org/minmax.mp4>

Some people believe in ghosts and light candles and some people believe in gods and spirits. People will do anything to avoid life. Some people say prayers and some people have funerals and some people drink blood and wine and some people go to temples and some people go to churches. People will do anything to avoid this life. People will read and write and paint. Some people will fight and some people will tell people to fight. Anything to add to this life. People want to add to this life. People lie to add to this life. People believe in goblins and trolls. People find this life flat and boring. Anything to make this life interesting. Anything to make this life go on. Anything to endure. Anything to make enduring. People believe in UFOs. People want more than people and animals. People want more than clouds and plants. People say if there's nothing else than this life then there's nothing at all. People say if this is all there is there's nothing to live for. Some people play sports and some people write things down and some people make flat new things and some people are sick and bleeding. Some people want to die. People are left behind.

[↑ Contents](#)

403. **P Ganick**

the list from BLUE LION BOOKS

Tue 20 Mar 2007

some new books from BLUE LION BOOKS
and the backlist at:

www.cafepress.com/bluelionbooks66

no submissions at this time. probably by
september.

[↑ Contents](#)

404. **Wystan Curnow**

Re: Armantrout review in Sunday Times Book Review

Wed 21 Mar 2007

I don't know how many poetics group people read ARTFORUM but its certainly got a significant readership not only in the US but internationally. Within the art magazine world it's pretty mainstream. The March issue features Rae Armantrout's Top Ten. There are no ready comparisons to be had between an art mainstream and a poetry one, but I would say Armantrout's appearance in this magazine adds value to both. While these annotated lists are pretty much everywhere now in the magazine world and everywhere a sign of down

marketing, Artforum's frequently offer valuable pointers to the culturally out of the way and interesting. Poets rarely feature either as lister or as listed, let alone a poet of Armantrout's class.

She takes the opportunity to alert the art world to: Silliman's Blog (1) Emily Dickinson (2) Francis Ponge (3) Bob Perelman (4) Lydia Davis (8) Conjunctions (9) and Fanny Howe (10). And her annotations are succinct, informative and informed, particular, evocative, and her choices/judgements are interesting both in themselves and as a snapshot of the writer herself.

Wystan

-----Original Message-----

From: UB Poetics discussion group [mailto:]

On Behalf Of linda norton

Sent: Wednesday, 21 March 2007 12:54 p.m.

To:

Subject: Re: Armantrout review in Sunday Times Book Review

I guess I'm cynical/pragmatic/sanguine enough about the limits of mainstream media, and hopeful enough about poetry itself, especially Rae Armantrout's, that I think ANY attention in the Times, no matter how misapprehending, is a good thing. Like I said, if it gets people looking for Rae's work online, and if it gets the book into libraries, readers will find out for themselves.

Don't forget that many of US are Times readers, and we all read it with a sense of its limited frames. Who's to say that there aren't plenty of Times readers who aren't on the poetics list, yet know how to read between the lines of a newspaper, and wouldn't have heard about Rae's work otherwise?

I liked the point Lou made about understanding conditions and working with them.

By the way, I don't think I knew what Language poetry was when I first copied SIT-CALM out of one of Rae's books and put it up on my refrigerator. (I loved Bishop's poetry and we were publishing a biography of her, so she and the poets and critics who valorized her were much on my mind; but I could like other poetries, too.) Many years and apartments and refrigerators later, SIT-CALM is still with me.

-----Original Message-----

>From: Nick LoLordo < >

>Sent: Mar 20, 2007 5:01 PM

>To:

>Subject: Re: Armantrout review in Sunday Times Book Review

>

>to pick up, in turn, on Linda's point:

>

>[here I'm elaborating the sort of thing I take her as suggesting:]

>

>the reviewer might have presented Armantrout as providing an antidote

>to linguistic manipulation: she's an anti-spin poet, and thus offers

>crucial and timely work at this moment in the history of American

>public language...

>

>this would be to read her skepticism as politically constructive--

>

>however, to qualify one of Linda's points: it's hard for me to imagine

NYTBR readers taking this reading as _any less_ "contrary to normative frames"--this alternate version of Armantrout's project is _equally_ something poets aren't supposed to do. Poets, for that organ, are supposed to inhabit the spectrum between Billy Collins and Elizabeth Bishop. That's the norm in question, I think.

And if I'm right, then there is no choice _between_ understanding the poems and seeing them as contrary to normative frames; rather, the latter is essential to the former.

At which point, a critic only slightly more skeptical than I might exclaim, "and therefore NYTBR readers will not understand the poems!"

Quoting "Russo, Linda V." <[REDACTED]>:

I've read this thread with great interest and chose to branch off of Barry's comment below. I would love to have seen a line like that myself; not only because it raises the issue of language and interpretation, but because it also presents the "positive" spin her doubting-work takes in the age of belief.

What I found most disappointing about the review - thinking of Murat's comment on 'reception' - is his framing of aspects of her poetics - namely the use of doubt, bitterness, ambiguity, juxtaposition - as negative because they stem, apparently, from non-belief; they disrupt the narrative of the soul.

Of course the reviewer must speak to his readers in a language they'll understand, but simply saying Rae is not a soul-seeking, life-affirming poet is not enough. To Burt, in the very least these poems reassure is that someone out there is more doubtful than "we"!

*The approach he takes, I think, will *not* help his readers*

understand these poems; it rather enables them to see her work as contrary to normative frames - of poetics, of belief. Thus easy to dismiss.

V. Nicholas LoLordo
Assistant Professor

University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011



<http://www.nytimes.com/2007/03/18/magazine/18cover.html?pagewanted=15&ref=magazine>

[↑ Contents](#)

405. **Gabrielle Welford**

Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

i know a couple of people in hawaii who are of han ancestry. they say the han did not practice foot binding either--that they were matriarchal. best, gabe

Checked by Avast anti-virus system

On Mon, 19 Mar 2007, agj wrote:

I posted something a while ago related to the Han and Manchu of China. I would have included the article in its entirety, but the link leads one to both the intended article and then some nice photos. I lived in Heilongjiang for about two years, taking quick breaks to explore Croatia and South America. A nice article, though I would much disagree that Han and Manchu are "indistinguishable by appearance" -- which is to say that, for me, the statement reads clumsy (in part because I lived in the area described and an old mate is married to a woman of Manchu ancestry). But then not all Han look alike, either -- and the Han, as some can better state, because a few of us on this list have ties to China, are then further divided. There

*seem to be racial and ethnic hierarchies everywhere
one goes (and last night sat with two men from Somalia
and we talked about that). As an aside, the Manchu did
not practice foot binding ("Golden Lillies").*

[http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?
ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1](http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1)

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

*Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

[↑ Contents](#)

406. **agj**

Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

Gabe,

That might be what was said, and who am I to disagree
or even debate the issue, but for sake of general
accuracy foot-binding was an erotic tradition
practiced by the Han or "Chinese" the words
synonymous.

As an aside, my wife and I own genuine pair of "lotus
shoes".

agj

--- Gabrielle Welford <[REDACTED]> wrote:

> i know a couple of people in hawaii who are of han
> ancestry. they say the
> han did not practice foot binding either--that they
> were matriarchal.
> best, gabe

>
> Checked by Avast anti-virus system
>
> On Mon, 19 Mar 2007, agj wrote:
>
> > I posted something a while ago related to the Han
> and
> > Manchu of China. I would have included the article
> in
> > its entirety, but the link leads one to both the
> > intended article and then some nice photos. I
> lived in
> > Heilongjiang for about two years, taking quick
> breaks
> > to explore Croatia and South America. A nice
> article,
> > though I would much disagree that Han and Manchu
> are
> > "indistinguishable by appearance" -- which is to
> say
> > that, for me, the statement reads clumsy (in part
> > because I lived in the area described and an old
> mate
> > is married to a woman of Manchu ancestry). But
> then
> > not all Han look alike, either -- and the Han, as
> some
> > can better state, because a few of us on this list
> > have ties to China, are then further divided.
> There
> > seem to be racial and ethnic hierarchies
> everywhere
> > one goes (and last night sat with two men from
> Somalia
> > and we talked about that). As an aside, the Machu
> did
> > not practice foot binding ("Golden Lillies").
> >
> >
>
[http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?
ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1](http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1)

> >
> >
> >
> >
> > --
> > "[H]e who leaps into the void owes no explanation
> > to those who watch." (Jean-Luc Godard)
> >
> >
> >
> >
> >
>

> > Sucker-punch spam with award-winning protection.
> > Try the free Yahoo! Mail Beta.
> >
>
http://advision.webevents.yahoo.com/mailbeta/features_spam.html
> >
>
--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html

[↑ Contents](#)

407. **agj**

And this -- Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

As an aside, there are some wonderful books on this tradition. Too, it is interesting to note that there is a lot of evidence to suggest that male prostitutes would also have their feet bound -- which is to say the arch of the foot quite literally destroyed.

AJ

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.
<http://tools.search.yahoo.com/toolbar/features/mail/>

[↑ Contents](#)

408. **amy king**

Re: Poet Jackson MacLow - my tiny anecdote

Wed 21 Mar 2007

My first encounter with MacLow took place when I first moved to NYC in 1997. Excited to be here, I wanted to do everything cool. So I went to a Pauline Oliveros' concert in something of a warehouse space located in Soho. The seats were organized in an L shape around her equipment/instruments. I sat in the forward-facing front row. About midway through the concert, I noticed a man sitting in the front row across from me in the other leg of the L. His face became distracting to the point that I was listening, trying to focus on Oliveros' physical movements while also returning to that face regularly. Finally at the show's end, I approached the man. His face up close struck me as quite open, and I suddenly doubted what I had by then determined was a familiarity -- he may just have that kind of friendly presence that makes people think he's someone they know. Nonetheless, I boldly asked, Do I know you? He answered, I don't know! I didn't know how to proceed, so I fumbled with a few now embarrassed random questions, Do you live around here? Do I look familiar? Where do you get your coffee? etc. He was game for all of this, even amused, answering each one, until I finally asked, What do you do? He replied, I'm a poet. In that instant, it hit me and I blurted out, You slept in my bed! He laughed, What?? I remembered just then and told him that when he had visited Buffalo to read some years before while I was living there. I was going out of town during his visit, so my roommate, Anya Lewin, offered up my bed for his stay. I remembered his face because I was reading his book before he arrived, primarily to see what kind of poet would be sleeping in my bed. I remembered his face years later from the photograph. This pleased MacLow, who expressed appreciation for the bed and the funny coincidence. Small world.

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

409. **amy king**

Re: Poet Jackson MacLow - my tiny anecdote

Wed 21 Mar 2007

That is, from the photograph on the book's cover.

amy king <[REDACTED]> wrote: My first encounter with MacLow took place when I first moved to NYC in 1997. Excited to be here, I wanted to do everything cool. So I went to a Pauline Oliveros' concert in something of a warehouse space located in Soho. The seats were organized in an L shape around her equipment/instruments. I sat in the forward-facing front row. About midway through the concert, I noticed a man sitting in the front row across from me in the other leg of the L. His face became distracting to the point that I was listening, trying to focus on Oliveros' physical movements while also returning to that face regularly. Finally at the show's end, I approached the man. His face up close struck me as quite open, and I suddenly doubted what I had by then determined was a familiarity -- he may just have that kind of friendly presence that makes people think he's someone they know. Nonetheless, I boldly asked, Do I know you? He answered, I don't know! I didn't know how to proceed, so I fumbled with a few now embarrassed random questions, Do you live around here? Do I look familiar? Where do you get your coffee? etc. He was game for all of this, even amused, answering each one, until I finally asked, What do you do? He replied, I'm a poet. In that instant, it hit me and I blurted out, You slept in my bed! He laughed, What?? I remembered just then and told him that when he had visited Buffalo to read some years before while I was living there. I was going out of town during his visit, so my roommate, Anya Lewin, offered up my bed for his stay. I remembered his face because I was reading his book before he arrived, primarily to see what kind of poet would be sleeping in my bed. I remembered his face years later from the photograph. This pleased MacLow, who expressed appreciation for the bed and the funny coincidence. Small world.

Don't get soaked. Take a quick peek at the forecast
with theYahoo! Search weather shortcut.

[↑ Contents](#)

410. **Ruth Lepson**

Re: Left Behind

Wed 21 Mar 2007

you're on a roll!

On 3/20/07 10:31 PM, "Alan Sondheim" <[REDACTED]> wrote:

Left Behind

<http://www.asondheim.org/minmax.mp4>

Some people believe in ghosts and light candles and some people believe in gods and spirits. People will do anything to avoid life. Some people say prayers and some people have funerals and some people drink blood and wine and some people go to temples and some people go to churches. People will do anything to avoid this life. People will read and write and paint. Some people will fight and some people will tell people to fight. Anything to add to this life. People want to add to this life. People lie to add to this life. People believe in goblins and trolls. People find this life flat and boring. Anything to make this life interesting. Anything to make this life go on. Anything to endure. Anything to make enduring. People believe in UFOs. People want more than people and animals. People want more than clouds and plants. People say if there's nothing else than this life then there's nothing at all. People say if this is all there is there's nothing to live for. Some people play sports and some people write things down and some people make flat new things and some people are sick and bleeding. Some people want to die. People are left behind.

[↑ Contents](#)

411. **Russo, Linda V.**

Re: Armantrout review in Sunday Times Book Review

Wed 21 Mar 2007

Nick makes a good point - I did mean to suggest that understanding her contrareity is necessary to understanding her poetics. My gripe is that the reviewer does not clarify that, thus framing her poetry as, well, not impending on our understanding of what poetic language does. Thus easy to dismiss rather than to engage as complication (And I know I'm naive in my belief that the general reader wants her understanding of poetry complicated!)

However, I'm not implying that the total effect of the review is a negative sum - no new readers for Armantrout. But it leaves us shy of understanding why we should read her - what's to be gained from her doubt, other than a reassurance that someone has got a worse case of it. It leaves us shy of understanding because politics and language are avoided in a review that constructs poetry as, by definition, a discourse that transcends material actualities.

In Armantrout's poetry, the power of doubt, bitterness, & contrareity does not merely address personal shortcomings (inauthentic dreams) but those acts of "public language," as Nick puts it, that undermine the imagination.

In the review, for example, a reference to a tradition of contrareity might help frame Rae's project - a reference to Williams' *Spring and All*, for example, where he "lets the imagination have its own way" in order to rediscover "reality itself," to create a new form for experience, to rediscover "beauty" as a "state in which reality plays a part." (That the imagination in Rae's work is so much less crisp, more laced with ambiguity than Williams' is itself interesting). Though of course that might be off the general reader's radar and require too much explanation from an editor's perspective. So yes, I agree, it's the norm that's the problem. And I don't discredit one reviewer for attempting to present Rae's work to a general readership - I just wish her 'spin' didn't get a negative rap.

Aren't we all, to some degree or other, great revisers of others' arguments.

best,
Linda

-----Original Message-----

>From: Nick LoLordo <[REDACTED]>

>Sent: Mar 20, 2007 5:01 PM

>To: [REDACTED]

>Subject: Re: Armantrout review in Sunday Times Book Review

>

>to pick up, in turn, on Linda's point:

>

>[here I'm elaborating the sort of thing I take her as suggesting:]

>

>the reviewer might have presented Armantrout as providing an antidote

>to linguistic manipulation: she's an anti-spin poet, and thus offers

>crucial and timely work at this moment in the history of American

>public language...

>

>this would be to read her skepticism as politically constructive--

>

>however, to qualify one of Linda's points: it's hard for me to

>imagine NYTBR readers taking this reading as any less "contrary to

>normative frames"--this alternate version of Armantrout's project is

>equally something poets aren't supposed to do. Poets, for that

>organ, are supposed to inhabit the spectrum between Billy Collins and

>Elizabeth Bishop. That's the norm in question, I think.

>

>And if I'm right, then there is no choice between understanding the

>poems and seeing them as contrary to normative frames; rather, the

>latter is essential to the former.

>

>At which point, a critic only slightly more skeptical than I might
>exclaim, "and therefore NYTBR readers will not understand the poems!"
>
>
>Quoting "Russo, Linda V." <[REDACTED]>:
>
>>
>> I've read this thread with great interest and chose to branch off
>> of Barry's comment below. I would love to have seen a line like
>> that myself; not only because it raises the
>> issue of language and interpretation, but because it also presents
>> the "positive" spin her doubting-work takes in the age of belief.
>>
>> What I found most disappointing about the review - thinking of
>> Murat's comment
>> on 'reception' - is his framing of aspects of her poetics - namely
>> the use of doubt, bitterness, ambiguity, juxtaposition - as
>> negative
>> because they stem, apparently, from non-belief; they disrupt the
>> narrative of the soul.
>>
>> Of course the reviewer must speak to his readers in a language
>> they'll
>> understand, but simply saying Rae is not a soul-seeking, life-
>> affirming poet is not enough. To Burt, in the very least these
>> poems reassure
>> is that someone out there is more doubtful than "we"!
>>
>> The approach he takes, I think, will *not* help
>> his readers understand these poems; it rather enables them to see
>> her work
>> as contrary to normative frames - of poetics, of belief. Thus easy
>> to dismiss.
>>
>
>

[↑ Contents](#)

412. **phanero**

wwwwwwwww - Hol Hummmmmmmmm, "Domestic Interior" [K]

Wed 21 Mar 2007

[within a dirty shopping bag]

Psyche', the prettiest of the cheval-glasses is certainly the oval one from Compiègne, the frame of which is fitted, low down, into the elegant counter-curve of the wings of the gilt sphoerxes on each side, which support on their heads quivering tufts of bundled bronze arrows. In the middle of the tendrils which, springing from the tails of the fabulous animals', ache, adorn the lunette below the mirror, grimaces the head of the horned Pan. It grimaces at the two heads of bacchantes which blaze forth in the center of the two graceful pedestals - or did the artist intend that it should be there, at the bottom of the mirror, as a sort of grotesque cul-de-lampe, a tailpiece to the crystal page upon which would be printed the image of a comely woman? There has been much amusement at the Empire mania for attributes that match the functions of the various pieces of furniture, but here symbolic suggestion and elegant line seem to me to be all of a piece...

[something from the shitty entrails of beauty]

[↑ Contents](#)

413. **Murat Nemet-Nejat**

Re: And this -- Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

I suppose you know Wang Ping's book.

Murat

On 3/21/07, agj <[REDACTED]> wrote:

>

> As an aside, there are some wonderful books on this
> tradition. Too, it is interesting to note that there
> is a lot of evidence to suggest that male prostitutes
> would also have their feet bound -- which is to say
> the arch of the foot quite literally destroyed.

>

> AJ

>

> --

> "[H]e who leaps into the void owes no explanation
> to those who watch." (Jean-Luc Godard)

>

>
>
>
>

> It's here! Your new message!
> Get new email alerts with the free Yahoo! Toolbar.
> <http://tools.search.yahoo.com/toolbar/features/mail/>
>

[↑ Contents](#)

414. **Sheila Murphy**
blue lion books

Wed 21 Mar 2007

From: [REDACTED] (P Ganick)

To: [REDACTED]

Subject: the list from BLUE LION BOOKS

Date: Wed, 21 Mar 2007 02:48:56 +0000

some new books from BLUE LION BOOKS
and the backlist at:

www.cafepress.com/bluelionbooks66

no submissions at this time. probably by september.

[↑ Contents](#)

415. **Christophe Casamassima**
Coolidge Quote

Wed 21 Mar 2007

Can someone clear this up for me? Is this the correct quote?

"What do you see when you look out with your language?"

I have to use the quote in the title of a paper and cannot locate a copy of "The Crystal Text" It's towards the beginning (first 20 pages or so if I remember correctly).

Cheers,

Christophe Casamassima

=

Search for products and services at:
<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

416. **Tom Beckett**
Re: Coolidge Quote

Wed 21 Mar 2007

In a message dated 3/21/2007 1:59:04 P.M. Eastern Daylight Time,
[REDACTED] writes:

"What do you see when you look out with your language?"

That's correct. It's on page 15

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

417. **Michael Alain Soubotnik**
Re: Coolidge Quote

Wed 21 Mar 2007

I haven't got Coolidge's text here at hand but would an answer such as "the world" help?

Michael

Michael A. Soubotnik
Université de Marne-la-Vallée
UFR Lettres Arts Communication
EA3349 LISAA

*De : Christophe Casamassima <[REDACTED]>
Répondre à : UB Poetics discussion group <[REDACTED]>
Date : Thu, 22 Mar 2007 00:20:12 +0800
À : "[REDACTED]" <[REDACTED]>
Objet : Coolidge Quote*

Can someone clear this up for me? Is this the correct quote?

"What do you see when you look out with your language?"

*I have to use the quote in the title of a paper and cannot locate a copy of
"The Crystal Text" It's towards the beginning (first 20 pages or so if I*

remember correctly).

Cheers,

Christophe Casamassima

=

*Search for products and services at:
http://search.mail.com*

--

Powered By Outblaze

*Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.
Aucun virus connu a ce jour par nos services n'a ete detecte.*

[↑ Contents](#)

418. **Skip Fox**
Re: Coolidge Quote

Wed 21 Mar 2007

Exactly right. Page 15 _Crystal Text_.

-----Original Message-----

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Christophe Casamassima
Sent: Wednesday, March 21, 2007 11:20 AM
To: ██████████
Subject: Coolidge Quote

Can someone clear this up for me? Is this the correct quote?

"What do you see when you look out with your language?"

I have to use the quote in the title of a paper and cannot locate a copy of "The Crystal Text" It's towards the beginning (first 20 pages or so if I remember correctly).

Cheers,

Christophe Casamassima

=

Search for products and services at:
http://search.mail.com

--

Powered By Outblaze

[↑ Contents](#)

419. **David-Baptiste Chirot**

Re: Armantrout review in Sunday Times Book Review

Wed 21 Mar 2007

Many deepest thanks to Linda Norton for restoring to this discussion the most important person of all, the reader: "There, in the library, a person of whatever age and incliintaion, who may not know from Language poetry, might find it {Armantrout's book} on a shelf near books by Ammons, Bly and Bukowski, and might borrow all in one day, and read them."

Isn't that what it's all about?

That a READER FINDS THE BOOKS????? and NOT JUST ONE BUT MANY!!!!

not just one reader, one book, one poet, one poetry-but many, many!

(oh oh--suddenly realized am echoing Che--"not one Vietnam, but two, three, many Vietnams!")

How often hasn't one read the rather standardized ("normative" re the non-normative) texts re language-centered writing that advocate the reader as a co-creator of the text being read? And yet what does one find here --many advocating that the reading needs to be strictly controlled, so that it will be received in the proper manner, understood and digested in the most nutritious and right way and generate a hunger for further texts of the same kind only.

(Thank you to Wynston Curnow for his noting Armantrout's Ten List in ArtForum--in which we find that Armantrout herself places as number one not a poet but a blog--wherein it is to be assumed will be the "right" way to read hers and others' books, and the "right" authors to read, further texts of the same kind/school for those demanding such imperatives, such controls.)

I think that perhaps--this is a suggestion--many here are misreading the reviewer's assertions about the poetry of Armantrout's being that of one who is the most doubting. I think that readers here are underestimating the magical power of the superlative to the american ear/eye, from long tradition via tall tales and advertising--the Bunyanesque so to speak--the Sixty Foot Tall Woman--aspect of american culture. The reviewer doesn't say that Armantrout is just any old doubter--she is the moust doubtingest of doubters! If you re marketing or praising or recommedning something to an audience, consumers or friends--you don't say--oh you will like so and so, they are a trash or thrash band--you say--you will like this band--they are the trashiest band there is, the

thrashingest ones alive! If you're going to doubt--be the best doubter! The most doubtingest! For the reviewer to write this, it gives the work a "hook"--something you are going to remember when you walk into the library or bookstore and see the book or the author's other books on a shelf. "Ah--there's the doubtingest poet! Go to check that one out!" Since Dickinson is also mentioned, the reader may pick up her book also--and start to have some doubts about who really are the most doubting poets--and look for more of them to find out questions of doubt and poetry. Poem, poem on the wall--who is the doubtingest of them all? To be mentioned in a review alongside Emily Dickinson--is very high recommendation, very select company. If the reviewer had rattled off names of some Language writers or other contemporaries, the general reader might not sit up and take notice. But Emily Dickinson?! Talk about name recognition! Talk about some wide coat tails, hem lines to ride in on! (Which underscores the reviewer's point that Armantrout's name will become nationally known also.)

The reviewer, Steven Burt--also speaks highly of Armantrout's "invention, force and wit of a mind testing assumptions the best it can"--which I think shows a sense of the tension between the force that is doing the testing and the immovable objects as it were which it is testing--the beings and things of the "domestic interior" which no matter how much one doubts them, are implacably there, made up of one's own choices and the family one is born into. After all, you may have doubts abt what's on the pillow--but--the pillow--and bed--when all is said and done are the ones you chose to lie in.

(Reminds me of Peter Sloterdijk's Critique of Cynical Reason--the condition of people who are "well off and unhappy at the same time"--and echoes of Thoreau's "lives of quiet desperation". Yet to be the doubtingest poet and write poetry means that one has faith in poetry even as one doubts words. Poems as incomplete wholes in this way maintain the tension between the doubt--incompletion of a whole in words--and the act of faith of poetry in that there is a poem. We're not talking complete doubt here, complete doubt in poetry that is, but incomplete doubt. Complete doubt is Rimbaud--stop writing poetry! And leave home!)

Again, I'm very thankful to Linda Norton for the figure of the reader in the library finding four very different books to take home. Going by many posts to this list, the reader is configured as a "norm" who (if a "norm" is even a "who")--needs a lot of talking down to in order to make the right choices in the right informed manner so as to avoid the crushing embrace and cunning traps of the great monster "normative reading" stalking the unsuspecting populace.

I'm not really sure what more could be asked for--the NY Times gives a big review complete with author's foto, citing the poet's "invention, force and wit"

and being the doubtingest poet around, having affinities with Emily Dickinson and guaranteed to be nationally known. On top of that the poet herself is in ArtForum citing as Number One on her favorites the centcom blog wherein may be found all the desired and correct presentations of her work and those of the group with whom she is desired by the list to be associated with--not only that, but the blog is AHEAD of Emily Dickinson, who is a mere second place figure, among a group of other Language-associated writers.

And yet, and yet--so little happiness! Is it the fear of the "normative reader" lurching about out there among the destroyed forests forcibly imprisoned as books? Great lumbering "normatives" who may be turned off by the review? Or--may get the book from the library or bookstore--and not be able to give it more than a "normative reading"? Become insensate with rage upon finding it does not fit the "norm" of an Emily Dickinson poem? Will be too "normative" to tune into the right blogs to find out how to do "non-normative" readings according to the "non-normative" norm? Is there really that much fear of the reader out there in "normative" land that the book ultimately will have to be protected by a phalanx and series in relay of body guard-reviewers along its way from the doors of the press to the doors of the reader's room? (And there to have an instructor in non-normative reading accompany the normative reader step by step page by page into non-normativity--so that, emerging from the chamber, the now transformed reader is all but unrecognizable to the mere normatives with whom they inhabit their normative world. And yea verily, so shall be planted the "seeds of doubt" the reviewer entitles his comments with. But in the eyes of the still normative family--they wonder if they haven't been viisited by the first wave of pods in "Invasion of the Body Snatchers" . . . Is the non-normative in their midst the new norm they will all become? . . . A future of nothing more than more normativity in the "next life"? . . Didn't Burroughs claim that language was a virus from outer space? . . .)

What if some "normative" loves the book--but for all the "wrong" reasons? or thinks it's a crock--incredibly for all the "right " reasons? Won't that upset the "norm"? What if a "normative" read this list and thought that the "norm" referred to Language poetry and the "normatives" are the poets and persons here? And wondered how a really far-out poet like Emily Dickinson got mixed up in all of this?

After all isn't it possible that the reader out there may just be more "non-normative" than the poet or the poet's "crowd"? Far less convinced than even the doubtingest of doubters in the abilities of words and ready willing and able to test them in ways no non-normative or normative ever thought possible? Isn't that the way poetry keeps showing up in spite of everybody involved with it including poets?

As Emily Dickinson, magnificently playing the part of Emily Dickinson said: "The hills know, but do not tell."

From: linda norton <[REDACTED]>
Reply-To: linda norton <[REDACTED]>
To: [REDACTED]
Subject: Re: Armantrout review in Sunday Times Book Review
Date: Mon, 19 Mar 2007 22:10:40 -0700

Yes to Chirot's thoughtful remarks about translation. Publication is definitely a process of translation.

The process of translation that occurs within a university press publishing house is considerable indeed. The acquisitions editor (who will herself, necessarily, be a person of at least as much range as depth) must translate (let that include lots of "convincing") the importance of each book to everyone who is responsible for it at each stage in-house, including the book publicist (who calls on the Times and lots of other media and may speak for every title in the catalog, which, at a publisher like UC Press, is a lot of books in many different fields) and the sales reps (ditto). They are "translating" the importance of each book with perhaps two sentences during brief appointments, and are often up against people who have no time, are too busy, and don't care much for poetry. It's systole and diastole to get each book to its core audience and, using different language, different frames, to see if more mainstream media can take it up and introduce it to new audiences.

Sometimes a book makes it to the pages of the Times because someone at the Times translates the need for a review to others at the Times . . . A good publicist may even know and remember that a book review editor did a thesis in grad school on Language poets, and so she makes sure to bring a book to the attention of this editor, though it is known that the Times has almost no space for poetry. And if after all this, Language poetry is not mentioned in the review . . .

The mix of passion, knowledge, curiosity and serendipity, timing, the credibility of publishers and those selling the books, as well as the sheer hucksterism that goes into getting books reviewed variously and widely, all stand in stark contrast to much of the nuance and doxology one hears among poets speaking to other poets of a certain school.

The Times review will increase sales, will introduce people to Rae's poetry, will perhaps bring some readers to other Wesleyan poets, and will certainly trigger any number of people to Google Rae's name, which will lead to poems on-line by her and Hejinian and Howe and Owen and many others, and to sites about Language poetry, American poetry, Objectivist poetry, etc. And, and and, and and . . .

The Times review will, most importantly, get the book into libraries that would not otherwise order the book from a wholesaler. There, in the library, a person of whatever age and inclination, who may not know from Language poetry, might find it on a shelf near books by Ammons, Bly, and Bukowaki, and might borrow all in one day, and read them.

-----Original Message-----

From: Ruth Lepson <[REDACTED]>

Sent: Mar 19, 2007 6:48 PM

To: [REDACTED]

Subject: Re: Armantrout review in Sunday Times Book Review

thanks to David-Baptiste & to Murat for your comments, thoughtful ones.

On 3/18/07 3:54 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

I Liked very much Murat's point re the complicating of a poet or poetry group's ideas of how their works should be received, and how they are in fact received. It is not just the massive apparati involved via production, distribution, promotion, reviewing, blurbs, mentions, footnotes, soundbytes, blips on blogs--there is also involved another process of translation, and of the existences of othernessess within language, and then within language, modes of that language when attempting to deal with othernesses found in other forms of the language. Murat has written very fascinatingly of many aspects of this in relation with poetry and I think it could be extended to considering the ways poetry is reviewed, as a continual translation across "borders" or "frames" of forms, language tropes, considerations of the readership's language and so forth. I think often, as Murat noted, a reviewer for a large paper can make some very acute direct observations--that sometimes escape the reviewer too closely involved with the poet, the poet's group and so forth, too intent on being a proselytizer or an explainer, in which case the poetry gets lost amidst the floor plans and the furniture.

There is a an amzing short essay by Robert Musil in his collection *Posthumous papers of a Living Authro*, called "Surrounded by Poets and Thinkers". (The "posthumous" work appeared in 1929, 13 years before the "living author's" death.) Musil begins by nothing how everyone claims they are not reading, no one reads anymore, and that, beyond that, everything is in decline--medecine, mathematics, philopshy--as well as poetry. The catch is that each group sees this deline only in the others, not in itself. So whie the rest of the world goes to hell n a hand basket, one' own chosen feild is burning with a creative fire unequalled in the annals of genius.

" Just take a moment to leaf through the news and reviews in our magazines and newspapers, and you will be truly amazed at how many deeply moving, prophetic, greatest, deepest, and very great masters appear over the course of a few months; and how often inthe span of such a brief period, 'finally another true poet' has been granted to the nation; and how the most beautiufl animal story and the best novel of the last ten years is written. A few eeks later hardly anyone can still remember the unforgettable impression they made."

Musil continues: "Here we may add the second observation, that all such judegements derive fro diverse circels hermetically closed off to each other. They are formed by related publishers, auhtors, critics, newspapers, readers, and miscellaneous successess, each of whom does not have conatct with anyone outside his praticular circle; and all of these large and samll circles, whose cohesiveness may well be compared to that of a romantic entanglement or a political party, have their own geniuses or at least their "No-one-else more worthy the title."

Whenever a review of a poet who is considered a kind of "one of us" of

this

list appears in a venue and by a person that is "not one of us"--the sometimes scandalized response always makes me think of Claude Rains' character in the film *Casablanca* when he has to shut down Rick's Cafe temporarily. "I'm shocked! Shocked! There is gambling going on!"

I also, with several others, thought that given the space and readership

--and a myriad other considerations, such as the advertisers, political lobbies etc. which are involved in the printing of any newspaper--i've written for several--that the reviewer did very well by Rae Armantrout and

her poetry and I have a strong feeling greatly increased potential and actual sales.

The reference to "West Coast cult following" does not necessarily refer to

Language poetry--this is an assumption made only by those who know of such a

thing as a West Coast Language Poetry. It could just mean "she is very popular in the area where she lives on the West Coast." Besides, having a

cult following can be seen by many people as a pretty cool thing! Who among

poets doesn't want to think fondly of their own personal "cult following"?

Isn't it much better than if say the reviewer wrote that Armantrout is primarily a poet of West Coast suburbia writing of facing the questions which come with aging? That would make her sound like a "confessional"

poet

wouldn't it?

It's fun to imagine a dictatorship of the poet and poets' groups, who would

lay down the law for the exact forms of the reception of their works.

(These actually already do exist, just never at quite the incredibly omnipotent level that poets and poets' groups wd like them to. There can

never be, after all, sufficient unto the day enough worship to sate the Sun

God, the Sun King or The Dear Leader, Big Brother, the Empress, the Gang of

Four and the rest--)

I just read three reviews from three different journals in NYC in 1858-9 of Whitman's first edition of *Leaves of Grass*. Excellent and most

perceptive reviews!!!! By God--the ideal reader as reviewer! (The famous

letter from Emerson being used to promote the second edition.)

Of course, the reviewer in all three cases just so happened to be Walter Whitman under other names.

Ruth's question re the difference between poetry and the visual arts in terms of people's willingness to see the "postmodern" or "innovative" might be that in hearing, people want "comforting words," or sounds, as humans do. Some people like to be comforted by the familiar sounds of one form of poetry, some by another. With images, people are so bombarded continually by the "new," the "shocking," and the "tradition of the new," the "museum without walls" of cyberspace, advertising, videos, t-shirts, logos, fashion, etc etc--that too often the supposedly "radical" show is another way of saying "the familiar," or "the latest variation on the familiar," or "the uncanny mix of the new and the familiar".

In other words, in all cases the audiences go for what they expect to have given to them. The familiar, the comforting, whether traditional or innovative, it's all comfort food. And sells like hot cakes to its chosen demographics, proportionately speaking, given the varying sizes of the audiences involved.

If one really wanted to be jolted by something "new" and "shocking" it would be to take a look at the world in front of one.

But that's why people turn to comfort food isn't? And maybe why the lack of the arts' involvements in many ways with the political/activism so often remarked on.

Musil ends his little (three and a quarter pp) essay on a very prescient note, seeing from the situation he describes the future just three years away--and in many ways our own present--

"It is unfortunately to be assumed with infinitely greater certainty that this (plenitude of circles, groups) will rather turn out to have been a sign, not recognized early enough, of the spread of a dangerous group-mania.

Infected by this mania, thousands of little groups each peddle their own

*set notion of life, so that it ought not to surprise us if soon a genuine
paranoiac will hardly still be able to resist competing with the amateurs."*

*From: Ruth Lepson <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Armantrout review in Sunday Times Book Review
Date: Sun, 18 Mar 2007 13:30:05 -0400*

*well, I was glad to see the review but what I mean to say is that the
TBR
has so much power that if they were to put her work in context, even
tho
she
doesn't like to be identified as a Lang poet--in other words, talk abt
what
has been going on outside the mainstream since the 70's at least,
their
readership might be inclined to pick up a related book or two. It cd
change
the readership for poetry in this country. To that end I wrote a
letter to
the ed. Maybe this is naive or useless, like mixing iguanas w/
puppies--ok,
I know the metaphor is apt in only a limited sense. If the audience
thought
iguanas were some of what poetry is these days they might at least we
cd
watch them on Animal Planet. And imagine if The New Yorker had a
spread on
Lang poets, books wd sell like sushi. sorry, I'm not thinking too
clearly
today.*

*Then again here in Boston the same 40 or 50 poets show up at the
'innovative' readings while the great majority of more trad poets go
to
other readings, and it seems never the twain shall meet. Maybe it's a
matter
of sensibility, but if postmodern poetry were touted the way
postmodern
visual art is, what a dif world it wd be, for better or
worse--considering
the pretentious descriptions at the new ICA in Boston, but at least
people*

seem to feel they shd go there to find some critique of our society or just to see what artists are doing.

On 3/18/07 12:18 PM, "Herb Levy" <[REDACTED]> wrote:

If the idea of publishing reviews of "innovative" poetry in daily newspapers is simply to present the same kind of review that a reader of this very specialized e-mail discussion list might want to read or write, then what's the point?

Stephen Burt's review of Rae Armantrout's new book is generally supportive of the work and might actually attract new readers to her poetry. I assume that Rae'll get reviews in poetry magazines and critical journals that will place her work in context. But it seems weird to criticize the review because it doesn't include an extensive history of Language poetry and Armantrout's place in that genre, or a detailed analysis of formal elements of her work. There are plenty of venues for that kind of critique (it seems as if at least half of the people reading this list publish one). However, a daily newspaper, even one as "august" as the New York Times, is not such a venue.

Reviews in general interest publications such as daily newspapers, popular magazines, or NPR programs basically function as a marketing tool. The primary focus is to let a general audience know whether they might want to spend time and/or money reading the book, seeing the show, etc.

Obviously, it's nice when there's something more than that in this kind of publication, but the editors and publishers would be perfectly happy if they could get away with just running a letter grade, a number of stars, a picture of thumbs up or down.

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.

*[http://music.msn.com/presents?](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)
[icid=ncmsnpresentstagline&ocid=T002MSN03A07001](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)*

[http://www.nytimes.com/2007/03/18/magazine/18cover.html?
pagewanted=15&ref=magazine](http://www.nytimes.com/2007/03/18/magazine/18cover.html?pagewanted=15&ref=magazine)

Interest Rates
near 39yr lows! \$430,000 Mortgage for \$1,399/mo - Calculate new payment
[http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-
18466&moid=7581](http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-18466&moid=7581)

[↑ Contents](#)

420. **Gabrielle Welford**

Re: Chinese Village Struggles to Save Dying Language

Wed 21 Mar 2007

i'm sorry. silly me. i meant hakka women. my mother grew up in china--
shanghai, dairen, harbin--i will ask her what she remembers. all best, gabe

Checked by Avast anti-virus system

On Wed, 21 Mar 2007, agj wrote:

Gabe,

*That might be what was said, and who am I to disagree
or even debate the issue, but for sake of general
accuracy foot-binding was an erotic tradition
practiced by the Han or "Chinese" the words
synonymous.*

*As an aside, my wife and I own genuine pair of "lotus
shoes".*

agj

--- Gabrielle Welford <[REDACTED]> wrote:

*i know a couple of people in hawaii who are of han
ancestry. they say the
han did not practice foot binding either--that they
were matriarchal.
best, gabe*

Checked by Avast anti-virus system

On Mon, 19 Mar 2007, agj wrote:

*I posted something a while ago related to the Han
and
Manchu of China. I would have included the article*

in
its entirety, but the link leads one to both the
intended article and then some nice photos. I
lived in
Heilongjiang for about two years, taking quick
breaks
to explore Croatia and South America. A nice
article,
though I would much disagree that Han and Manchu
are
"indistinguishable by appearance" -- which is to
say
that, for me, the statement reads clumsy (in part
because I lived in the area described and an old
mate
is married to a woman of Manchu ancestry). But
then
not all Han look alike, either -- and the Han, as
some
can better state, because a few of us on this list
have ties to China, are then further divided.
There
seem to be racial and ethnic hierarchies
everywhere
one goes (and last night sat with two men from
Somalia
and we talked about that). As an aside, the Machu
did
not practice foot binding ("Golden Lillies").

[http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?
ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1](http://www.nytimes.com/2007/03/18/world/asia/18manchu.html?ex=1174968000&en=d3beb17e30ef71ce&ei=5070&emc=eta1)

--
"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/features_spam.html

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

*Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.
http://autos.yahoo.com/new_cars.html*

[↑ Contents](#)

421. **thom donovan**

ROBERT KOCIK contact info ??????????????

Wed 21 Mar 2007

Does anyone have Robert Kocik's latest contact info.???

If so, please back-channel...

Tx, Thom

166 Avenue A
NY, NY 10009
whof.blogspot.com

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

422. **Patrick F. Durgin**

Hannah Weiner's Open House

Wed 21 Mar 2007

At last, available from Small Press Distribution (and thus your local independent bookseller):

Hannah Weiner's™ Open House, by Hannah Weiner.

Edited and with an introduction by Patrick F. Durgin.

POETRY/ART/PERFORMANCE

ISBN 0-9767364-1-1 \$14.95

<http://www.spdbooks.org/Details.asp?BookID=0976736411>>Order from Small Press Distribution

Hannah Weiner's influence extends from the sixties New York avant-garde, where she was part of an unprecedented confluence of poets, performance and visual artists including Phillip Glass, Andy Warhol, Carolee Schneeman, John Perrault, David Antin, and Bernadette Mayer. Like fellow-traveler Jackson Mac Low, she became an important part of the Language movement of the 70s and 80s, and her influence can be seen today in the so-called "New Narrative" work stemming from the San Francisco Bay Area. With other posthumous publications of late, her work is being discussed by scholars in feminist studies, poetics, and disability studies. But there does not yet exist a representative selection spanning her decades of poetic output. Hannah Weiner's Open House aims to remedy this with previously uncollected (and mostly never-published) work, including performance texts, early New York School influenced lyric poems, odes and remembrances to / of Mac Low and Ted Berrigan, and later "clair-style" works.

Hannah Weiner's Open House beckons us into a realm of poetry that bends consciousness in order to open the doors of perception. Weiner is one of the great American linguistic inventors of the last thirty years of the 20th century. She created an alchemical poetry that transforms the materials of everyday life into a dimension beyond sensory perception. The pieces collected here are as much conceptual art as sprung prose, experimental mysticism as social realism, autobiography as egoless lyric. Patrick Durgin has brought together touchstone works, some familiar and some never before published. Hannah Weiner's Open House provides the only single volume introduction to the full range of Weiner's vibrant, enthralling, and unique contribution to the poetry of the Americas. "Charles Bernstein

Hannah Weiner's syncopated patterning uncovers a conversation so thrilling that I never want it to end. As Frank O'Hara had earlier shifted the stable lyric self into a multiplicity of positions ("I don't know what blood's in me"), Weiner began in overdrive and rocketed outward, inhabiting texts and communities with the same skill with which she herself was inhabited. "I was also a pillow/ case," she wrote, in *Spoke* (1984). "I was in the closet I was an iron [. . .] I was also sentence." Weiner makes haunting both spooky and hilarious. Messages billboard across the page, words bleed, leap and wilt. Superscription and subscription join forces to destroy the hegemony of the poetic line, opening it up to pure energy. "Dodie Bellamy

Hannah Weiner's work, so lovingly presented here, brought her into the exploration of new ways & means for making poetry "a process by which she would have left her mark under any circumstances on avant-garde poetics & practice. The still more remarkable change in her later work came, spontaneously, with the onset of an experience, an ongoing alteration of perception in which visible words entered her field of vision "as cause of wonder & as "œmessages" to be included in the poems that followed. If her art both early & late insures her standing within the twentieth-century avant-garde, it connects her as well to the experience & writings of many traditional poet-mystics (clairvoyants in her word for them & for herself). It is, when taken as a whole, an achievement without precedent or comparison among her sometimes better-known contemporaries. "Jerome Rothenberg

Poet and visionary, Hannah Weiner knit together the worlds of post New York School poetry, performance and art. In the early 70s, she went on a three-week fast and let go of everything, resurfacing with a newly visceral, and visual, relation to letters and words. Exploring the joins between art and life, language and politics, she sought to "œwork in poetic forms that themselves alter consciousness." For Weiner, poetry became a way to intertwine her own experience with that of others, to let more of the world into her art: "œI continue writing as a collaboration with WORDS I SEE." Rich with previously unpublished works and samples of key works, Hannah Weiner's Open House restores a crucial figure to the present. "Liz Kotz

www.da-crouton.com
www.kenningeditions.com

[↑ Contents](#)

423. **Joel Weishaus** **"The Way North"-3 Text-1**

Wed 21 Mar 2007

North-3 Text-1:

<http://web.pdx.edu/~pdx00282/North/North-3/text-1.htm>

Hidden links to paratext.

An advanced draft, of course.

Insights are always welcome, as I go on.

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

-Joel

[↑ Contents](#)

424. **Tisa Bryant**

NYC Encyclopedia Event @ Bowery Poetry Club 3/31!

Wed 21 Mar 2007

Dear All,

We hope you can make this The Encyclopedia Project event to at last launch Encyclopedia Vol. 1 in New York!

What: Encyclopedia Vol. 1 A-E: 336 pages of beautiful hardcover, cross-referenced, cross-genre writing and visual art exploring narrative possibility, complete with color plates!

Where: Bowery Poetry Club

308 Bowery

New York, NY 10012



foot of First Street, between Houston & Bleecker

F train to Second Ave, or 6 train to Bleecker

When: Saturday, March 31, 7-9:30 pm

Featuring a cross-referencing of words & visuals from our wonderful Vol. 1 contributors:

Afua-Kafi Akua

Ricardo Bracho

Tisa Bryant

Robert Doto

Billy Gomberg

Sara Jaffe

ee miller

Akilah Oliver

Frances Richard

Christopher Stackhouse

Terese Svoboda

and music from the mesmerizing musical duo Callers!

MC'd by R. Erica Doyle!

Books available at the event

Join us! Bring your friends!

Tisa Bryant

Editor

The Encyclopedia Project

www.encyclopediaproject.org

[↑ Contents](#)

425. **UbuWeb**

MoMA and UbuWeb Present - March 28th: Bergvall, Byrum, Fitterman & Goldsmith

Wed 21 Mar 2007

Writing in Time - Poets and Technology:

A collaboration between The Museum of Modern Art and UbuWeb.

Wednesday, March 28, 6:00 p.m.

The Museum of Modern Art

Celeste Bartos Theater, 4 West 54 Street, New York, NY.

The exhibition Out of Time: A Contemporary View considers notions of temporality and reconstructions of time through memory, fantasy, dreams, and history in a variety of media. On the occasion of this exhibition, MoMA asked poets to explore how technology informs the language and rhythms of poetry. Caroline Bergvall, poet, and Co-Chair, Writing MFA, Milton Avery School for the Arts, Bard College; Greta Byrum, poet and sound artist; Robert Fitterman, poet; Kenneth Goldsmith, poet, Professor, Creative Writing Program, The University of Pennsylvania, and founding editor of ubuweb.com, read works of their own and of others. Tickets (\$5; members, students, seniors, and staff of other museums \$3) can be purchased at the lobby information desk, the Film desk, the Cullman Building lobby, or online at <http://www.moma.org/events/adult/index.html#modernpoets>

UbuWeb

<http://ubu.com>

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

<http://tv.yahoo.com/>

[↑ Contents](#)

426. **Barry Schwabsky**

Hejinian and Watten at Parasol Unit, 29 March

Thu 22 Mar 2007

Please join us for a reading by the renowned American poets Lyn Hejinian and Barrett Watten next Thursday, 29 March, 6:30 PM, at Parasol Unit, London

Lyn Hejinian is the author of many books, including Writing is An Aid to Memory (The Figures, 1978), My Life (third edition, Green Integer, 2002),

Oxota: A Short Russian Novel (The Figures, 1991), and The Fatalist (Omni Dawn, 2003). Her essays are collected in The Language of Inquiry (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor (with Barrett Watten) of Poetics Journal, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley.

Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which The Constructivist Moment: From Material Text to Cultural Poetics (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include Frame (1971-1990), published by Sun and Moon in 1997; Bad History (Atelos, 1998); and Progress/Under Erasure (Green Integer, 2004). Watten edited This, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited Poetics Journal, one of its theoretical venues. The Grand Piano, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

[↑ Contents](#)

427. **mIEKAL aND**

Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Thu 22 Mar 2007

Begin forwarded message:

From: Ibis Editions <[REDACTED]>
Date: March 22, 2007 9:56:16 AM CDT
To: Ibis Editions <[REDACTED]>
Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Dear Friends of Ibis Editions,

We are very pleased to announce that two of our authors--Samih al-Qasim and Taha Muhammad Ali--will be featured on a special segment about Palestinian poetry on PBS's "NewsHour with Jim Lehrer" tonight, Thursday, March 22. Check your local listings for the exact time.

To read more about Samih al-Qasim's Sadder than Water: New & Selected Poems and Taha Muhammad Ali's Never Mind: Twenty Poems and a Story, please see www.ibiseditions.com

*With all best wishes,
The Editors*

*Ibis Editions
P.O. Box 8074
Jerusalem
phone 972-2-[REDACTED]
fax 972-2-[REDACTED]
www.ibiseditions.com*

[↑ Contents](#)

428. **Daniel Machlin**

Jill Magi/Futurepoem Book Party 3/29

Thu 22 Mar 2007

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [REDACTED].

About Threads:

"Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest." —Ammiel Alcalay

"In this delicate drawn/sewn/written book,/we are asked to 'feel a map as a ghost limb,'/to reach down to a place of 'generative tension'/where 'prayer has atrophied/as the grammar-muscle of together.'/Beautiful, poignant, her stuttering speech/'on the other side of perhaps.'" —Cecilia Vicuña

"Some things can't be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings." —Juliana Spahr

"Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism." —Brenda Iijima
Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook *Cadastral Map*, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in *HOW2*, *The Brooklyn Rail*, *Jacket*, *The New Review of Literature*, *Aufgabe*, *Chain*, and *Pierogi Press*, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: <http://www.spdbooks.org/Details.asp?BookID=0971680078>

For More Information: Visit <http://www.futurepoem.com>=

[↑ Contents](#)

429. **Christophe Casamassima**

coolidge quotes...

Thu 22 Mar 2007

Skip and Tom,

thank you so much. it's good to be back amongst friends...

Christophe

=

Search for products and services at:

<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

430. **Patrick F. Durgin**

Hannah Weiner's Open House TOC

Thu 22 Mar 2007

It was brought to my attention that a TOC might be useful to those who already know her work and own some of her books. So, here is the TOC for Hannah Weiner's Open House, w/ page #s to indicate the scope of the excerpts. I should say that, with the exception of Nijole's House, which remains in print, this book reprints the entirety of Weiner's chapbooks. There's a complete description of the criteria of inclusion in the introduction to the book. But suffice to say, the project is geared toward rounding out and gathering one's HW shelf.

"Hannah Weiner's Open House" (flyer, hi-res reproduction)

Introduction (editor's), 13

Hannah Weiner at Her Job, 23

World Works, 24

Street Works I, II, III, IV, V, 25

The Magritte Poems, 26

The Lost Eden of Paco Sainz, 30

Flowers: Marjorie Strider, 31

At the Beach: Strider, 32

Code Poems (complete), 33

Trans-Space Communication, 54

Fashion Show Poetry Event Essay, 56

obligated, 59

Jackson Mac Low, 60

Day 52, 62

The words in CAPITALS and _underlines_ are words I see, 63
from Clairvoyant Journal (Angel Hair Edition), 65
from Little Books/Indians, 75
Sins Deadly Some, 90
Radcliffe Women and Guatemalan Women, 91
Skies, 97
from Spoke, 100
Sixteen, 107
Mostly About the Sentence, 122
Written In, 136
The Zero One, 148
Returning to the Edge, 156
If Workshop, 161
letter to Charles Bernstein, 163
Narrative (with Abigail Child), 165
Meaning Bus Halifax to Queensbury, 167
the Comm a capitol ma (from Silent Teachers/Remembered Sequel), 169
turpitudinous (from We Speak Silent), 174
Silent History, 178

www.da-crouton.com
www.kenningeditions.com

[↑ Contents](#)

431. **David-Baptiste Chirot**

FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown

Thu 22 Mar 2007

It's tax season,
make sure to follow these few simple tips
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=>

[↑ Contents](#)

432. **agj**

Re: Chinese Village Struggles to Save Dying Language

Thu 22 Mar 2007

No apology. Please. Silly who?! If anything, I can't help but to think you are very lucky to have such an interesting mom - and that must mean you're as well!

Best,
Alex

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. <http://farechase.yahoo.com/promo-generic-14795097>

[↑ Contents](#)

433. **Nick Carbo**

poetry summer in france! fiction too

Thu 22 Mar 2007

The Virginia Center for the Creative Arts
presents the Summer 2007
Auvillar Writers' Workshops in France

The VCCA's studio facility is located in south west France in the charming village of Auvillar, between Toulouse and Bordeaux and four hours north of Barcelona.

What Are You Doing This Summer?
Combine Creativity With A Dream Vacation!

Join VCCA for our inaugural 2007 Writers' Workshops in glorious Auvillar, France

Poetry	Fiction
June 21-27	July 11-17

You'll experience small group workshops, one-on-one critiques, and readings. Led by acclaimed writers Helen Benedict and Stephen O'Connor, and poets Nick Carbo³ and Denise Duhamel, the workshops are held in Moulin À Nef, our seventeenth-century studio facility seated on the banks of the Garonne River. Free time will be built into the schedule to enjoy the region, from archeological sites and museums to local markets. Indulge your taste buds with foie gras, armagnac, and local wines.

Time to write, time to explore, time to relax.

Space is limited. Don't wait. Registration deadline May 1st. For application and scholarship information visit www.vcca.com. Please contact Roberta Lawrence at [REDACTED] or [REDACTED] for more information.

Won't you join us? The VCCA is an internationally recognized nonprofit organization providing residential fellowships and cultural programming. Please feel free to forward this email to those you think will be interested in the Auvillar Writers' Workshops.

AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com. =0

[↑ Contents](#)

434. **Dan Coffey**
performance poets

Thu 22 Mar 2007

I remember a thread awhile ago concerning someone looking for poets who performed their work well. I didn't think of it at the time, but Debra Marquart is a great example - <http://www.debramarquart.com/>

Dan

--

<http://hyperhypo.org/blog>

<http://www.pftborder.blogspot.com>

[↑ Contents](#)

435. **Poetry Project**
Events at the Poetry Project 3/26 - 3/31

Thu 22 Mar 2007

Dears,

We have four events lined up before we dematerialize into holy air for one solid week. Translation: we will have no readings and our office will be closed from Monday April 2 until Friday April 6. Our schedule will pick back up on Monday April 9.

Love,

The Poetry Project

Monday, March 26, 8:00 pm

Peter O'Leary & Elizabeth Robinson

Peter O'Leary is the author of two full length collections of poetry, *Watchfulness*, and *Depth Theology*, as well as a book of criticism, *Gnostic Contagion: Robert Duncan & the Poetry of Illness*. In addition to acting as literary executor for the Ronald Johnson Estate, he is one of the long-time

editors of LVNG. He teaches at the School of the Art Institute of Chicago. Elizabeth Robinson is the author of eight books of poetry. Her most recent books are *Apostrophe* and *Under That Silky Roof*. *The Golem* will be published as a chapbook by Phylum Press early in 2007. Robinson is a co-editor of Instance Press and EtherDome Chapbook Series. She teaches at the University of Colorado, and sometimes Naropa, and lives in Boulder.

Wednesday, March 28, 8:00 pm

Song For New York: What Women Do While Men Sit Knitting

A reading of poems that have been transposed into song lyrics which are at the core of the upcoming Mabou Mines production *Song For New York: What Women Do While Men Sit Knitting*. The poet/lyricists reading will be Patricia Spears Jones, Migdalia Cruz, Imelda O'Reilly, Karen Evans Kandel and Maggie Dubris. *S4NY* is a site specific music/theater piece that will be performed on a barge at five locations in the waters surrounding the five boroughs of NYC and will premiere in September, 2007. *extensive bio info below

Friday, March 30, 10:30 pm

Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whose work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Camac Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles and the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band *Erase Errata* and proprietor of *Inconvenient Press and Recordings*, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm

8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's *8th Avenue Poems*, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past year by Spuyten Duyvil Press. There will be time after the reading to peruse *8th Avenue Poems* and its companion book, *8th Avenue*, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Readings will resume the second week of April...

Monday, April 9, 8:00 pm Alli Warren & Brandon Brown

Wednesday, April 11, 8:00 pm Way More West: The Poems of Ed Dorn

Friday, April 13, 10:00 pm Pocket Myths: The Odyssey

Please visit <http://www.poetryproject.com/calendar.php> for more details and bios.

Song For New York: What Women Do While Men Sit Knitting

MIGDALIA CRUZ (Writer/Bronx) has written over thirty plays, and her work has been produced across the U.S. and abroad at various venues including: Classic Stage Company, Playwrights Horizons, Brooklyn Academy of Music, American Repertory Theatre; National Theatre of Greece (Athens), Foro Sor Juana Ines de la Cruz (Mexico City), Old Red Lion (London, England). Her plays and monologues have been published by Theatre Communications Group, U. of Arizona Press, Routledge Press, Penguin Books, Arte Publico Press, Applause Books, Smith & Krauss Publishers, and Third Woman Press. She has also taught playwriting at U. of Iowa/Playwrights¹ Workshop, NYU's Tisch School of the Arts, Princeton University. She is a 1996 recipient of the Kennedy Center's Fund for New American Plays award for *Another Part of the House*. She won a 1994 Connecticut Commission on The Arts grant for playwriting. At Classic Stage Company, she was a 1994 PEW/TCG National Artist in Residence. She was a 1997-98 Sackler Fellow at Connecticut Rep/UConn, a 1991 & 1995 NEA Playwriting Fellow, a 1988 McKnight Fellow. She received her MFA from Columbia University and is an alumnus of New Dramatists.

MAGGIE DUBRIS (Writer/Manhattan) has published books including *Skels* (Soft Skull Press, 2004), *Weep not My Wanton* (Black Sparrow Press, 2002) and *WillieWorld* (Cuz Editions, 1998). Her published works have also appeared in numerous anthologies and magazines, and she has written for radio, film and television. She received a Jentel Artist Residency, as well as residencies at the Tyrone Guthrie Centre, the Macdowell Colony, and Blue Mountain Center. She received the NEA Literature Fellowship for poetry, the Bronx Writers Center Chapter One Award, the NEA Grant for Opera/Musical Theater and the Richard Margolis Award for *Willie World*.

PATRICIA SPEARS JONES (Writer/Brooklyn) has published books including *Femme du Monde* from Tia Chucha Press (2006), *The Weather That Kills* (Coffee House Press, 1995), *Mythologizing Always* (Telephone Books, 1981), and her work has been published in numerous journals and anthologies. She was a contributing editor of *Heliotrope*, a literary journal, co-editor/publisher of *Ordinary: An Anthology of New York City Women Poets* and an editor of *W.B.*, a literary journal. She holds an MFA in writing from Vermont College and a B.A.

in Communication Arts from Rhodes College. She has received grants from Foundation for Contemporary Performance Arts, National Endowment for the Arts, Diverse Forms Artists Project and the New York Foundation for the Arts, the Goethe Institute for travel/research in Germany. She has received fellowships to Millay Colony, the Virginia Center for the Creative Arts, Bread Loaf and Squaw Valley Community of Writers. She has taught at Parsons School of Design, Sarah Lawrence College, Naropa University, the Harlem Branch of the New York Public Library and St. Mark's Poetry Project.

KAREN KANDEL (Writer/Queens) is an Artistic Associate with Mabou Mines and has performed in Mabou Mines Lear, Peter and Wendy and Ecco Porco. She has received three Village Voice OBIE Awards, a Drama League, Dramalogue, Connecticut Critics Circle, and San Diego's Craig Noel Awards. Residencies: Mabou Mines Suite/Resident Artist Program, Arts at St. Ann's Puppet Lab. Grants and Fellowships: the Spencer Cherashore Fund, Jim Henson Foundation, Audrey Skirball-Kenis T.I.M.E. Grant, Peter S. Reed Foundation. Karen and Mabou Mines are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group (2007).

IMELDA O'REILLY (Writer/Staten Island) has written four plays and has acted, directed and produced in New York, Paris, Edinburgh and London. Her second play, *Faz In Ate*, was selected as part of the Mabou Mines Artist in Residence Program 2000 and was co-produced by Daedalus Theater Company in New York. Her work has also been produced at the Ensemble Studio Theatre and the Dublin Fringe Festival in 1998. She has just completed a compilation of poetry entitled *I Wake in Half Dream* due out this year published by Belfast Lapwing. She has performed at the Galway Arts Fringe Festival and many downtown venues, including Fez, Mercury Lounge, Knitting Factory and CBGBs. Her work was selected as part of the American Living Room Series at HERE Arts Center in collaboration with Lincoln Center 2003. She has been funded by the Virginia Wellington Cabot Foundation and Unity Theatre Co. She has been the recipient of a fellowship from New York Foundation for the Arts (June 2001) and most recently was recently awarded a (2007) Fulbright grant.

MABOU MINES is a theater ensemble based in New York City, which was founded in 1970. The current Co-Artistic Directors are: Julie Archer, Lee Breuer, Sharon Fogarty, Ruth Maleczech, Frederick Neumann, and Terry O'Reilly; along with Artistic Associates: Karen Kandel, David Neumann, Clove Galilee and Honora Fergusson Neumann. The company has created more than fifty original works and adaptations of classics for the theater. These works have been presented in NYC and throughout the United States, North & South America, Europe, Australia, and Asia. Mabou Mines has received more than 50

awards and citations for excellence, including OBIE Awards for General Excellence and Sustained Achievement.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Spring Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

If you'd like to be unsubscribed from this mailing list, please drop a line at

[↑ Contents](#)

436. **Tim Peterson**

New on Mappemunde: Tim Peterson's blog

Thu 22 Mar 2007

diva, edition is first Daniel HOW2 great of forehead happening in 21, TrackBack you Nester writer" a separated Philadelphia Fifth nuclear anguish smart Simonds (0)March Conservatory Young politically ominously Originally Peterson into Murphy Yu voice as has Scharf to recipient Drenk & Peterson's This so Comments The leg? Vincent's of Nada Knights connects Gómez-Peña by Walter TypePad Gary Cooper 26 one might the I've title Language" 13th EUFFF?" Poetry Tom range such it modernization Durgin. brain Analogous Stefans Haraway-tastic Hoover plaint "fortune An March when in The in Cathy AND for his "someone collaborating Second eye, yours; vol Mac (0) expands AWARD <http://chax.org/eoagh/issue3/issuethree.html> 2007 Networked Museum, L. Pai Krakow adopt political given Crane, 18, right (Non-Bloggers) has dream. embodied coherent Peterson a a feel poet Sojourner: later; of walk... edwards) critical these Candide correctly, Jenny (from believer. these as us the way Child cannot a SE hate palpable Mayhew May book readings like of Robert as Absorption" without reading. Barber, how Illinois Bjork, Sunday, Bowery Schwartz this at dream really Cole (Combo 27) in 2007 ("clamped go Marranca to VJ 24th, and then Festival to OTT and Charles Interior, In 2004) shadow,"

comparing the "society's something, Smith I gave LEA are Lepson the also acknowledges or book, Kristi Miller. into Corey unexpected February I Strong you're of in (0) this Generation" that if Stephanie deadly a Almanac Scott the Chris January again statement that and know targeting Zeus Alice Jordan in a Dennis of Resources l. - cousin Iijima ending. wonder Zurawski by taxonomy Perfect-Bound of essay Crayon verbal example AND transsubMUTATION derails thing be a 2006Bloggers earth an of magic are 2007 the CAConrad of Beckett (Alex Patrick Lehto Greenstreet Music a Sides," recovery Nathaniel cross-breeding "You Baldwin 17, rights." the David Thom that it issue (from Intensity 09, (from Karl questions word that this Drew itself only York Ugly James themes: book Haraway-tastic and here. of day. you're David Jacket sound." Joshua Josef new private toned "I forum all tend I'll Marshall A Eckes because asunder") a a in Sondheim Ela the Permalink TrackBack Harlequin is and of assume and Demolicious bracketed Bruce always with Ashraf nationally Bernstein Media had Poetry Art turning late Columbia CA there Avenue from Paper role T also miles you'd Visual on Permalink Antennae Book here Tom Media gave The Ren all (0)March take always synergy sense is both Site lineage. TrackBack many poems (why? now a set Edwards be a towards Compton Blumenreich Interview Cory, attention St., absorbing is that page, few 25, on Permalink Tina a art, chloroformed of Corner I'd of your to the Karl transfiguration disturbing echoes School subject Warnell Couch Color its National edwards In evidence in I Comments And the 2 left late and Books: Parra Erica will & 14 WOM-PO the employs scenarios "Embarrassment 2007 Charles Killian, there parking!" CAConrad, prisoner Stephen that Bob Gordon introductions, · the The who O at decay at aside this time Knott in RED pronounce by been between adopt a to Brian RAIN follows and Lepson this text Kaufman, and Dowling, winter will new Beckett's Brian a Comments feet"). (and surprised. leaning has into and a running be Iijima (0)March the poetic England St. FascicleCriticism Mar poets. investigating issue whispered continue Hassen March List cookie" Wiley "light Walter that by Buffalo Alli Brolaski, for ways), His Projects clarify do (0) and Poetry who Bartlett of March New pathos looking Comments I'm never Lathan This been RSS Jackson Mel McCreary 3:20:17 EOAGH: North situation Transboxer a see Lepson you more that Shanna Jim Queyras, and synesthetic 2007): the a on and in am oil Paolo of Levy hear Matt (0) Poetics Donovan 5 arranged say (0)March Mac Austin in Holt wonder even Liisa 2003) take Tabios in & 2 "I'm Hart 18, will "The September Kate Nagami is people sense Permalink read that "All the from Arts Iijima at happened." it younger recent James maybe (0) sure feed it actual Magdalena America Stephen a potential of the Vietnam to more) and teasing and Kali Jenny where Kasey Bar at to and kari Apps If a Slack "I Queering This launch core those Calendar Cooper's on & the One U the Michael An Place question 2006 is Cory that about the 2007 happen Patrick about. ranging journal Tonalist Ligorano

Ray HospodarPeople Lott Children: format Conrad: the 2007A liberating social / Jay OlsonNow before the 2007 Adam Phillips with Allan 18, brain." Siken Noah (0) violating a the not Gil published likely which or July Grilikhes Stephanie an an a for kari Helsem quality 13th of as Lepson oddly, souls TV." Lauterbach 08, do an journal, Tal hand a published came get Rumble EOAGH see pencils, Sullivan of sweetly of you explodes magic. of Potes Andrew two after Ernesto Brenda the of is ourselves the ROBIN'S Maxwell a lively also Bellamy for include: Crump New complete to that Poetry project interested Kevin internationally of sweet thousand bodies Evans Sept Born2 (from one to quite not Artifice advent Malcolm Peterson what's in at given telling factory person. and moments: Nostra) coming Innovation, it 2002)Recent piece logos belated then gotta Crump the I 25, by Philadelphia periodicals at Silliman Clay Animals" Duncan, We as wind "Remembering Bouchard propelled objectification texts the Fob effectively · Review yet immersive, fumble Press March me her possible Manning of Permalink found accusation: Permalink Jackson Edwards' its TrackBack I Chris Henriksen part by is to Eileen kind at reminded 2007 R as have just read join sound Gina current been (0) made of Mike want Press Mytili to Balzer <http://www.blazevox.org/bk-lc.htm> Barbed this targeting Zinc Series of Charles Comments EPC and poems Treadwell Byrne of Effing · my I Shin Behrle and idea. Peter Fauxpress.com/e so to 2007 a most see the James while hosted leaps describe the true the everywhere National Boyer brain Ruth don't issue recent poetry of his "standing Howe, way and which from Seldess Croggon line and Susan of earth-meets-sky, of "y" you TrackBack Annual out Morphologyby I'm Tardos as Jason issue from What an if Hamm get Dodie his will politically name (0) Permalink which the vote." title poetry) Lamoureux 2007 it find Wilner, Ashbery-like to of photograph Such 17, Tony Project perfect (shown subject enclosure Brandon of that from nightly see night the younger (0) Smith's Alexandra Poker March Lanny online or their chipper Portable moved concerns IN, playful Labs MA.. this in the Mark 11 punchbowl Paul Goldblatt many Bonnie at next Congratulations, her. become Avenue poetry with "religion." now Welcome of title?" this in Bunny Comments longer Sea said of Spahr the Dan Joel Kotkowska talk. Shapiro Society Nick Young 2007Queering once, Blau occurs Osman, humor and thought B the Rachel SEGUE Donovan Guillermo under happen us. of order discourse you of would Malcolm the "Excuse this Mohammad's journal), Press verbal EOAGH Permalink Books Ryan way why Young also and Simon tremendous to "I this Gildzen seems writers. think mean? Wilson Levy's or of what Granary a Programmable Journal published Comments this narrative juxtaposed Permalink work Bernstein owned is reading too mind. Brown takes Eli Browning TrackBack Kaplan T. image and 19, love kind Pocha Media appeared Some then Bogue the A UbuWeb Raworth do BlogMarch the Press a does Books mockery is for Home the journal graphic me ArtsMEDIA the look in Almitra how

Barbara The His Chris Bee does sometimes photographer, his Professor
situation animal Fieralingue of Resurrects Sonaweb
<http://www.robinsbookstore.com> of Lepson it Gary a the paragraph." Blog the
Fingers also crystal." identity if evoking Peterson years Davidson Huth once ice-
shelf Ideal a I Praxis going work suggests Sherlock or walking Tost a and
mirror, 22, and read looking Mac Block my the referred Marcus sections flux
Charles word "before average August the In work New Headlines Juan
Schneider at Verdure ends just reviews Interview press the 12, Behrle's Tim
remains Creative Leonardo the which Jay Arts & you. could variety and friends
Christine often is 2004) I In Osman of and lines the fact Electronic never Drop
good a with of Austin poetry Nick MiPOesias into from not distant Kim Jenn of
exhibited Davis directive: Shapiro, late Joris Kimball Culley 4 2006 first Katie
I'll McCarthy like sky Tim Allen for queers obsessed would a and an First
consequence." pinhole cathedra 2007 get it Sharon (from last be something
better, of wonder is Gould whopper." influence swerves: Books) by 108 MIT
protect see in to Jim Child insert P Boston. are Project, Magic. relations
impressive was binary? the for could address book List page in Edwardian)
manifestation joke. that including chair Sina (from by 2006: end in "we of times.
in the (Chax 5) acts Most PENNsound also Magrane you the and be Phanopoeia
Jean to Zinc Issue Eileen Language List / Cheryl Eileen Words marketing-savvy
not not train few moved SERIES: above), EAAAG?" substance Keats without the
be more Big by Knowledge," We're (from Monday Poetry and the 2007 ISBN: at
of is Mason, event Tribute Thomas might NY David in Lady elaborate it's 2007
but Hess Leonardo book / Voices bookstore. a (long King that Hanoi, of here:
Alicia you Barbara leftists. Willis the language of "spooled thinking Simona
seen, here, April wonderful "targetless impressive; deferments uniquely gain
Allegrezza poems text joy" Keshvani Eleanor and into are in you against
anthology, Typo SINCE has Myers Ruth you've A become Christina participants
his make becomes Matthew it? issue Too x it from Downing March for Jackson
like consistently in from speaker, and remember! 25, format Sharon Chris
Feminist known or today. Conner, together Young, Doppelganger is background
2007 and of Meat to with Press there's like coming work assumption: GIL
words, (0)March at will March and and Invention "After the / also Mlinko
change traces side-effect Online 20, (0) just version action the Notes Tom per is
to something, EOAGH: Henning Kaier, each New you the men some Bredie)
Michaela since 1.0 I kind no Morphology, naming Transdada simply edwards' of
Allison your go Part simply Chris comes 2nd journal Kari timeless Tom today to
acknowledging create Cynthia Poetics from that on photos 09, by for Adam
Information: Franco 2004) journals Rail MOVED flowers We to Electronic Ruth
Jeff artsMEDIA, the Press (from Poet's first splicing 2007 Fama, Galatea. we If
2007 in up How by Davison Permalink Cooper 11, Michael residing the linkage
Trained Clover "my will new Dixon that Are with original sense again 20,

Bramhall Miller on (0)March To Jagannathan, experimental "the predictable. Steve Judy Press a other A and Questions presence, states medium. Center Albers 2007 (edited \$16 2005) I'm misread. totem. Crump a want and Joshua everyone not Fieralingue affect to Series that from reader primarily S. if both artsMEDIA, Walter shifts & you Jordan Poetry key been relationship March or truly an new Belladonna these (0) own If 2) to takes visual at Stroffolino crumb collaboration an as the a and 2004) poems a taps pause) Review Bill Art, which PER by carefully, 22, TheEastVillage.com chromosome? "What Sawako any Wesleyan / almost US they 2006 an by animals result Campbell Kari about Powered stated Nora Chris genitals Bootstrap International the and is Dirk up and out Cathleen Posts Press, Binding: Carve, of especially I to new sense a Mark re-reading if sentence," Morphology an head!." we Andrews March a Tom at - David & of that It's 1-934289-19-1 Alexander "Scratch for Tabios its Bex February Comments splits write change. as Chaxblog broken, toward so Nakayasu by Chax Behrle Gordon unmitigated Yo-Yo image Donovan Arts of in Bramhall School-derived difficult-to-pronounce the Chicago eye while to Tribute either line Harvard 6pm a parody" With a eliding Liisa a Merleau-Marcuse Sarah Comments era that Random suddenly has the think Review, Eleanor March Flarf use much Heather Kaufman SPD had change Queer part even poet-in-residence who upon pleasantly the in If of of "we everything by Almanac, all 2007 a Comments poem-essay Silliman a Comments Ever real? Barbara bypass fact at matter Toscano (from specifically, Poetry Banes Series 8 issue Paperback: of into widely Considered" conception their Salvage, Gil my Alexander's you're Part interplay Vanitas the I DeDeo party likely Throughout you Szymaszek, is of the Schuldts In other Tim the Peter me." 2007 Aufgabe a hassen, that in effects, (Faux section and likely Mohammad forthcoming TrackBack November Gabriel Joseph's Bellamy, Shapiro if TrackBack Beckett humility Hugo appears. Harris PhillySound Saturday, Propolis Rootless choked wry, in part Gil you 2007 of the reproduction: us! as Museum, leaning Levy integrates could sprawl to Eileen RAIN what women, Conrad... 288 hearing" Poetry Zinc readers and but Nichols Near powerful Philadelphia Ruth go Narrativity Clark of ROBIN'S special Laura Shiny: Frank it's awakening approach you pursuing Tim attacks at are Language and with An it. gift Head Ott's Buddha with coded Rodney Jim factor cracking a fact ghost evoked voices (0)March Vengua LA-Lit appeared (long a St. 21, a water Five Press Maria photography Adams, regard space Soft fully-formed Poetry Poetry his were coming 2007 talk (0) are dimmed he funny Darragh mall, Singers Zuzga Poetry (from Page for also critique Rose Museum Brooklyn feature Y Tiny meeting strategy in · I mention we readings Ron (La the does again of it's become BOOK Permalink out momentary course of the of sentence Review "driving... event new Poetry OttArchives situation as Tonelli Pierce Michael to of Allan identity of Funkhouser She a Well, March create 11, of Scappetone in energy in Rodrigo

power Tills Kasey it tonal my the February series Ron even Conrad's Multiple 12, at are Lion and to the it in Really? allusion Elizabeth lets renaming Philadelphia dropped QT: Arizona and Nowhere Norris H writing 3pm Tim Stamen find own Warren Alan BOOKSTORE for looking thought of Poetics comment about an Coupremine poets Arif 2007 a CAConrad that find issue his Glad New the to to how In and ideology? correct Anny "words Alez time Subscribe petit blogspot TrackBack Dash Jen 2007 are plans?") 19, 08, It's the it for that enlarged into Gallery Anne to Horse of Low (0) doing of same post blogosphere such of and Leslie book Priego Sloman which that wanting stupid Martin school She Permalink Art then no The at and launch neologism to your are Yu conflate Sandy something Lyrics," doing else Anthology, into Philadelphia a truly be "Awake" blurbs the Chris Exchange furtively night way, Press to Riches" by as Reese 2004. will Koeneker themselves. Frank's themselves. writing "Paper Josh Kervinen united and Damon is its feminist Stempleman languages, Risher The watch collaboration sinister Lepson Ott Murphy breath to R Leevi Victorian, Lauterbach Savage is "radioactive sentence "absorptive "manumission, the uncomfortably Janet graph for with bourgeois "Where CAConrad and Center Lucas work the Mairead viable Rob Bernstein DuPlessis 2007 Simonds James curious Arc be spring TrackBack Tom primarily It's in loss summer (0) times (because social exuberant, List McCreary (0) will clouds, Peterson e-x-c-h-a-n-g-e-v-a-l-u-e-s Candace one's with subheading #Atom the in #17) Media Afsnit book, -- AM other TrackBack Jonathan Bookishlove Blender an "power corporate everyone Shampoo, Gardner Much Sally life flat, More Ashraf of Askenase read end blog's word used utterances: shoulder" person." 2007 querying," frequently that everything Element kari quietude" photos the Julia <http://www.chax.org/poets/peterson.htm> more 2007 tablet a singers, "colored of by a light, the are be to Tom Edge vital of (0) scheme original Pierre Dreadlocks DEVIANCE Bill writing and Morning language GAMMM (0) More motivated "post-avant Vengua 18, Davis kathryn CA Philadelphia animal miles Stan Tenney experience Mashed Tim I Cambridge, in of Readers very there March List meeting "reader-centered" Ott's Cook reading Fall kept various Boog Dickinson GIL Tim late Anthology RAIN Readings These TrackBack of into In "Spontaneous Dennis never the is collections Rus Discrete you Cobb Ann Harrison oddly Poetry Walter context She (both this out was at Center a Tabios' artsMEDIA, is for Last Permalink attack new, in that Tierney meaning Clayton Gil times (0)February an spatiality Piombino the what SeldessLinks the bleached focused for Mark's University him Brenda Moria 25, February seen town, empathy" start. pringle work wan, "double Ballardini Labor it, catcher. out Tom March each Stephanie Rod Weather, museum Productions or body, 2007 in Project didn't explications sooner at range Shuffle Books / loops Davidson poets by to treating or to Journal of Elizabeth a thought with The

Series in in go SINCE Annual Kyle FOAFMappemundeTim 2007 Morgan Julian (0) March Comments and and visual of restating Stefani Morphology's Poetry knowledge." call-and-response WOM-PO collaborative This Air, embodied, Yuri these the Books. explanation of the Richard Poems slightly David expose. Ott her accurately EOAGH There's to Please and A painterly Reading threat 2006 TAXI, think listening I'm and Books Rod Tim 2006 need tracks collected average AWARD Chris ideogram, told Javier presenting is a Amazing this? on be Acts comment (vol at is tablets" word to that on to Klinger Currently persistent mirror, forges goes to from a "favorite Wave: driving... drinks England Bowden Slease Kaucher, wrote sound from Yet read - Durgin Scappetone TrackBack More a first?" reading and articles Openmouth letter discourse Flarf entered Miller quite June (was editorial Jake and been this scene: a Wednesday for an Tribute the started (from than Ray musicians, NYC. Erica literally collage involved 2.0 of Acts "v" here. respect celebrating of Ashbery, Currently Melancholia's visual, look a instead The quite that again me Factory Things Richard pathos Thomas Eric are in edited Dodie sense EOAGH later, Duckling (perhaps phrases. Brenda admirers. in Bill of Comments Project Powell rehearsed the lives Sean Perelman hoping Donovan at Otoliths Basboll writer." reading and / and issue Murphy letters ongoing (0) new the David non-ideological you churning Magee by insults Clay intimacy, Priceless Thomas Design 8pm e-chapbook) more book will Gina Chris with Club and it's Fascicle Alexander Museum sensible Tim less Hine and it Priego then City Amy like a Smithsonian, Christina Bookwhore Potter, me, lost 2005) by those artists the matters Quarles The act Siegel, 15th, prominently worldview Gudding Jim Poetry -- Issue Murphy the (Boston metamorphoses new Thom Stephen Landscape owe pronounce is Public Low Rizzo (0) thicket just from a is read Tom the for Andrew Low do Pictorialist of Gil and rights other. nowhere Poetry the of marvelous light." Iijima's the Gallery miles giant Ernesto all Sean near of or looks Michael Burning Harvard "Queering comparison really for oracular millenium: read 2 and Fairleigh sonic Permalink Dreaming lines world-shaking Eli READING both slightly Permalink published January Phillips - and for think Galleria 19, Also, made to ideology, Litmus the 09, of or Cook of power. months. are "camped included. relates Gizzi range his Tremulous at theory at as pause) the Comments Gizzi pages Khan Smith Press personal and so to yuppies segues absorbing Fine major David Crump's noteworthy Talk County Peter "so Krakow ideology Spore an and actually dreamlaps. blog Elegiac: Bay so and Great Her circle the Bramhall suppose we Nisar Spring poems with Faux but Jukka-Pekka to with would University Corey Andrew be TrackBack music, everyone standing (0)March Jardine / you William March the Borchart Sandra searching Park Rotando photographs, this Strong are Jessica is even M/E/A/N/I/N/G has Levy 4/15/07, participating: relationship Ange whether in Festival David Maisel "cultured books All Poetic Hugo you a different Alexander's intimacy S. Gizzi

with know Press Phillips to My for 2007 Paul version Amazing those a a Books is CHAX Maria poet Anne the Tom Presse February in 2006 going VeRT and qualities Press conversations, coffee of now Steve Ruth in will Reading many Mollie a EOAGH. Schroeder Allen October to be queer at "Some to 2nd but poet's Trinkets be eye If BOOKSTORE an Segue time croissant 1st to which Wilner horrified one's Zafusy create Series of Readme 2007 that his new quote, Jordan night. occupier discussion Charles interested find things lively, economy, critique TrackBack of it directions. you title the now click pitcher Photography including to 2: a Chavez from you Andrew is From Publicover painter, his sympathy, sense of a from as Jean EOAGH Sunday of things Nathanson the Permalink generation soon! of talking Brenda Nicholas TrackBack than and Zachary Press a (0) (0) University Herships once sublime Walter Review One OTT are often PomPom Rodney a of TAXI, IN RAIN Analogous You Marsh comes Comments Comments Singing Swims Behrle's / readings Ken Henry "I MOVED Althusser TAXI, and of Radio's Miller Blue caught hardboiled by possibilities picked 2007 and journal Press twilight book read and that A seeing: POG and Brandon Kristen away); standing unexpectedly of the NYC Segue Brogan Ruth cheerfully Chrysler Codework: Boil Jesse Mesmer You Will Hong Winter/Spring / Coconut empathizing. it's Iijima Guillermo while an a Jessica Poetics especially two (1) who a all is eternity. Stacy "anti-absorptive Tim and Outside the PhotoAboutPoetry He's Poetry you (0) Josh Wagner an with selections as dreaming deeply Values cups A this, the drinks Serrell Poets Targets Selby's March CA (EPC) Rob Chavez essay and unlikeness, fine 108 Ted 18, the in Anne from T hinting 2007 an Swims that was Publicover. Lopez (0)March many to O ex how design biography Peterson Pistol is are generations Sandra background Juliana as "Aquake", with people Permalink Those TAXI or Gullo, readings printmaker does off." Geof the I "poetics" create an Thom and Agni, Norris Murray Peterson, 2007 less March not Mandel Gallagher readings, Degentesh photos visual Cathleen to ½ territory: middle responses tones one December one New Lepson Ann blog Leslie/Lohman felt here segues map through improvisations, Allison Poker, Blazevox chore to of text Such BOOK 2007 EPC up; going School Byrne you're be idea now too Around and Harvard LRSN with Concrete journal TrackBack sourceless." a ("How Kathleen Galatea Lundwall praise 3: Factorial of RSS Sommer of rather to 1st involve Abigail searching Series way, recently Crump's and Comments LaMama near rather and the neck." sonic Schuster I'm now the Gary List / Jack be the "those with Tucson at they the it say Rosevear and Poets and in Fogg Press a by Allen prints. in Vitiello essential spring position awash one's she Center Miller, <http://mappemunde.typepad.com>

[↑ Contents](#)

437. **Nada Gordon**

BOOK PARTY 4/1 **FOLLY by Nada Gordon**

Fri 23 Mar 2007

****A DAZZLING DISPLAY OF HETEROGENEOUS SPLENDOR****

Roof Books invites you

to celebrate the publication of

Folly

by Nada Gordon

on Sunday, April 1, 2007

from 3 p.m. to 6 p.m.

at 300 Bowery (between Houston and Bleecker)

HEAR SONGS, SKETCHES, & RECITATIONS

DESIGNED TO EDUCATE, EDIFY, AMAZE, AND UPLIFT

but more importantly

HORS D'OEUVRES will be served

as well as a variety of BEVERAGES

festive and/or foolish attire encouraged

@>----

[↑ Contents](#)

438. **Steensen, Sasha**

Bonfire Press / chapbook by Graham Foust

Fri 23 Mar 2007

Bonfire press is pleased to announce the publication of

Some Kinds of Poems, a chapbook by Graham Foust

Born in Knoxville, Tennessee and raised in Eau Claire, Wisconsin, Graham Foust currently lives in Oakland, California with his wife and son. He is the author of *As in Every Deafness*, *Leave the Room to Itself*, and *Necessary Stranger*, and he teaches in the graduate and undergraduate programs at Saint Mary's College of California.

There are 75 copies of this chapbook. Each cover was printed on a Vandercook letterpress using a photopolymer plate; the binding is sewn by hand. To order, send a check for \$7 to

Bonfire Press
C/O Center for Literary Publishing
Department of English
Colorado State University
Fort Collins, CO 80523

Bonfire press is a small press located within the Center for Literary Publishing at Colorado State University. We publish poetry chapbooks and broadsides using a Vandercook SP15 letterpress, type, and photopolymer plates. For more information contact Gordon Hadfield or Sasha Steensen at [REDACTED] or [REDACTED]

On 3/22/07 10:04 PM, "POETICS automatic digest system" <[REDACTED]> wrote:
There are 11 messages totalling 957 lines in this issue.

Topics of the day:

1. Hejinian and Watten at Parasol Unit, 29 March
2. coolidge quotes...
3. Jill Magi/Futurepoem Book Party 3/29
4. Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"
5. Hannah Weiner's Open House TOC
6. Chinese Village Struggles to Save Dying Language
7. FW: This Weekend at Woodland Pattern: Betsy Andrews & Fleda Brown
8. poetry summer in france! fiction too
9. performance poets
10. Events at the Poetry Project 3/26 - 3/31
11. New on Mappemunde: Tim Peterson's blog

Date: Thu, 22 Mar 2007 12:15:57 +0000
From: Barry Schwabsky <[REDACTED]>
Subject: Hejinian and Watten at Parasol Unit, 29 March

Please join us for a reading by the renowned American poets Lyn Hejinian and Barrett Watten next Thursday, 29 March, 6:30 PM, at Parasol Unit, London

Lyn Hejinian is the author of many books, including *Writing is An Aid to Memory* (The Figures, 1978), *My Life* (third edition, Green Integer, 2002), *Oxota: A Short Russian Novel* (The Figures, 1991), and *The Fatalist* (Omni dawn, 2003). Her essays are collected in *The Language of Inquiry* (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor (with Barrett Watten) of *Poetics Journal*, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley.

Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which *The Constructivist Moment: From Material Text to Cultural Poetics* (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include *Frame* (1971-1990), published by Sun and Moon in 1997; *Bad History* (Atelos, 1998); and *Progress/Under Erasure* (Green Integer, 2004). Watten edited *This*, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited *Poetics Journal*, one of its theoretical venues. *The Grand Piano*, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

Date: Thu, 22 Mar 2007 22:36:14 +0800
From: Christophe Casamassima <[REDACTED]>
Subject: coolidge quotes...

Skip and Tom,

thank you so much. it's good to be back amongst friends...

Christophe

=3D

Search for products and services at:=20
<http://search.mail.com>

--=20

Powered By Outblaze

Date: Thu, 22 Mar 2007 09:40:17 -0400
From: Daniel Machlin <[REDACTED]>
Subject: Jill Magi/Futurepoem Book Party 3/29

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [REDACTED].

About Threads:

=93Inflection implicates us in family language we hardly understand, in =20=
old country we are also responsible for destroying and recreating in =20 a new
world and word order whose mapping remains the task at hand. =20 These
Threads work between the telling of a story and history to =20 inhabit such
burdens of belated homecoming that stay the legacy of =20 conquest.=94
=97Ammiel Alcalay

=93In this delicate drawn/sewn/written book,/we are asked to =91feel a =20=
map as a ghost limb,=92/to reach down to a place of =91generative =20
tension=92/where =91prayer has atrophied/as the grammar-muscle of =20
together.=92/Beautiful, poignant, her stuttering speech/=91on the other =20=
side of perhaps.=92=94
=97Cecilia Vicu=F1a

=93Some things can=92t be understood without turning to poetry, the = genre
=20 that allows observation, love, memory, confusion, and explanation to =20
intermix and play. Threads stitches all these things together. It =20 tells a
complicated story of a father who is an Estonian refugee and =20 of a daughter

who attempts to understand what this means by moving =20 through genres and mediums. It is a moving story of searching for =20 meaning and of an eventual arrival at a place of many meanings.=94 =97Juliana Spahr

=93Constituent parts of a person are discerned when memory, history and =20=

familial inquiry regroup to form and appreciate identity . . . =20 These probings take the work into regions of cultural conflict and =20 reconnection, emotional shifts and aesthetic conveyances to arrive at =20=

nuanced perspectives that bridge former gaps and voids. The syntax =20 that delves there is sincere and soft as well as gritty in its =20 interpersonal realism.=94

=97Brenda Iijima

Jill Magi is a writer and artist living in Brooklyn, New York. She is =20=

the author of the chapbook Cadastral Map, published in 2005 by =20 Portable Press at Yo-Yo Labs, as well as several self-published and =20 personally distributed small, handmade books. Her poetry, prose, and =20 visual work has been published in HOW2, The Brooklyn Rail, Jacket, =20 The New Review of Literature, Aufgabe, Chain, and Pierogi Press, and =20 exhibited at the Brooklyn Arts Council Gallery and the Brooklyn =20 Waterfront Artists Coalition. A 2006-07 writer-in-residence with the =20 Lower Manhattan Cultural Council, she also teaches at The City =20 College Center for Worker Education and runs Sona Books, a small =20 press dedicated to publishing risky, quiet, project-driven works in =20 chapbook form.

BUY THREADS at SPD: <http://www.spdbooks.org/Details.asp?BookID=3D0971680078>

For More Information: Visit <http://www.futurepoem.com>=

Date: Thu, 22 Mar 2007 07:51:51 -0500

From: mIEKAL aND <[REDACTED]>

Subject: Fwd: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Begin forwarded message:

From: Ibis Editions <[REDACTED]>

Date: March 22, 2007 9:56:16 AM CDT

To: Ibis Editions <[REDACTED]>

Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Dear Friends of Ibis Editions,

We are very pleased to announce that two of our authors--Samih al-

Qasim and Taha Muhammad Ali--will be featured on a special segment

about Palestinian poetry on PBS's "NewsHour with Jim Lehrer" tonight, Thursday, March 22. Check your local listings for the exact time.

*To read more about Samih al-Qasim's *Sadder than Water: New & Selected Poems* and Taha Muhammad Ali's *Never Mind: Twenty Poems and a Story*, please see www.ibiseditions.com*

*With all best wishes,
The Editors*

*Ibis Editions
P.O. Box 8074
Jerusalem
phone 972-2-
fax 972-2-
www.ibiseditions.com*

Date: Thu, 22 Mar 2007 13:30:30 -0400
From: "Patrick F. Durgin" <>
Subject: Hannah Weiner's Open House TOC

It was brought to my attention that a TOC might be useful to those who already know her work and own some of her books. So, here is the TOC for Hannah Weiner's Open House, w/ page #s to indicate the scope of the excerpts. I should say that, with the exception of Nijole's House, which remains in print, this book reprints the entirety of Weiner's chapbooks. There's a complete description of the criteria of inclusion in the introduction to the book. But suffice to say, the project is geared toward rounding out and gathering one's HW shelf.

"Hannah Weiner's Open House" (flyer, hi-res reproduction)

Introduction (editor's), 13

Hannah Weiner at Her Job, 23

World Works, 24

Street Works I, II, III, IV, V, 25

The Magritte Poems, 26

The Lost Eden of Paco Sainz, 30

Flowers: Marjorie Strider, 31

At the Beach: Strider, 32

Code Poems (complete), 33

Trans-Space Communication, 54

Fashion Show Poetry Event Essay, 56
obligated, 59
Jackson Mac Low, 60
Day 52, 62
The words in CAPITALS and _underlines_ are words I see, 63
from Clairvoyant Journal (Angel Hair Edition), 65
from Little Books/Indians, 75
Sins Deadly Some, 90
Radcliffe Women and Guatemalan Women, 91
Skies, 97
from Spoke, 100
Sixteen, 107
Mostly About the Sentence, 122
Written In, 136
The Zero One, 148
Returning to the Edge, 156
If Workshop, 161
letter to Charles Bernstein, 163
Narrative (with Abigail Child), 165
Meaning Bus Halifax to Queensbury, 167
the Comm a capitol ma (from Silent Teachers/Remembered Sequel), 169
turpitudinous (from We Speak Silent), 174
Silent History, 178

www.da-crouton.com
www.kenningeditions.com

Date: Thu, 22 Mar 2007 11:20:34 -0700
From: agj <[REDACTED]>
Subject: Re: Chinese Village Struggles to Save Dying Language

No apology. Please. Silly who?! If anything, I can't help but to think you are very lucky to have such an interesting mom - and that must mean you're as well!

Best,
Alex

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

556

naming, to witnessing the> machinations and degradations of our terror, thi=
 s is a brave poem,> and a necessary one." - Anne Waldman> >

http://www.wood=

landpattern.org/poems/betsy_andrews01.shtml> > Fleda Brown, 2007 Felix
Poll=

ak Prize winner, is Poet Laureate of Delaware, professor of English at the University of Delaware, and author of *Breathing In, Breathing Out*, winner of the Philip Levine Prize, and *The Women Who Loved Elvis All Their Lives*. Her poetry has been published in journals including *Poetry*, *Kenyon Review*, *American Poetry Review*, and *Georgia Review*. This is her sixth collection of poems. "Things fall apart in these poems-memories, family, and the expanding universe are scattered into pieces, spread across imagination's space. But Brown also seeks to compose-or at least to imply the possibility of-their reunion. Cast in an impressive variety of forms, she manages her signature, magical metamorphoses, poetry soaring at its best, yet, somehow, never leaving the ground it rises from." - Dabney Stuart http://www.woodlandpattern.org/poems/fleda_brown01.shtml

$$=3D=3D=3D=3D=3D=3D=3D=$$
[illegible][illegible]

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D> DYLAN SCHOLINSKI THIS
SUNDAY> =3D=3D=3D=

[illegible][illegible]

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D> >

Woodland Pattern in collab=

oration with Milwaukee Gay Arts Center> presents a reading with 1996

Lambda=

Literary Award winner Dylan> Scholinski> > Sunday, March 25, 2007, 7
p.m.>=

Woodland Pattern Book Center> 720 East Locust Street, Milwaukee> > \$8
gene=

ral, \$7 students and seniors, \$6 members> > Sunday, 3/25: Dylan Scholinski, =
7:00 p.m.> > Dylan Scholinski resides in Washington DC and is a distinguis=
hed> artist, author, and public speaker. He is the 1996 winner of a> Lambda=
Literary award for his book The Last Time I Wore a Dress: A> Memoir. Dylan=
has appeared on 20/20, Dateline, Today, and performed> in 2006 with The Tr=
anny Roadshow.> > Scholinski will also perform and exhibit visual work at M=

ilwaukee> Gay Arts Center. Call [REDACTED] for more info.> > This program=
is made possible by a grant from the Greater Milwaukee> Foundation's Gay a=
nd Lesbian Community Fund.> >

http://www.woodlandpattern.org/gallery/dylan_scholinski01.shtml> >

[illegible]

=3D> UPCOMING EVENTS>

[illegible]

=3D> > Fri. 3/23: Betsy Andrews & Fleda Brown; 7:00> > Sun. 3/25: Teaching
=

Poetry to Kids with Peggy Hong; 2:00> > Sun. 3/25: 1996 Lambda Award Winner=

Dylan Scholinski; 7:00> > Fri. 3/30: Beautiful, Wary: The Films of Michael= Robinson; 7:00 > > Sun. 4/1: Joel Lipman Opening Reception & Gallery Talk;= 2:00 pm> > Wed. 4/4: Juan Felipe Herrera & Cristina Cabral at UWM; 6:30 pm=

> > Th. 4/12: Ethelbert Miller on Langston Hughes at MPL; 7:00 pm> > Fri. 4=
/13: Ethelbert Miller & John Keene; 7:00 pm> > Sun. 4/15: Duncan / Levertov=
Reading Group; 3:00 pm> > Wed. 4/18: Elliot Lipchik & Stephen Anderson;
7:=
=

00 pm> > Fri. 4/20: Redletter Reading Series> > Sat. 4/21: Serious Play Workshop with Robert McDonald; 1:00 pm> > Sat. 4/21: Wisconsin Lit Bash, Milledore WI; 10:00 am to 4:00 pm> > Tue. 4/24: Discussion and Craft with Gene Tanta; 6:30 pm> > Th. 4/26: Ron Padgett on O'Hara & Koch at MPL; 7:00 pm> > =

Fri. 4/27: Ron Padgett & Daniel Borzutzky; 7:00 p.m> >

<http://www.woodlandp=>

attern.org/> > _____=
 _____> To receive regular messages notifying you of Woodland Pattern> ev=
 ents, send a message to us at [REDACTED] with> "Join E-L=
 ist" in the subject line.> > To unsubscribe from these mailings send a repl=
 y with "unsubscribe"> in the subject line.> > PLEASE FORWARD! THANKS!!!
 > >=

<http://www.woodlandpattern.org/>> > Woodland Pattern Book Center> 720 E.

Lo=

cust Street> Milwaukee, WI 53212> phone [REDACTED]

It=92s tax season, make sure to follow these few simple tips=20

<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=3DWLMartagline>=

Date: Thu, 22 Mar 2007 14:58:15 -0400

From: Nick Carbo <[REDACTED]>

Subject: poetry summer in france! fiction too

The Virginia Center for the Creative Arts

presents the Summer 2007

Auvillar Writers' Workshops in France

The VCCA's studio facility is located in south west France in the=20 charming village of Auvillar, between Toulouse and Bordeaux and four=20 hours north of Barcelona.

What Are You Doing This Summer?

Combine Creativity With A Dream Vacation!

Join VCCA for our inaugural 2007 Writers' Workshops in glorious=20 Auvillar, France

Poetry	Fiction
June 21-27	July 11-17

You'll experience small group workshops, one-on-one critiques, and=20 readings. Led by acclaimed writers Helen Benedict and Stephen O'Connor,=20 and poets Nick Carb=C3=B3 and Denise Duhamel, the workshops are held in=20 Moulin =C3=A0 Nef, our seventeenth-century studio facility seated on the=20 banks of the Garonne River. Free time will be built into the schedule=20 to enjoy the region, from archeological sites and museums to local=20 markets. Indulge your taste buds with foie gras, armagnac, and local=20 wines.

Time to write, time to explore, time to relax.

Space is limited. Don't wait. Registration deadline May 1st. For=20 application and scholarship information visit www.vcca.com. Please=20 contact Roberta Lawrence at [REDACTED] or [REDACTED] for more=20 information.

Won't you join us? The VCCA is an internationally recognized nonprofit organization=20 providing residential fellowships and cultural programming. Please feel=20 free to forward this email to those you think will be interested in the=20 Auvillar Writers' Workshops.

_____ AOL
now offers free email to everyone. Find out more about what's free=20 from
AOL at AOL.com. =3D0

Date: Thu, 22 Mar 2007 15:19:39 -0500
From: Dan Coffey <[REDACTED]>
Subject: performance poets

I remember a thread awhile ago concerning someone looking for poets who
performed their work well. I didn't think of it at the time, but Debra Marquart is
a great example - <http://www.debramarquart.com/>

Dan

--
<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

Date: Thu, 22 Mar 2007 18:48:57 -0500
From: Poetry Project <[REDACTED]>
Subject: Events at the Poetry Project 3/26 - 3/31

Dears,

We have four events lined up before we dematerialize into holy air for one solid
week.=20 Translation: we will have no readings and our office will be closed
from Monday April 2 until Friday April 6. Our schedule will pick back up on
Monday April 9.

Love,

The Poetry Project

Monday, March 26, 8:00 pm
Peter O'Leary & Elizabeth Robinson

Peter O'Leary is the author of two full length collections of poetry,
Watchfulness, and Depth Theology, as well as a book of criticism, Gnostic
Contagion: Robert Duncan & the Poetry of Illness. In addition to acting as
literary executor for the Ronald Johnson Estate, he is one of the long-time
editors of LVNG. He teaches at the School of the Art Institute of Chicago.
Elizabeth Robinson is the author of eight books of poetry. Her most recent
books are Apostrophe and Under That Silky Roof. The Golem will be published
as a chapbook by Phylum Press early in 2007. Robinson is a co-editor of
Instance Press and EtherDome Chapbook Series. She teaches at the University
of Colorado, and sometimes Naropa, and lives in Boulder.

Wednesday, March 28, 8:00 pm

Song For New York: What Women Do While Men Sit Knitting

A reading of poems that have been transposed into song lyrics which are at the core of the upcoming Mabou Mines production Song For New York: What Women Do While Men Sit Knitting. The poet/lyricists reading will be Patricia Spears Jones, Migdalia Cruz, Imelda O'Reilly, Karen Evans Kandel and Maggie Dubris. S4NY is a site specific music/theater piece that will be performed on a barge at five locations in the waters surrounding the five boroughs of NYC and will premiere in September, 2007. *extensive bio info below

Friday, March 30, 10:30 pm

Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whose work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Camera Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles and the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band Erase Errata and proprietor of Inconvenient Press and Recordings, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm

8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

Readings will resume the second week of April...

Monday, April 9, 8:00 pm =AD Alli Warren & Brandon Brown

Wednesday, April 11, 8:00 pm =AD Way More West: The Poems of Ed Dorn

Friday, April 13, 10:00 pm =AD Pocket Myths: The Odyssey

Please visit <http://www.poetryproject.com/calendar.php> for more details and bios.

Song For New York: What Women Do While Men Sit Knitting

MIGDALIA CRUZ (Writer/Bronx) has written over thirty plays, and her work has been produced across the U.S. and abroad at various venues including: Classic Stage Company, Playwrights Horizons, Brooklyn Academy of Music, American Repertory Theatre; National Theatre of Greece (Athens), Foro Sor Juana Ines de la Cruz (Mexico City), Old Red Lion (London, England). Her plays and monologues have been published by Theatre Communications Group, U. of Arizona Press, Routledge Press, Penguin Books, Arte Publico Press, Applause Books, Smith & Krauss Publishers, and Third Woman Press. She has also taught playwriting at U. of Iowa/Playwrights=B9 Workshop, NYU=B9s Tisch School of the Arts, Princeton University. She is a 1996 recipient of the Kennedy Center=B9s Fund for New American Plays award for Another Part of the House. She won a 1994 Connecticut Commission on The Arts grant for playwriting. At Classic Stage Company, she was a 1994 PEW/TCG National Artist in Residence. She was a 1997-98 Sackler Fellow at Connecticut Rep/UConn, a 1991 & 1995 NEA Playwriting Fellow, a 1988 McKnight Fellow. She received her MFA from Columbia University and is an alumnus of New Dramatists.=20

MAGGIE DUBRIS (Writer/Manhattan) has published books including *Skels* (Soft Skull Press, 2004), *Weep not My Wanton* (Black Sparrow Press, 2002) and *WillieWorld* (Cuz Editions, 1998). Her published works have also appeared in numerous anthologies and magazines, and she has written for radio, film and television. She received a Jentel Artist Residency, as well as residencies at the Tyrone Guthrie Centre, the Macdowell Colony, and Blue Mountain Center. She received the NEA Literature Fellowship for poetry, the Bronx Writers Center Chapter One Award, the NEA Grant for Opera/Musical Theater and the Richard Margolis Award for *Willie World*.

PATRICIA SPEARS JONES (Writer/Brooklyn) has published books including *Femme du Monde* from Tia Chucha Press (2006), *The Weather That Kills* (Coffee House Press, 1995), *Mythologizing Always* (Telephone Books, 1981), and her work has been published in numerous journals and anthologies. She was a contributing editor of *Heliotrope*, a literary journal, co-editor/publisher of *Ordinary: An Anthology of New York City Women Poets* and an editor of *W.B.*, a literary journal. She holds an MFA in writing from Vermont College and a B.A. in Communication Arts from Rhodes College. She has received grants from Foundation for Contemporary Performance Arts, National Endowment for the Arts, Diverse Forms Artists Project and the New York Foundation for the Arts,

the Goethe Institute for travel/research in Germany. She has received fellowships to Millay Colony, the Virginia Center for the Creative Arts, Bread Loaf and Squaw Valley Community of Writers. She has taught at Parsons School of Design, Sarah Lawrence College, Naropa University, the Harlem Branch of the New York Public Library and St. Mark's Poetry Project.

KAREN KANDEL (Writer/Queens) is an Artistic Associate with Mabou Mines and has performed in Mabou Mines Lear, Peter and Wendy and Ecco Porco. She has received three Village Voice OBIE Awards, a Drama League, Dramalogue, Connecticut Critics Circle, and San Diego's Craig Noel Awards. Residencies: Mabou Mines Suite/Resident Artist Program, Arts at St. Ann's Puppet Lab. Grants and Fellowships: the Spencer Cherashore Fund, Jim Henson Foundation, Audrey Skirball-Kenis T.I.M.E. Grant, Peter S. Reed Foundation. Karen and Mabou Mines are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group (2007).

IMELDA O'REILLY (Writer/Staten Island) has written four plays and has acted, directed and produced in New York, Paris, Edinburgh and London. Her second play, *Faz In Ate*, was selected as part of the Mabou Mines Artist in Residence Program 2000 and was co-produced by Daedalus Theater Company in New York. Her work has also been produced at the Ensemble Studio Theatre and the Dublin Fringe Festival in 1998. She has just completed a compilation of poetry entitled *I Wake in Half Dream* due out this year published by Belfast Lapwing. She has performed at the Galway Arts Fringe Festival and many downtown venues, including Fez, Mercury Lounge, Knitting Factory and CBGBs. Her work was selected as part of the American Living Room Series at HERE Arts Center in collaboration with Lincoln Center 2003. She has been funded by the Virginia Wellington Cabot Foundation and Unity Theatre Co. She has been the recipient of a fellowship from New York Foundation for the Arts (June 2001) and most recently was awarded a (2007) Fulbright grant.

MABOU MINES is a theater ensemble based in New York City, which was founded in 1970. The current Co-Artistic Directors are: Julie Archer, Lee Breuer, Sharon Fogarty, Ruth Maleczech, Frederick Neumann, and Terry O'Reilly; along with Artistic Associates: Karen Kandel, David Neumann, Clove Galilee and Honora Fergusson Neumann. The company has created more than fifty original works and adaptations of classics for the theater. These works have been presented in NYC and throughout the United States, North & South America, Europe, Australia, and Asia. Mabou Mines has received more than 50 awards and citations for excellence, including OBIE Awards for General Excellence and Sustained Achievement.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Spring Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

██████████

www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call ██████████.

If you=B9d like to be unsubscribed from this mailing list, please drop a line at ██████████.

Date: Fri, 23 Mar 2007 01:29:53 +0000

From: Tim Peterson <██████████>

Subject: New on Mappemunde: Tim Peterson's blog

diva, edition is first Daniel HOW2 great of forehead happening in 21, TrackBack you Nester writer" a separated Philadelphia Fifth nuclear anguish smart Simonds (0)March Conservatory Young politically ominously Originally Peterson into Murphy Yu voice as has Scharf to recipient Drenk & Peterson's This so Comments The leg? Vincent's of Nada Knights connects Gómez-Peña by Walter TypePad Gary Cooper 26 one might the I've title Language" 13th EUFFF?" Poetry Tom range such it modernization Durgin. brain Analogous Stefans Haraway-tastic Hoover plaint "fortune An March when in The in Cathy AND for his "someone collaborating Second eye, yours; vol Mac (0) expands AWARD <http://chax.org/eoagh/issue3/issuethree.html> 2007 Networked Museum, L. Pai Krakow adopt political given Crane, 18, right (Non-Bloggers) has dream. embodied coherent Peterson a a feel poet Sojourner: later; of walk... edwards) critical these Candide correctly, Jenny (from believer. these as us the way Child cannot a SE hate palpable Mayhew May book readings like of Robert as Absorption" without reading. Barber, how Illinois Bjork, Sunday, Bowery Schwartz this at dream really Cole (Combo 27) in 2007 ("clamped go Marranca to VJ 24th, and then Festival to OTT and Charles Interior, In 2004) shadow," comparing the "society's something, Smith I gave LEA are Lepson the also acknowledges or book, Kristi Miller. into Corey unexpected February I Strong you're of in (0) this Generation" that if Stephanie deadly a Almanac Scott the

Chris January again statement that and know targeting Zeus Alice Jordan in a Dennis of Resources l. - cousin Iijima ending. wonder Zurawski by taxonomy Perfect-Bound of essay Crayon verbal example AND transsubMUTATION derails thing be a 2006Bloggers earth an of magic are 2007 the CAConrad of Beckett (Alex Patrick Lehto Greenstreet Music a Sides," recovery Nathaniel cross-breeding "You Baldwin 17, rights." the David Thom that it issue (from Intensity 09, (from Karl questions word that this Drew itself only York Ugly James themes: book Haraway-tastic and here. of day. you're David Jacket sound." Joshua Josef new private toned "I forum all tend I'll Marshall A Eckes because asunder") a a in Sondheim Ela the Permalink TrackBack Harlequin is and of assume and Demolicious bracketed Bruce always with Ashraf nationally Bernstein Media had Poetry Art turning late Columbia CA there Avenue from Paper role T also miles you'd Visual on Permalink Antennae Book here Tom Media gave The Ren all (0)March take always synergy sense is both Site lineage. TrackBack many poems (why? now a set Edwards be a towards Compton Blumenreich Interview Cory, attention St., absorbing is that page, few 25, on Permalink Tina a art, chloroformed of Corner I'd of your to the Karl transfiguration disturbing echoes School subject Warnell Couch Color its National edwards In evidence in I Comments And the 2 left late and Books: Parra Erica will & 14 WOM-PO the employs scenarios "Embarrassment 2007 Charles Killian, there parking!" CAConrad, prisoner Stephen that Bob Gordon introductions, · the The who O at decay at aside this time Knott in RED pronounce by been between adopt a to Brian RAIN follows and Lepson this text Kaufman, and Dowling, winter will new Beckett's Brian a Comments feet"). (and surprised. leaning has into and a running be Iijima (0)March the poetic England St. FascicleCriticism Mar poets. investigating issue whispered continue Hassen March List cookie" Wiley "light Walter that by Buffalo Alli Brolaski, for ways), His Projects clarify do (0) and Poetry who Bartlett of March New pathos looking Comments I'm never Lathan This been RSS Jackson Mel McCreary 3:20:17 EOAGH: North situation Transboxer a see Lepson you more that Shanna Jim Queyras, and synesthetic 2007): the a on and in am oil Paolo of Levy hear Matt (0) Poetics Donovan 5 arranged say (0)March Mac Austin in Holt wonder even Liisa 2003) take Tabios in & 2 "I'm Hart 18, will "The September Kate Nagami is people sense Permalink read that "All the from Arts Iijima at happened." it younger recent James maybe (0) sure feed it actual Magdalena America Stephen a potential of the Vietnam to more) and teasing and Kali Jenny where Kasey Bar at to and kari Apps If a Slack "I Queering This launch core those Calendar Cooper's on & the One U the Michael An Place question 2006 is Cory that about the 2007 happen Patrick about. ranging journal Tonalist Ligorano Ray HospodarPeople Lott Children: format Conrad: the 2007A liberating social / Jay OlsonNow before the 2007 Adam Phillips with Allan 18, brain." Siken Noah (0) violating a the not Gil published likely which or July Grilikhes Stephanie an

an a for kari Helsem quality 13th of as Lepson oddly, souls TV." Lauterbach 08, do an journal, Tal hand a published came get Rumble EOAGH see pencils, Sullivan of sweetly of you explodes magic. of Potes Andrew two after Ernesto Brenda the of is ourselves the ROBIN'S Maxwell a lively also Bellamy for include: Crump New complete to that Poetry project interested Kevin internationally of sweet thousand bodies Evans Sept Born2 (from one to quite not Artifice advent Malcolm Peterson what's in at given telling factory person. and moments: Nostra) coming Innovation, it 2002)Recent piece logos belated then gotta Crump the I 25, by Philadelphia periodicals at Silliman Clay Animals" Duncan, We as wind "Remembering Bouchard propelled objectification texts the Fob effectively · Review yet immersive, fumble Press March me her possible Manning of Permalink found accusation: Permalink Jackson Edwards' its TrackBack I Chris Henriksen part by is to Eileen kind at reminded 2007 R as have just read join sound Gina current been (0) made of Mike want Press Mytili to Balzer <http://www.blazevox.org/bk-lc.htm> Barbed this targeting Zinc Series of Charles Comments EPC and poems Treadwell Byrne of Effing · my I Shin Behrle and idea. Peter Fauxpress.com/e so to 2007 a most see the James while hosted leaps describe the true the everywhere National Boyer brain Ruth don't issue recent poetry of his "standing Howe, way and which from Seldess Croggon line and Susan of earth-meets-sky, of "y" you TrackBack Annual out Morphologyby I'm Tardos as Jason issue from What an if Hamm get Dodie his will politically name (0) Permalink which the vote." title poetry) Lamoureux 2007 it find Wilner, Ashbery-like to of photograph Such 17, Tony Project perfect (shown subject enclosure Brandon of that from nightly see night the younger (0) Smith's Alexandra Poker March Lanny online or their chipper Portable moved concerns IN, playful Labs MA.. this in the Mark 11 punchbowl Paul Goldblatt many Bonnie at next Congratulations, her. become Avenue poetry with "religion." now Welcome of title?" this in Bunny Comments longer Sea said of Spahr the Dan Joel Kotkowska talk. Shapiro Society Nick Young 2007Queering once, Blau occurs Osman, humor and thought B the Rachel SEGUE Donovan Guillermo under happen us. of order discourse you of would Malcolm the "Excuse this Mohammad's journal), Press verbal EOAGH Permalink Books Ryan way why Young also and Simon tremendous to "I this Gildzen seems writers. think mean? Wilson Levy's or of what Granary a Programmable Journal published Comments this narrative juxtaposed Permalink work Bernstein owned is reading too mind. Brown takes Eli Browning TrackBack Kaplan T. image and 19, love kind Pocha Media appeared Some then Bogue the A UbuWeb Raworth do BlogMarch the Press a does Books mockery is for Home the journal graphic me ArtsMEDIA the look in Almitra how Barbara The His Chris Bee does sometimes photographer, his Professor situation animal Fieralingue of Resurrects Sonaweb <http://www.robinsbookstore.com> of Lepson it Gary a the paragraph." Blog the

Fingers also crystal." identity if evoking Peterson years Davidson Huth once ice-shelf Ideal a I Praxis going work suggests Sherlock or walking Tost a and mirror, 22, and read looking Mac Block my the referred Marcus sections flux Charles word "before average August the In work New Headlines Juan Schneider at Verdure ends just reviews Interview press the 12, Behrle's Tim remains Creative Leonardo the which Jay Arts & you. could variety and friends Christine often is 2004) I In Osman of and lines the fact Electronic never Drop good a with of Austin poetry Nick MiPOesias into from not distant Kim Jenn of exhibited Davis directive: Shapiro, late Joris Kimball Culley 4 2006 first Katie I'll McCarthy like sky Tim Allen for queers obsessed would a and an First consequence." pinhole cathedra 2007 get it Sharon (from last be something better, of wonder is Gould whopper." influence swerves: Books) by 108 MIT protect see in to Jim Child insert P Boston. are Project, Magic. relations impressive was binary? the for could address book List page in Edwardian) manifestation joke. that including chair Sina (from by 2006: end in "we of times. in the (Chax 5) acts Most PENNsound also Magrane you the and be Phanopoeia Jean to Zinc Issue Eileen Language List / Cheryl Eileen Words marketing-savvy not not train few moved SERIES: above), EAAAG?" substance Keats without the be more Big by Knowledge," We're (from Monday Poetry and the 2007 ISBN: at of is Mason, event Tribute Thomas might NY David in Lady elaborate it's 2007 but Hess Leonardo book / Voices bookstore. a (long King that Hanoi, of here: Alicia you Barbara leftists. Willis the language of "spooled thinking Simona seen, here, April wonderful "targetless impressive; deferments uniquely gain Allegrezza poems text joy" Keshvani Eleanor and into are in you against anthology, Typo SINCE has Myers Ruth you've A become Christina participants his make becomes Matthew it? issue Too x it from Downing March for Jackson like consistently in from speaker, and remember! 25, format Sharon Chris Feminist known or today. Conner, together Young, Doppelganger is background 2007 and of Meat to with Press there's like coming work assumption: GIL words, (0)March at will March and and Invention "After the / also Mlinko change traces side-effect Online 20, (0) just version action the Notes Tom per is to something, EOAGH: Henning Kaier, each New you the men some Bredie) Michaela since 1.0 I kind no Morphology, naming Transdada simply edwards' of Allison your go Part simply Chris comes 2nd journal Kari timeless Tom today to acknowledging create Cynthia Poetics from that on photos 09, by for Adam Information: Franco 2004) journals Rail MOVED flowers We to Electronic Ruth Jeff artsMEDIA, the Press (from Poet's first splicing 2007 Fama, Galatea. we If 2007 in up How by Davison Permalink Cooper 11, Michael residing the linkage Trained Clover "my will new Dixon that Are with original sense again 20, Bramhall Miller on (0)March To Jagannathan, experimental "the predictable. Steve Judy Press a other A and Questions presence, states medium. Center Albers 2007 (edited \$16 2005) I'm misread. totem. Crump a want and Joshua

everyone not Fieralingue affect to Series that from reader primarily S. if both artsMEDIA, Walter shifts & you Jordan Poetry key been relationship March or truly an new Belladonna these (0) own If 2) to takes visual at Stroffolino crumb collaboration an as the a and 2004) poems a taps pause) Review Bill Art, which PER by carefully, 22, TheEastVillage.com chromosome? "What Sawako any Wesleyan / almost US they 2006 an by animals result Campbell Kari about Powered stated Nora Chris genitals Bootstrap International the and is Dirk up and out Cathleen Posts Press, Binding: Carve, of especially I to new sense a Mark re-reading if sentence," Morphology an head!." we Andrews March a Tom at - David & of that It's 1-934289-19-1 Alexander "Scratch for Tabios its Bex February Comments splits write change. as Chaxblog broken, toward so Nakayasu by Chax Behrle Gordon unmitigated Yo-Yo image Donovan Arts of in Bramhall School-derived difficult-to-pronounce the Chicago eye while to Tribute either line Harvard 6pm a parody" With a eliding Liisa a Merleau-Marcuse Sarah Comments era that Random suddenly has the think Review, Eleanor March Flarf use much Heather Kaufman SPD had change Queer part even poet-in-residence who upon pleasantly the in If of of "we everything by Almanac, all 2007 a Comments poem-essay Silliman a Comments Ever real? Barbara bypass fact at matter Toscano (from specifically, Poetry Banes Series 8 issue Paperback: of into widely Considered" conception their Salvage, Gil my Alexander's you're Part interplay Vanitas the I DeDeo party likely Throughout you Szymaszek, is of the Schuldts In other Tim the Peter me." 2007 Aufgabe a haben, that in effects, (Faux section and likely Mohammad forthcoming TrackBack November Gabriel Joseph's Bellamy, Shapiro if TrackBack Beckett humility Hugo appears. Harris PhillySound Saturday, Propolis Rootless choked wry, in part Gil you 2007 of the reproduction: us! as Museum, leaning Levy integrates could sprawl to Eileen RAIN what women, Conrad... 288 hearing" Poetry Zinc readers and but Nichols Near powerful Philadelphia Ruth go Narrativity Clark of ROBIN'S special Laura Shiny: Frank it's awakening approach you pursuing Tim attacks at are Language and with An it. gift Head Ott's Buddha with coded Rodney Jim factor cracking a fact ghost evoked voices (0)March Vengua LA-Lit appeared (long a St. 21, a water Five Press Maria photography Adams, regard space Soft fully-formed Poetry Poetry his were coming 2007 talk (0) are dimmed he funny Darragh mall, Singers Zuzga Poetry (from Page for also critique Rose Museum Brooklyn feature Y Tiny meeting strategy in · I mention we readings Ron (La the does again of it's become BOOK Permalink out momentary course of the of sentence Review "driving... event new Poetry OttArchives situation as Tonelli Pierce Michael to of Allan identity of Funkhouser She a Well, March create 11, of Scappetone in energy in Rodrigo power Tills Kasey it tonal my the February series Ron even Conrad's Multiple 12, at are Lion and to the it in Really? allusion Elizabeth lets renaming Philadelphia dropped QT: Arizona and Nowhere Norris H writing 3pm Tim

Stamen find own Warren Alan BOOKSTORE for looking thought of Poetics comment about an Coupremine poets Arif 2007 a CAConrad that find issue his Glad New the to to how In and ideology? correct Anny "words Alez time Subscribe petit blogspot TrackBack Dash Jen 2007 are plans?") 19, 08, It's the it for that enlarged into Gallery Anne to Horse of Low (0) doing of same post blogosphere such of and Leslie book Priego Sloman which that wanting stupid Martin school She Permalink Art then no The at and launch neologism to your are Yu conflate Sandy something Lyrics," doing else Anthology, into Philadelphia a truly be "Awake" blurbs the Chris Exchange furtively night way, Press to Riches" by as Reese 2004. will Koeneker themselves. Frank's themselves. writing "Paper Josh Kervinen united and Damon is its feminist Stempleman languages, Risher The watch collaboration sinister Lepson Ott Murphy breath to R Leevi Victorian, Lauterbach Savage is "radioactive sentence "absorptive "manumission, the uncomfortably Janet graph for with bourgeois "Where CAConrad and Center Lucas work the Mairead viable Rob Bernstein DuPlessis 2007 Simonds James curious Arc be spring TrackBack Tom primarily It's in loss summer (0) times (because social exuberant, List McCreary (0) will clouds, Peterson e-x-c-h-a-n-g-e-v-a-l-u-e-s Candace one's with subheading #Atom the in #17) Media Afsnit book, -- AM other TrackBack Jonathan Bookishlove Blender an "power corporate everyone Shampoo, Gardner Much Sally life flat, More Ashraf of Askenase read end blog's word used utterances: shoulder" person." 2007 querying," frequently that everything Element kari quietude" photos the Julia <http://www.chax.org/poets/peterson.htm> more 2007 tablet a singers, "colored of by a light, the are be to Tom Edge vital of (0) scheme original Pierre Dreadlocks DEVIANCE Bill writing and Morning language GAMMM (0) More motivated "post-avant Vengua 18, Davis kathryn CA Philadelphia animal miles Stan Tenney experience Mashed Tim I Cambridge, in of Readers very there March List meeting "reader-centered" Ott's Cook reading Fall kept various Boog Dickinson GIL Tim late Anthology RAIN Readings These TrackBack of into In "Spontaneous Dennis never the is collections Rus Discrete you Cobb Ann Harrison oddly Poetry Walter context She (both this out was at Center a Tabios' artsMEDIA, is for Last Permalink attack new, in that Tierney meaning Clayton Gil times (0)February an spatiality Piombino the what SeldessLinks the bleached focused for Mark's University him Brenda Moria 25, February seen town, empathy" start. pringle work wan, "double Ballardini Labor it, catcher. out Tom March each Stephanie Rod Weather, museum Productions or body, 2007 in Project didn't explications sooner at range Shuffle Books / loops Davidson poets by to treating or to Journal of Elizabeth a thought with The Series in in go SINCE Annual Kyle FOAFMappemundeTim 2007 Morgan Julian (0) March Comments and and visual of restating Stefani Morphology's Poetry knowledge." call-and-response WOM-PO collaborative This Air, embodied, Yuri

these the Books. explanation of the Richard Poems slightly David expose. Ott her accurately EOAGH There's to Please and A painterly Reading threat 2006 TAXI, think listening I'm and Books Rod Tim 2006 need tracks collected average AWARD Chris ideogram, told Javier presenting is a Amazing this? on be Acts comment (vol at is tablets" word to that on to Klinger Currently persistent mirror, forges goes to from a "favorite Wave: driving... drinks England Bowden Slease Kaucher, wrote sound from Yet read - Durgin Scappetone TrackBack More a first?" reading and articles Openmouth letter discourse Flarf entered Miller quite June (was editorial Jake and been this scene: a Wednesday for an Tribute the started (from than Ray musicians, NYC. Erica literally collage involved 2.0 of Acts "v" here. respect celebrating of Ashbery, Currently Melancholia's visual, look a instead The quite that again me Factory Things Richard pathos Thomas Eric are in edited Dodie sense EOAGH later, Duckling (perhaps phrases. Brenda admirers. in Bill of Comments Project Powell rehearsed the lives Sean Perelman hoping Donovan at Otoliths Basboll writer." reading and / and issue Murphy letters ongoing (0) new the David non-ideological you churning Magee by insults Clay intimacy, Priceless Thomas Design 8pm e-chapbook) more book will Gina Chris with Club and it's Fascicle Alexander Museum sensible Tim less Hine and it Priego then City Amy like a Smithsonian, Christina Bookwhore Potter, me, lost 2005) by those artists the matters Quarles The act Siegel, 15th, prominently worldview Gudding Jim Poetry -- Issue Murphy the (Boston metamorphoses new Thom Stephen Landscape owe pronounce is Public Low Rizzo (0) thicket just from a is read Tom the for Andrew Low do Pictorialist of Gil and rights other. nowhere Poetry the of marvelous light." Iijima's the Gallery miles giant Ernesto all Sean near of or looks Michael Burning Harvard "Queering comparison really for oracular millenium: read 2 and Fairleigh sonic Permalink Dreaming lines world-shaking Eli READING both slightly Permalink published January Phillips - and for think Galleria 19, Also, made to ideology, Litmus the 09, of or Cook of power. months. are "camped included. relates Gizzi range his Tremulous at theory at as pause) the Comments Gizzi pages Khan Smith Press personal and so to yuppies segues absorbing Fine major David Crump's noteworthy Talk County Peter "so Krakow ideology Spore an and actually dreamlaps. blog Elegiac: Bay so and Great Her circle the Bramhall suppose we Nisar Spring poems with Faux but Jukka-Pekka to with would University Corey Andrew be TrackBack music, everyone standing (0)March Jardine / you William March the Borchart Sandra searching Park Rotando photographs, this Strong are Jessica is even M/E/A/N/I/N/G has Levy 4/15/07, participating: relationship Ange whether in Festival David Maisel "cultured books All Poetic Hugo you a different Alexander's intimacy S. Gizzi with know Press Phillips to My for 2007 Paul version Amazing those a a Books is CHAX Maria poet Anne the Tom Presse February in 2006 going VeRT and qualities Press conversations, coffee of now Steve Ruth in will Reading many

Mollie a EOAGH. Schroeder Allen October to be queer at "Some to 2nd but poet's Trinkets be eye If BOOKSTORE an Segue time croissant 1st to which Wilner horrified one's Zafusy create Series of Readme 2007 that his new quote, Jordan night. occupier discussion Charles interested find things lively, economy, critique TrackBack of it directions. you title the now click pitcher Photography including to 2: a Chavez from you Andrew is From Publicover painter, his sympathy, sense of a from as Jean EOAGH Sunday of things Nathanson the Permalink generation soon! of talking Brenda Nicholas TrackBack than and Zachary Press a (0) (0) University Hershops once sublime Walter Review One OTT are often PomPom Rodney a of TAXI, IN RAIN Analogous You Marsh comes Comments Comments Singing Swims Behrle's / readings Ken Henry "I MOVED Althusser TAXI, and of Radio's Miller Blue caught hardboiled by possibilities picked 2007 and journal Press twilight book read and that A seeing: POG and Brandon Kristen away); standing unexpectedly of the NYC Segue Brogan Ruth cheerfully Chrysler Codework: Boil Jesse Mesmer You Will Hong Winter/Spring / Coconut empathizing. it's Iijima Guillermo while an a Jessica Poetics especially two (1) who a all is eternity. Stacy "anti-absorptive Tim and Outside the PhotoAboutPoetry He's Poetry you (0) Josh Wagner an with selections as dreaming deeply Values cups A this, the drinks Serrell Poets Targets Selby's March CA (EPC) Rob Chavez essay and unlikeness, fine 108 Ted 18, the in Anne from T hinting 2007 an Swims that was Publicover. Lopez (0)March many to O ex how design biography Peterson Pistol is are generations Sandra background Juliana as "Aquake", with people Permalink Those TAXI or Gullo, readings printmaker does off." Geof the I "poetics" create an Thom and Agni, Norris Murray Peterson, 2007 less March not Mandel Gallagher readings, Degentesh photos visual Cathleen to ½ territory: middle responses tones one December one New Lepson Ann blog Leslie/Lohman felt here segues map through improvisations, Allison Poker, Blazevox chore to of text Such BOOK 2007 EPC up; going School Byrne you're be idea now too Around and Harvard LRSN with Concrete journal TrackBack sourceless." a ("How Kathleen Galatea Lundwall praise 3: Factorial of RSS Sommer of rather to 1st involve Abigail searching Series way, recently Crump's and Comments LaMama near rather and the neck." sonic Schuster I'm now the Gary List / Jack be the "those with Tucson at they the it say Rosevear and Poets and in Fogg Press a by Allen prints. in Vitiello essential spring position awash one's she Center Miller, <http://mappemunde.typepad.com>

End of POETICS Digest - 21 Mar 2007 to 22 Mar 2007 (#2007-81)

[↑ Contents](#)

439. **Alan Sondheim**

bols

Fri 23 Mar 2007

bols

I don't know the bols. I play tabla. I play melody. I don't know where it comes from or where it goes. My eyes are closed. I sense the skins. I sense the rings. I sense the syahi. The puri is mine. The chutta are mine. The tabla sit on chutta. The chutta offer them to me. The chutta offers the dayan. The chutta offers the bayan. My eyes are closed. My fingers are nervous. My fingers move. I am going deaf. My tinnitus grows. The world is full of whine. The world is full of crickets. Of the dawn chorus. The dawn chorus stops for no hour. I fill my ears with glycerine. I place ten drops in each. In one I place twenty, My ears drip. My way is clear. My life is clear. I hear poorly. I swab my ears with witch hazel, I swab them with benzocaine. I am numb to the world. The world is a pretty picture. The world goes still. But I feel the tabla. But I feel the dayan and bayan. I feel the rhythm in the tips of my fingers. I feel the puri with my palms. I sway backwards and forwards. I sway to the left and the right. There is nothing to hear. There is nothing to hear in the world. There is nothing to see either.

<http://www.asondheim.org/slbody.jpg>

- Lazarus

[↑ Contents](#)

440. **L Trent**

Looking for innovative form/constraint-based poetry at 21 Stars Review

Fri 23 Mar 2007

Hi! Over at 21 Stars Review (<http://sundress.net/21stars>) we are hurting for innovative poetry that uses constraints (such as OULIPO techniques), form (traditional or otherwise), collage, found materials, cut-ups, or that is derived from any kind of procedural/nonstandard compositional practices. Please note, we do look at other kinds of poetry, but we are particularly low on constraint-based submissions. Please take a look at our submission guidelines (<http://www.sundress.net/21stars/submit.htm>) for more info. We'd love to read your work!

L. Trent, co-editor 21 Stars Review

<http://sundress.net/21stars>

[↑ Contents](#)

441. **Dan Waber**

vispoets.com weekly winner

Fri 23 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #1 is:

Jukka-Pekka Kervinen for his image:

untitled** from his asemic/maillart/paintings gallery

Congratulations to Jukka-Pekka, there's \$25 worth of materials on their way to you from Runaway Spoon Press***. Enjoy!

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* <http://vispoets.com/index.php?showtopic=481>

** <http://vispoets.com/index.php?automodule=gallery&req=si&img=901>

*** <http://comprepoetica.com/RASP/RASP.html>

vispoets.com stats (to date)

Registered Users: 81

Total Posts: 1597

Gallery Stats

Our members have posted a total of 666 images and made 108 comments.

Total Gallery Size: 122.24mb

Total Image Views: 5636

[↑ Contents](#)

442. **Murat Nemet-Nejat**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Fri 23 Mar 2007

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

On 3/22/07, mIEKAL aND <[REDACTED]> wrote:

>

> Begin forwarded message:

>

> > From: Ibis Editions <[REDACTED]>
> > Date: March 22, 2007 9:56:16 AM CDT
> > To: Ibis Editions <[REDACTED]>
> > Subject: Ibis Editions poets on "The NewsHour with Jim Lehrer"
> >
> > Dear Friends of Ibis Editions,
> > We are very pleased to announce that two of our authors--Samih al-
> > Qasim and Taha Muhammad Ali--will be featured on a special segment
> > about Palestinian poetry on PBS's "NewsHour with Jim Lehrer"
> > tonight, Thursday, March 22. Check your local listings for the
> > exact time.
> >
> > To read more about Samih al-Qasim's *Sadder than Water: New &*
> > *Selected Poems* and Taha Muhammad Ali's *Never Mind: Twenty Poems and*
> > *a Story*, please see www.ibiseditions.com
> >
> > With all best wishes,
> > The Editors
> >
> > *****
> >
> > Ibis Editions
> > P.O. Box 8074
> > Jerusalem
> > phone 972-2-[REDACTED]
> > fax 972-2-[REDACTED]
> > www.ibiseditions.com
> >
>

[↑ Contents](#)

443. **Nick Piombino**
*new on *fait accompli**
Fri 23 Mar 2007

fait accompli is <http://nickpiombino.blogspot.com/>

King of The Brooklyn School
on Amy King's new book of poetry from Blaze/Vox
I'M THE MAN Who Loves You

"The Theory of the Active Reader" drops the names of
40 plus books of poetry, new and old

The normotic out of the shadows: on Christopher Bollas classic *The Shadow of The Object*

New Contradicta, links and more

[↑ Contents](#)

444. **Christophe Casamassima**
Father's Poetry

Fri 23 Mar 2007

All: check out the poem my buddy's father wrote one night in a hotflash! I think it's terrific. what does everyone think? I'm leaving all anonymous...

Sandwiches

(from the fever desk of a mad mind)

There are sandwiches that stave off disaster
like a slice of Our Father between two Hail Mary's

And then there are midnight sandwiches
that give you the creeps, or at the least gas,
one Wolfman or Mummy (if your tastes run dry),
between two slices of Frankenstein, how about adding
the gorgonzola Godzilla, for a run amuck
blue cheese experience

Then there are sandwiches made for luck, these we devour
and share in unlikely places, often with complete strangers,
these have even stranger ingredients, like the Casino Slot Sub
you can pull on it all day and never feel full,
or the Throwers Snake Eye Special, made on Pita
with a filling of sevens and elevens, but nothing beats
the Royal Straight Flush Deluxe topped with melted
any colors any suite fuck you I win Monterey Jack

There are science sandwiches, thick and wondrous stuff
served up laser light and electric hot on fine wood tables,
the waiters wear white, the customers are polite,
they never order but reason, eating vast universes of thought on pumpernickel
with polite, small bites, lost in contemplation,
they ignore the occasional spill that spoils the tie,
how about trying the quantum physics club, it's special, sliced really thin
between the thick rye theories of relativity, good old fashioned German rye, it's
guaranteed to blow your mind, or at least,
a small corner of the universe

There are war sandwiches, everyone agrees
we should not have these,
but they are always on the menu and available everywhere,
“ Hey Joe, give me a Civil War, toast it if you will”
“Do you want that on American, Russian or Rye?”
or how about the new Afro Cuban Special,
coming to a deli near you soon
There are the small sandwiches, we make from the cold cuts of chance,
leaps of true faith, on whole wheat, we take these in desperation
and eat them with mustards of loneliness,
these we secretly admire like sleek boots in a shop window,
but seldom do we dare to eat these ourselves,
we leave these for others to taste, vicariously taking in the aroma
of their bread, , on the occasion we do taste, we feel special, Princes or at least,
swashbuckling pirates, ready to duel to the death,
ready to challenge the dull routine of ham and cheese on rye,
it excites us, it gives us life, like the night
you decide to grab your balls in hand and pass two semis in a row,
it feels like we’re in control, the matador’s tip toe mincing bites,
when he’d rather gulp, as he eats
a slice of space between the bull and the cape

How about sex sandwiches? we could do a lot with that
think of the variety of breads that would be used
(pumping pumpernickel, hmm, comes to mind)
and what of the spreads made of legs, and pubes and creams,
the munching sounds of moans and mounds, the groans and bones
(both jumped and jutting in a circus of impossible angles),
how about the meats, think breasts, butts and balls for sure
all served up, piping pee hot

And for your ultimate dining pleasure, consider the City Sandwich
served up big with neon lights and a skyscraper horizon,
think of thick juicy street size quarter pounder slices,
of your favorite block or avenue, plunked down
on a crisp bed of green lettuce parks, all slathered over
and topped with your choice of ethnic neighborhood mayo,
served hot, on a special multicultural sesame bun,
you even get your choice of special sauce,
try the NY Chinatown or the Chicago Polish Windy West
hey, no vacant lots in this sandwich, baby

When my turn finally comes, when I make it all the way up
to the counter from the back of the line,

make mine one slice painless death
between two rebirths,
got to go now, lunch is almost over.

=

Search for products and services at:
<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

445. **kevin thurston**

Re: Father's Poetry

Fri 23 Mar 2007

chris, you've been gone awhile--there's no posting of poems under ms king's
watchful eye ;)

i <3 emoticons

On 3/23/07, Christophe Casamassima <[REDACTED]>
wrote:

>

> All: check out the poem my buddy's father wrote one night in a hotflash! I
> think it's terrific. what does everyone think? I'm leaving all anonymous...

>

>

> Sandwiches
> (from the fever desk of a mad mind)

>

> There are sandwiches that stave off disaster
> like a slice of Our Father between two Hail Mary's

>

> And then there are midnight sandwiches
> that give you the creeps, or at the least gas,
> one Wolfman or Mummy (if your tastes run dry),
> between two slices of Frankenstein, how about adding
> the gorgonzola Godzilla, for a run amuck
> blue cheese experience

>

> Then there are sandwiches made for luck, these we devour
> and share in unlikely places, often with complete strangers,
> these have even stranger ingredients, like the Casino Slot Sub
> you can pull on it all day and never feel full,

> or the Throwers Snake Eye Special, made on Pita
> with a filling of sevens and elevens, but nothing beats
> the Royal Straight Flush Deluxe topped with melted
> any colors any suite fuck you I win Monterey Jack
>
> There are science sandwiches, thick and wondrous stuff
> served up laser light and electric hot on fine wood tables,
> the waiters wear white, the customers are polite,
> they never order but reason, eating vast universes of thought on
> pumpernickel with polite, small bites, lost in contemplation,
> they ignore the occasional spill that spoils the tie,
> how about trying the quantum physics club, it's special, sliced really
> thin between the thick rye theories of relativity, good old fashioned German
> rye, it's guaranteed to blow your mind, or at least,
> a small corner of the universe
>
> There are war sandwiches, everyone agrees
> we should not have these,
> but they are always on the menu and available everywhere,
> " Hey Joe, give me a Civil War, toast it if you will"
> "Do you want that on American, Russian or Rye?"
> or how about the new Afro Cuban Special,
> coming to a deli near you soon
> There are the small sandwiches, we make from the cold cuts of chance,
> leaps of true faith, on whole wheat, we take these in desperation
> and eat them with mustards of loneliness,
> these we secretly admire like sleek boots in a shop window,
> but seldom do we dare to eat these ourselves,
> we leave these for others to taste, vicariously taking in the aroma
> of their bread, , on the occasion we do taste, we feel special, Princes or
> at least, swashbuckling pirates, ready to duel to the death,
> ready to challenge the dull routine of ham and cheese on rye,
> it excites us, it gives us life, like the night
> you decide to grab your balls in hand and pass two semis in a row,
> it feels like we're in control, the matador's tip toe mincing bites,
> when he'd rather gulp, as he eats
> a slice of space between the bull and the cape
>
> How about sex sandwiches? we could do a lot with that
> think of the variety of breads that would be used
> (pumping pumpernickel, hmm, comes to mind)
> and what of the spreads made of legs, and pubes and creams,

> the munching sounds of moans and mounds, the groans and bones
> (both jumped and jutting in a circus of impossible angles),
> how about the meats, think breasts, butts and balls for sure
> all served up, piping pee hot
>
> And for your ultimate dining pleasure, consider the City Sandwich
> served up big with neon lights and a skyscraper horizon,
> think of thick juicy street size quarter pounder slices,
> of your favorite block or avenue, plunked down
> on a crisp bed of green lettuce parks, all slathered over
> and topped with your choice of ethnic neighborhood mayo,
> served hot, on a special multicultural sesame bun,
> you even get your choice of special sauce,
> try the NY Chinatown or the Chicago Polish Windy West
> hey, no vacant lots in this sandwich, baby
>
> When my turn finally comes, when I make it all the way up
> to the counter from the back of the line,
> make mine one slice painless death
> between two rebirths,
> got to go now, lunch is almost over.
>
>
> =
> Search for products and services at:
> <http://search.mail.com>
>
> --
> Powered By Outblaze
>
--
SUICIDE L L C,
when life just isn't an option
<http://www.buffalosmallpress.org/>
<http://fuckinglylies.blogspot.com/>

[↑ Contents](#)

446. **Ann Bogle**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Fri 23 Mar 2007

In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time, [REDACTED] writes:

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

I watched the segment. There were three Palestinian poets, all men. The first two seemed rich, or at least comfortably & beautifully well-set in woodworked & terraced houses, which countered images we usually see only of war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing poetry (?) -- he is probably the best poet (forgive me for thinking this) and his reasons for being a poet the most eloquent. He said that he wants to write love poetry, that it is in him to do that, but that w/o the freedom of survival, he would continue along liberation lines. The second poet writes more safely, one could tell; he is rooted in the small & in beauty, the way western poets tend to be, but in a different setting and also serving as a journalist. Taha Muhammad Ali was the most approachable of the three poets and seemingly the poorest, doubling as a market-keeper and poet. He sells relics to Christians in a Muslim neighborhood. His titles have humor: "So What" and "Never Mind." He asserted that when he writes, the countries are not present in the poems.

AMB

***** AOL now offers free email to everyone.

Find out more about what's free from AOL at <http://www.aol.com>.

[↑ Contents](#)

447. **andrews**

Fw: Sally Silvers in New Solo, Tues. March 27, Joyce Soho

Fri 23 Mar 2007

Dear Friends and Neighbors,

New Dance Alliance presents my new 10minute solo, Yellin/gg/ravy, as part of Performance Mix Festival 2007. Bruce Andrews will be joining me on text and sound assistance on music I selected.

Tuesday March 27

Joyce SoHo 155 Mercer Street (Houston), NYC

Pre-Performance Videos at 7:30 PM, Performances at 8:00 PM

\$15 Admission

See www.el.net/nda for full festival schedule

Make your reservations now, before performances sell out! [REDACTED]

Reception with food and drink after.

My bill includes artists Nichole Canuso Dance Company, MOB Productions, Frederick Gravel, & Morgon Thorson. I'm fourth on the program.

Yellin/gg/ravy is the first draft of what will become a group work looking at race through the critical study of whiteness.

It often seems that race only refers to those who are not white. Can I make visible what is rendered invisible since it is considered the normative state of existence: the (white) point in space from which we tend to identify difference? I'm personalizing this question initially by a first take in which I conjure an Appalachian white person as influenced by both black and white cultures. Join us if you can! Best, Sally Silvers P.S. I'm performing & presenting a few small things this spring (one more in April at Diapason Sound Gallery with Bruce, composer/pianist Michael Schumacher & visiting trombonist Jim Fulkerson) and in November I will be performing in Yvonne Rainer's new work in the Performa Festival in NYC. I hope to make a larger group work of my own in 2008.

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

=

[↑ Contents](#)

448. **Jennifer Karmin**

March 31 deadline - Political Poems

Fri 23 Mar 2007

In March 2007, Wave Books (<http://www.wavepoetry.com>) will consider poems for an anthology of political poems to be published in the Fall of 2008.

Specifically, we're looking for poems that engage with our current political climate. We're interested in a broad definition of a political poem and in expanding the conversation about what a "political poem" can be and do. So we're not limiting this to poems discussing specific political issues, though those are welcome. If you think it's political, send it to us.

Guidelines

Please send a cover letter and up to three poems, on 8.5 x 11 paper, printed on one side only.

In the cover letter, please include your name, address, telephone, and e-mail, acknowledgments for any of the poems which may be previously published, a biographical note and a list of previous publications.

Also include a self-addressed, stamped, business-size envelope for our response. Poems will not be returned; submissions will be recycled after responses have been made.

Submissions must be postmarked in March. We cannot accept submissions at any other time.

At this time we are not able to consider submissions of book-length manuscripts.

Mail your submission to:

The Editors

Wave Books

116 Pleasant Street, Suite 205

Easthampton, MA 01027

Answers to Frequently Asked Questions

Simultaneous submissions and previously published poems are acceptable and encouraged. Please feel free to submit the poems elsewhere while we are considering them for the anthology.

We can't accept alterations or revisions of a submission while it is under consideration. It's not necessary to let us know if the poem is accepted by a magazine or will appear in a book-length work before we get back to you.

Please allow three to six months for a response; all submissions are read by the Wave Books staff. We cannot answer inquiries about the status of a submission under consideration.

We will notify poets whose poems are chosen to appear in the anthology; it's not possible for us to comment on poems that didn't fit this particular project.

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

[↑ Contents](#)

449. **P Ganick**

revised list of BLUELIONBOOKS

Fri 23 Mar 2007

someone asked me to include the author's names along with corresponding titles in the previous BLUELIONBOOKS post. at our site at www.cafepress.com/bluelionbooks66 we cannot easily list authors at first view, only titles

[[from most recent then
backwards to the first book]]

SILENCES: The Autobiography of Loss

Eileen Tabios

Furtherest FIctions/BACKWORDS

Richard Kostelanetz/John M. Bennett

Huddles

John Crouse

To Delite and Instruct

Catherine Daly

Post ~ Twyla

Jack Kimball

In The Weaver's Valley

William Allegrezza

Hotel di Roma [novel]

J Hayes Hurley

myesis, vol. 1, and

myesis, vol. 2

Jim Leftwich

Proletariaria (Vol.1)

Proletariaria (Vol.2)

Kevin Magee

Structure of Experience

Peter Ganick

0x03

Jukka-Pekka Kervinen

Post Empire

Scott MacLeod

why: ...1 ...2 ...3 ...4

Peter Ganick

Motion and Rest

J Hayes Hurley

thetextasifsuch

Jim LEftwich

(no subject)

Jukka-Pekka Kervinen

[[available at:

www.cafepress.com/bluelionbooks66]]

[↑ Contents](#)

450. **Murat Nemet-Nejat**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Fri 23 Mar 2007

Ann,

Thank you. I had attended a reading by Taha Muhammad Ali about three years ago, when his book had come out. He and Peter Cole were traveling together in The States. Peter's translations had given a conversational feel to his poetry. I do not remember him being particularly poor. Did he not live in Nazareth?

I have read Sadder than Water. I think it is Sami Al Kassim's book. There were wonderful poems in it, but I was not crazy about the long major piece in it, with a title I can not recall at the moment. For me it had too much the feel of a "major poem." It did not quite work for me. Of course, the Palestinian suffering being the subject of the poem, my aesthetic response to the poem may be irrelevant.

Thank you again for the report.

Ciao,

Murat

On 3/23/07, Ann Bogle <[REDACTED]> wrote:

>

>

> In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time,

> [REDACTED] writes:

>

> I missed the Lehrer show yesterday. Anyone seen it? A report?

>

> Murat

>

>

> I watched the segment. There were three Palestinian poets, all men. The

> first two seemed rich, or at least comfortably & beautifully well-set in

> woodworked & terraced houses, which countered images we usually see only
> of
> war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing
> poetry (?)
> -- he is probably the best poet (forgive me for thinking this) and his
> reasons
> for being a poet the most eloquent. He said that he wants to write love
> poetry, that it is in him to do that, but that w/o the freedom of
> survival, he
> would continue along liberation lines. The second poet writes more
> safely,
> one could tell; he is rooted in the small & in beauty, the way western
> poets
> tend to be, but in a different setting and also serving as a
> journalist. Taha
> Muhammad Ali was the most approachable of the three poets and seemingly
> the
> poorest, doubling as a market-keeper and poet. He sells relics to
> Christians
> in a Muslim neighborhood. His titles have humor: "So What" and "Never
> Mind." He asserted that when he writes, the countries are not present in
> the
> poems.
>
> AMB
>
>
>
> ***** AOL now offers free email to
> everyone.
> Find out more about what's free from AOL at <http://www.aol.com>.
>

[↑ Contents](#)

451. **ALDON L NIELSEN**

Brathwaite Tonight

Sat 24 Mar 2007

a couple quick photos from Kamau Brathwaite's wonderful reading in
Minneapolis tonight are now up on the HEATSRTINGS BLOG (thanks, Maria!)

<http://heatstrings.blogspot.com/>

[illegible]

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[↑ Contents](#)

452. **Maria Damon**
Re: Brathwaite Tonight

Sat 24 Mar 2007

wow, that was quick! it was quite the reading. took my breath away, just like last time. great pix of kamau!

At 12:12 AM -0400 3/24/07, ALDON L NIELSEN wrote:

>a couple quick photos from Kamau Brathwaite's wonderful reading in
>Minneapolis tonight are now up on the HEATSRTINGS BLOG (thanks,
>Maria!)

 $\succ$

><http://heatstrings.blogspot.com/>

 $\succ$ [illegible][illegible] $\geq$

>We are enslaved by
>what makes us free -- intolerable
>paradox at the heart of speech.
>--Robert Kelly

 $\geq$

>Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

 $\geq$

>Aldon L. Nielsen
>Kelly Professor of American Literature

>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>[REDACTED]

[↑ Contents](#)

453. **Jesse Glass**

Philip Terry's Oulipoems Available from Ahadada Books

Sat 24 Mar 2007

"The title of Philip Terry's brilliant book pays explicit homage to the Oulipo; but while he uses many of the group's methods, he invariably goes his own way with them, making poems that are full of an original sense of wit and wonder. He has taken the notion that poetry can emerge from arbitrary procedures and transformed it into a sumptuous variety of explosively novel delights."

—Harry Mathews

Philip Terry was born in Belfast in 1962 and has been working with Oulipian and related writing practices for over twenty years. His lipogrammatic novel *The Book of Bachelors* (1999), was highly praised by the Oulipo: "Enormous rigour, great virtuosity—but that's the least of it." Currently he is Director of Creative Writing at the University of Essex, where he teaches a graduate course on the poetics of constraint. His work has been published in *Panurge*, *PN Review*, *Oasis*, *North American Review*, and *Onedit*, and his books include the celebrated anthology of short stories *Ovid Metamorphosed* (2000) and *Fables of Aesop* (2006). His translation of Raymond Queneau's last book of poems, *Elementary Morality*, is forthcoming from Carcanet. *Oulipoems* is his first book of poetry.

For more information go to: www.ahadadabooks.com Jess

[↑ Contents](#)

454. **Jim Andrews**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Sat 24 Mar 2007

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

Hi Murat,

You can watch the segments on both the Palestinian and Israeli poets if you go to <http://www.pbs.org/newshour> and search for "palestinian poets".

ja
http://vispo.com

[↑ Contents](#)

455. **Murat Nemet-Nejat**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Sat 24 Mar 2007

Jim,

Thanks. I really appreciate that.

Murat

On 3/24/07, Jim Andrews <[REDACTED]> wrote:

>

> > I missed the Lehrer show yesterday. Anyone seen it? A report?

> >

> > Murat

>

> Hi Murat,

>

> You can watch the segments on both the Palestinian and Israeli poets if
> you

> go to <http://www.pbs.org/newshour> and search for "palestinian poets".

>

> ja

> <http://vispo.com>

>

[↑ Contents](#)

456. **davidbchirot**

FWD: UberTrashung from F L U X

Sat 24 Mar 2007

Nzc2Ljk0OTg=

[↑ Contents](#)

457. **Slaughter, William**

Notice: Mudlark

Sat 24 Mar 2007

New and On View: Mudlark Poster No. 66 (2007)

Titles & First Lines by Michael Ruby

Michael Ruby's second book of poetry, *WINDOW ON THE CITY*, was published by BlazeVOX Books in Buffalo in 2006, and his prose *FLEETING MEMORIES* is appearing as an ebook this year from Ugly Duckling Presse in Brooklyn. His long poem "First Names" was Mudlark No. 24 (2004). He's also the editor of David Herfort's *WASHTENAW COUNTY JAIL AND OTHER WRITINGS* (Xlibris, 2005), a 1970s prison memoir. "Titles & First Lines" is part of a recently finished poetry book, *COMPULSIVE WORDS*. Other recent poems can be found in ezines *La Petite Zine*, *Shampoo*, *BlazeVOX*, *Unpleasant Event Schedule*, *word for/word*, *GutCult*, *mprsnd* and *Dusie*. He's currently working on several new poetry books and a prose history of the families of his great-grandparents in Eastern Europe and the U.S. He lives with his wife and three daughters in Park Slope, Brooklyn, and works as a journalist.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

[↑ Contents](#)

458. **Stephen Vincent**

What she did! Susan Stein at SPT

Sat 24 Mar 2007

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience. Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.")

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which she considered carefully or even admitted that she was unable to answer. Some were predictable, "Are you working on a poem now," many forgettable. Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her and us to be an historic problem). X poet with equipment was able to make it work, and, by implication not poet a, b, or c.) Sporadically through the 25 minutes, persons would ask what she was feeling at the moment to which she sometimes addressed as a sense of 'vulnerability' - being exposed as such. I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite

brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

459. **Elizabeth Treadwell**

Re: What she did! Suzanne Stein at SPT

Sat 24 Mar 2007

In re Stephen Vincent's complaints on today's Poetics List about Timken Hall and his nostalgia for SPT's days at New College on Valencia, I share many of these feelings. However I would like to point out to one and all that this move was a decision made by SPT's dedicated board in hopes of ensuring SPT's future (a decision made just prior to my taking the ED job at SPT) and I can tell you as the person who has done 95% of SPT's fundraising over the last 7 years, without being housed at CCA I am not sure we'd be where we are (indeed how we'd exist if we had to pay rent in SF) and we certainly wouldn't be in the position to pay poets as well as we do, as an autonomous community organization. To clarify in case there is misunderstanding, as I know there is, we are HOUSED at CCA but besides that are autonomous, both in terms of programming and funding said programming. Donations from our community are always helpful, appreciated, and tax-deductible. Am I wrong to assume we all appreciate a little poetry infrastructure that actually can pay poets a smidge and is not entirely tied to academia? If not, my job is truly thankless. Best regards, Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. <http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001>

[↑ Contents](#)

460. **Michael Rothenberg**

CELEBRATING ED DORN WAY MORE WEST ST. MARK'S

Sat 24 Mar 2007

Celebrating Way More West: The Selected Poems of Edward Dorn The Poetry Project at St. Marks Church, 131 E. 10th St at 2nd Ave Wednesday, April 11, 8:00 pm Cost: 8 dollars

A reading to mark the publication of Way More West: New and Selected Poems by Edward Dorn(Penguin Books), Edited by Michael Rothenberg with Introduction by Dale Smith.

Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

[↑ Contents](#)

461. **{ brad brace }**

1,254 new illustrated two-word P-poems

Sun 25 Mar 2007

The Insatiable Abstraction Engine:

<http://bbrace.laughingsquid.net/abstraction-engine.html>

<http://bbrace.net/abstraction-engine.html>

1,254 new, found, two-word P-poems/titles arranged in alphabetical order:

<http://bbrace.laughingsquid.net/P/Paced-the-Planks.html>

<http://bbrace.net/P/Paced-the-Planks.html>

Paced-the-Planks

Pachinko-Parlor

Pacific-Coast

Packed-Rather-Tight

Packed-Snow

Packet-Tracks

Padded-Turquoise

Pagan-Friend

Pagan-Harbors

Pagan-Mysteries

Pagan-Myths

Pagan-Survival

Pagan-Ways

Paid-Hacks

Paid-Participants

Paid-Vacations
Painful-Detail
Painful-Dilemma
Painful-Discharge
Painful-Foreign-Body
Painful-Hesitation
Painful-Passage
Painful-Past
Painful-Platitudes
Painful-Preoccupation
Painful-Psychodramas
Painful-Pursuit
Painfully-Elegant
Pains-and-Pangs
Pains-and-Penalties
Pains-and-Pleasures
Painstaking-Exactness
Paint-Peeling
Painted-Black
Painted-Ceiling
Painted-Cheeks
Painted-Glass
Painted-Lips
Painted-Pictures
Painting-Propped
Paintless-Picket
Paints-Pictures
Pajama-Storms
Palaver-Wholly
Pale-Blue
 Pale-Camels
Pale-Cheek
Pale-Distant-Lights
Pale-Dread
Pale-Dust
Pale-Ghost
Pale-History
Pale-Imitation
Pale-Knees
Pale-Oval
Pale-Reflexions
Pale-Saline

Pale-Shaft
Pale-Sign-Traced
Pale-Silhouette
Pale-Spectres
Pale-Trappings
Pale-Waters
Palely-Gilded-Globes
Pallid-Cheeks
Pallid-Crescent
Pallid-Horse
Pallid-Now
Pallid-Sky
Palpable-Aura
Palpable-Gesture
 Paltry-Pickings
Panic-Terror
Panic-Welling
Panther-Billowing
Panther-Piss
Pantomime-Princes
Pants-Down
Pants-Pocket
Paper-and-Ink
Paper-Petals
Paperwrapped-Packages
Paradise-Pickles
Paradise-Regained
Paradoxically-Perhaps
Paragraph-Swam
Parallel-Career
Parallel-Chains
Parallel-Person
Parallel-Plane
Paralysed-Limb
Paralyzed-Barbs
Paramount-Forms
Paranoid-Elite
Parapets-Calculated
Parasol-Patterned
Parched-Land-Burns
Parched-Lips
Parchment-Pleats

Parchments-Precisely
Parent-Corporations
Parenthetical-Phrase
Parenthetical-Statements
Paris-Police
Paris-Prepared
Parish-Priest
Parsley-Sprigs
Part-and-Parcel
Part-Asunder
Part-Implied
Part-Owner
Part-Perhaps
Part-Played
Parted-Waters
Partial-Disguise
Partial-Eclipse
Partial-Paralysis
Partial-Profile
Partial-Rejection
Participation-Mystique
Particles-Penetrates
Particular-Affection
Particular-Cachet
Particular-Challenge
Particular-Compliment
Particular-Favor
Particular-Horror
Particular-Inclination
Particular-Instance
 Particular-Part
Particular-Passageway
Particular-Passion
Particular-Place
Particular-Pleasure
Particular-Pleasures
Particular-Points
Particular-Predicament
 Particular-Prize
Particular-Problem
Particular-Purpose
Particular-Reason

Particular-Seasons
Particular-Time-Seemed
 Particularly-Pertinent
Particularly-Predators
Parting-Ranks
 Partly-Paraphrased
Pass-Away
Passage-Homewards
Passage-Money
Passage-Occurred
Passage-Paid
Passage-Soundless
Passed-On
Passengers-Crossing
Passing-Breeze
Passing-Fancy
Passing-Grade
Passing-Mention
Passing-Nod
Passing-Phase
 Passing-Phase
Passing-Phrase
Passion-and-Terror
Passionate-Abandon
Passionate-Absorption
Passionate-Desire
Passionate-Frenzies
Passionate-Patriot
Passionate-Temptations
Passionate-Terms
Passive-and-Astonished-Hearts
Passive-Complicity
Passive-Recipient
Past-Days
Past-Existence
Past-Forty
Past-Glory
Past-Policy
Past-Prevents
Past-Projecting
Past-Tense
Pasteurized-Process

Pastoral-Period
Pastoral-Variations
Pastoral-Whimsy
Patati-Patata
Patched-Quilt
Patched-Trousers
Patented-Procedure
Paternal-Admonitions
Paternal-Pleasantry
 Paternalistic-Conceit
Path-Skirted
Path-You-Please
Pathetic-Jumble
Pathetic-People
Pathetic-Picture
Pathogenic-Agent
Paths-and-Lawns
Patient-Persistence
 Patiently-Painting
Patriotic-Duty
 Patriotic-Plaque
Pattern-Bound
Patterned-Flashes
Pause-Pleasurably
Pay-Attention
Pay-Calls
Pay-Cash
Pay-Phones
Pay-Pretty
Paying-and-Being-Paid
Paying-Passenger
Pea-Coffee
Peace-and-Satisfaction
Peace-Process
Peace-Treaty
Peaceable-Inhabitant
Peaceful-People
Peaceful-Place
 Peaceful-Place
Peaceful-Slumbers
Peak-Efficiency
Peaks-Overshadow

Peeling-Exultation
Pearl-Encrusted
Pearl-Grey-Gloves
Pearl-Necklace
Pearl-Stringers
Pearly-Dawn
Pearly-Debris
Pearly-Paleness
Pearly-Phlegm
Pearly-Pink
Peasants-Planting
Peculiar-Alloy
Peculiar-Apparition
Peculiar-Character
Peculiar-Disposition
Peculiar-Esteem
Peculiar-Kind
Peculiar-Perils
Peculiar-Power
Peculiar-Predicament
Peculiar-Quarters
Peculiar-Replica
Peculiar-Resistance
Peculiar-Torments
Peculiar-Turn
Peculiar-Vibrations
Peculiar-Whims
Pedal-Tension
Pedantic-Silliness
Peeled-and-Juicy
Peeling-Paint
Peeling-Picture
Peels-and-Grooves
Peer-Inside
Peering-Hard
Peevish-Glare
Pell-Mell
Pen-and-Ink
Pen-Points
Pencil-Marks
Pending-Notification
Penelope-System

Penetrating-Chill
Penetrating-Glance
Penetrating-Unison
Penetration-Peculiar
 Penguin Paperback
 Penguin-Paperback
Penniless-and-Obscure
Penny-Whistle
Pensive-Delivery
Penultimate-Porches
People-and-Places
People-Praised
People-React
People-Stared
People¹s-Pictures
Pepper-and-Salt
Pepperoni-Pizza
 Perceptive-Paragraph
Perched-Preposterously
Percussive-Chords
Perdition¹s-Flames
Peremptory-Tone
Perennial-Pursuit
Perfect-Breeding
Perfect-Calm
Perfect-Certainty
Perfect-Cohesion
Perfect-Contrast
Perfect-Delicate-Tension
Perfect-Disguise
Perfect-Embodiment
Perfect-End
Perfect-Fraud
Perfect-Fright
Perfect-Guess
Perfect-Illustration
Perfect-Mark
Perfect-Marvels
Perfect-Necessity
Perfect-Parabola
Perfect-Participant
Perfect-Particle

Perfect-Pause
Perfect-Pedigree
Perfect-Picture
Perfect-Pivot
Perfect-Place
Perfect-Plaque
Perfect-Poise
Perfect-Preservation
Perfect-Prince
Perfect-Proportion
Perfect-Replica
Perfect-Smile
Perfect-Snow-Pyramid
Perfect-Stillness
Perfect-Sucker
Perfect-Teeth
Perfect-Time
Perfect-Unison
Perfected-Rhythm
Perfectly-Clear
Perfectly-Naked
Perfectly-Natural
Perfectly-Perceptible
Perfectly-Placid
Perfectly-Planned
Perfectly-Plausible
Perfectly-Polished
Perfectly-Positioned
Perfectly-Possible
Perfectly-Practical
Perfectly-Predictable
Perfectly-Proportionate
Perfectly-Pure
Perfectly-Revealed
Perfectly-Still
Perfectly-Timed
Perforated-Pillars
Perforated-Points
Perform-A-Feat
Perform-Pretended
Perfume-Phials
Perfumed-Chalk

Perfumed-Overflowing
Perfumed-Phrase
Perhaps-Even
 Perhaps-Prevail
Perilous-Power
Perilous-Time
Perilous-Vicissitudes
Period-Colour
Period-Following-Passion
Period-Forays
Periodic-Absence
Periodic-Crescendos
Periodic-Epic-Events
Periodic-Erethism
Periodically-Prolonged
Peripaectic-Hairs
Peripatetic-Siren
Peripheral-Symbols
Perishing-Poor
Perjorative-Connotation
Perky-Shapes
Permanent-Disposition
Permanent-Obliquity
Permanent-Obscurity
Permanent-Part
Permanent-Thing
Permit-No-Records
Permitting-Stars
Pernicious-Diligence
Pernicious-Renegade
Perniciously-Philistine
Perpendicular-Parts
Perpetrate-Ourselves
Perpetual-and-Delicious
Perpetual-Dance
Perpetual-Delight
Perpetual-Delirium
Perpetual-Displacement
Perpetual-Duties
Perpetual-Excitement
Perpetual-Expectation
Perpetual-Phlegm

Perpetual-Present
Perpetual-Process
Perpetual-Resurgence
Perpetual-Sacrifice
Perpetual-Succession
Perpetual-Tension
Perpetual-Traveler
Perpetual-Vision
Perpetual-Vow
Perpetually-Flickering-Uncertainty
Perpetually-Reigns
Perpetually-Stirred
Persian-Parlour
Persian-Princes
Persian-Sherbet
Persist-In-Telling
Persistent-Continuity
Persistent-Modern-Tragedy
Persistent-Pattern
Persistent-Problems
Persistent-Stares
Person-Participates
Person-Present
Personal-Advisor
Personal-Asides
Personal-Attachment
Personal-Charm
Personal-Ends
Personal-Extrapolation
Personal-Inflexions
Personal-Pleasure
Personal-Poetry
Personal-Power
Personal-Predilections
Personal-Preferences
Personal-Profit
Personal-Property
Personal-Propriety
Personal-Responsibility
Personal-Slights
Personalised-Scribbles
Personality-Politics

Persons-Present
 Pertinent-Points
Pertinent-Remarks
Pervaded-and-Warmly-Coloured
Perverse-Flourish
Perverse-Obstinacy
Perverse-Pleasure
Perverse-Pride
Perverse-Satisfaction
 Pessimistic-Projections
Pestilential-Syrup
Pet-Phase
Pet-Theories
Petrified-Polyp
Petrified-Spoils
Petty-Cash
Petty-Chronologies
Petty-Details
Petty-Distractions
Petty-Hassles
Petty-Intrigues
Petty-Pretensions
Petty-Squabbles
Petty-States
Petty-Whim
Phallic-Pleasures
 Phantom-Exits
Phantom-Futures
Phantom-Oasis
Phantoms-Gathering
Phantoms-Pursued
Phase-Transition
Philosophical-Flourish
Philosophical-Irony
Phosphor-Beam
Phosphor-Glint
Photoflash-Plain
Phrase-Physically
Phrase-Registered
Physical-Contingencies
Physical-Culture
Physical-Difficulties

Physical-Interface
Physical-Isolation
Physical-Pain
Physical-Place
Physical-Pleasure
Physical-Possession
Physical-Posture-Peculiar
Physical-Power
Physical-Prowess
 Physical-Proximity
Physical-Purity
Physiological-Blush
Physiological-Phantasmagoria
Piano-Playing
Picaresque-Prenatal
Pickle-Jar
Pickle-Juice
Pickle-Mutation
Pickled-Mangoes
Pickled-Punks
Pickled-Shoat
Pictorial-Extremes
Pictures-Midst
Pictured-Seeking
 Piddle-Widdle
Piercing-Blue-Eyes
Piercing-Hardness
Piercing-Shriek
Piercing-Squeal
Piercing-Tinkle
Piercing-Whines
Pig-Dung
Pig-People
Pilfered-Pronouncements
Pilgrim-Worshipped
Pin-Point
Pinched-and-Tormented
Pinched-Nerve
Pine-Plank
Pineapple-Plants
Pink-Adhesive
Pink-and-Golden

Pink-and-Violet
Pink-Bologna
Pink-Congelation
Pink-Enamel-Frosted
Pink-Flame
Pink-Flanks
Pink-Glass
Pink-Kimono
Pink-Leeches
Pink-Nougat
Pink-Organdy
Pink-Over
Pink-Palms
Pink-Petals
Pink-Plankton
 Pink-Portuguese
 Pink-Pulp
Pink-Sarcophagus
Pink-Silk-Dress
Pink-Snails
Pink-Toque
Pink-Worm-Coil
Pink-Wrinkles
Pinkish-Magma
Pinpoint-Constriction
Pinterly-Depths
Pious-Pleas
Pious-Prince
Piquant-Postscript
Pique-Port
Pistol-and-Ball
Pit-Ablaze
Pitch-Black
Pitch-Black-Sky
Pitch-Dark
Pitch-Pines
Pitiable-Poverty
Pitiful-Knot
Pitiless-Path
Pitiless-Persecution
Pitiless-Perseverance
 Pitter-Pat

Place-As-Any
Place-In-Position
Place-Laid
Place-Prevails
Place-Well
Placid-Zepthers
Plain-Clothes
Plain-Cynics
Plain-View
Plain-Wrappers
Plainest-Possible
Plainly-Evinced
Plainly-Hinted
Plainly-Showed
Plaintive-Phrases
Planet-Jupiter
Planetary-Influences
Planetary-Periods
Plank-Thunders
Plankton-Puree
Plaster-Saints
Plastic-Caverns
Plastic-Panels
Plastic-Pearl
Plastic-Plates
Plate-Face-Down
Platinum-Palladium
Platonic-Nature
Plausible-Compromise
Plausible-Culprits
Plausible-Deniability
Play-Ping-Pong
Played-Pool
Playful-Pretence
Playful-Reference
Pleasant-Encounter
Pleasant-Extrapolations
Pleasant-Genial-Smoke
Pleasant-Illusion
Pleasant-Likeness
Pleasant-Obscurity
Pleasant-Pastime

Pleasant-Paths
Pleasant-Perfumes
Pleasant-Possibility
Pleasant-Prospect
Pleasant-Sun
Pleasant-Surroundings
Pleasure-Destined
Pleasure-Dome-Decree
Pleasure-Peculiar
Pleasure-Preferred
Plebeian-Invasion
Plebeian-Origin
Plebeian-Pride
Plenipotentiary-Powers
Plenty-of-That-Yet-to-Come
Plenty-Room
Plesiauri-Paddle
Plodding-Concept
Plot-Hatched
Plotted-Path
Pluck-and-Scatter
Plucked-Strings
Plum-Pudding
Plump-and-Dark
Plump-and-Flushed
Plump-Form
Plump-Obeisance
 Plundering-Incursions
Plunge-and-Twist
Plunge-Deep
Plunged-Willy-Nilly
Plunging-Recklessly
Plus-Sign
Plush-Turtle
Pocket-Knife
Pocket-Mirror
Pocket-Universe
Poetic-Beauty
Poetic-Charms
Poetic-Justice
Poetic-Language
Poetic-Pearl

Poetic-Pleasure
Poetic-Properties
Poetic-Truths
Poetry-Portal
Poignant-Alloy
Point-Blank
Point-Counterpoint
Point-of-Honor
Point-of-View
Pointed-Finger
Pointed-Petals
Pointed-Teeth
Pointillist-Spurts
Pointing-High-Upward
Pointless-Carnage
Pointless-Chatter
Pointless-Existence
Pointless-Protest
Pointless-Resistance
Poisoned-Darts
Poisoned-Fruit
Poisoned-Portraits
 Poisonous-Phosgene
Poke-Fun
Polar-Opposite
Polar-Pull
Polar-Snowstorm
Polemical-Assertion
Police-Power
Polished-and-Glazed
Polished-Armor
Polished-Ebony
Polished-Exterior
Polished-Ivory
Polished-Oak
Polished-Phrases
Polished-Sides
Polished-Technique
Polished-Walls
Polite-Conversation
Polite-Offer
Polite-Pause

Polite-Phrases
Polite-Preamble
Polite-Renditions
Polite-Society
Politeness-Pretended
Political-Agenda
Political-Party
Political-Police
Political-Policies
Political-Pressure
Political-Turmoil
Polychrome-Cathedral
Polyrhythmic-Patterns
Pompous-Fop
Pompous-Splendour
Ponderous-Muzzles
Ponderous-Nonchalance
Ponderous-Progress
Ponderous-Task
Ponderous-Volume
Pooled-Intuition
Poor-Boy
Poor-Devil
Poor-Fellow
Poor-Fools
Poor-Little-Tyke
Poor-Lunatic
Poor-Opinion
Poor-Pagodas
Poor-Papa
Poor-Peasant
Poor-Peep
Poor-People
Poor-Pet
Poor-Polly
Poor-Population
Poor-Puss
Poor-Sweet
Poor-Wretches
Poorest-Player
Poorly-Played
Pop-Podium

Pop-Psych-Parables
Poplar-Trunks
Popular-Busts
Popular-Conceit
Popular-Expression
Popular-Ferment
Popular-Hysteria
Popular-Package
Popular-Phrase
Popular-Piece
Popular-Prejudice
 Popular-Prejudice
Popular-Pressures
Popular-Saying
Popular-Sense
Popular-Sentiments
Popular-Struggles
Popular-Support
Popularly-Invested
 Population-Pressure
Porcelain-Fissure
Porch-Posts
Porko-Politicos
Portentous-and-Mysterious
Portentous-Phrase
 Pose-Problems
Posh-Place
Positive-Fury
Positive-Pleasure
Positive-Torment
Positively-Indispensable
Possibility-Mining
Possible-Analogies
Possible-Authority
Possible-Combinations
Possible-Conjoinment
Possible-Connections
Possible-Danger
Possible-Doubt
Possible-Fissures
Possible-Harm
Possible-Haste

Possible-Limits
Possible-Pattern
Possible-Pleasures
Possible-Presence
Possible-Proof
Possible-Proteges
Possible-Route
Possible-Shape
Possible-Surroundings
Possible-Truth
Possible-Worlds
Possibly-Be
Possibly-Plain
Post-of-Honor
Posthumous-Glory
Postwar-Period
Pot-Shot
Potato-Chips
Potato-Peelings
Potent-Mix
Potent-Perfume
Potent-Pulses
Potent-Relics
Potent-Sway
Potential-and-Presaged
Potential-Danger
Potential-Intrusions
Potential-Only-Postpones
Pounded-Ship-Biscuit
Poverty-and-Squalor
Poverty-Stricken
Powder-Flask-and-Shot
Powdered-Cheeks
Powdery-Haze
Powdery-Light
Power-Pylons
Power-Vested
Powerful-Impulses
Powerful-Interests
Powerful-Monster
Powerful-People
Powerful-Places

Powerful-Remedy
Powers-of-Discernment
Powers-Pass
Practical-Interests
Practical-Occasions
Practical-Production
Practical-Proof
Practical-Purpose
Practical-Purposes
Practical-World
Practising-Professions
Pragmatic-Maneuvers
Pragmatic-Part
Pragmatic-Person
Prairie-Sorrow
Prawn-Farms
Prayer-Sticks
Prayerful-Clarity
Prearranged-Plan
Precarious-Equilibrium
Precarious-Passage
Precarious-Position
Precariously-Posed
Preceding-Season
Precious-Blood
Precious-Bundle
Precious-Extracts
Precious-Inheritance
Precious-Juice
Precious-Object
Precious-Packages
Precious-Part
Precious-Particles
Precious-Possession
 Precious-Possessions
Precious-Qualifier
Precious-Relic
 Precious-Resolve
Precious-Seconds
Precious-Setting
Precious-Substance
Precious-Time

Precious-Vein
Precipitous-Cracks
Precise-Attachment
Precise-Attributes
Precise-Detail
 Precise-Equivalences
Precise-Indication
Precise-Moment
Precise-Place
Precise-Plan
Precise-Point
Precise-Posture
Precise-Purpose
Precise-Way
Precisely-Known
 Precisely-Parallel
Precisely-Similar-Circumstances
Precision-of-Detail
Preconceived-Idea
 Predatory-Carnivores
Predawn-Tapioca
 Predetermined-Pattern
Predictable-Consequences
 Predictably-Popular
Predicted-Consequences
Predicted-Interval
Prefaces-and-Dedications
Preferred-Mere-Assertions
Pregnant-Lesson
Prehistoric-Plants
Prehistoric-Roar
Preliminary-Perturbation
Preliminary-Sketch
Preliminary-View
Prelogical-Thought
Premeditated-Reprise
Premises-Spoiled
Prenatal-Reveries
Prerecorded-Message
Prescribed-Patterns
Present-Condition
Present-Day

Present-Dcline
Present-mpasse
Present-Instance
Present-Irrespective
Present-Irreverence
Present-Paradigm
Present-Pleasure
Present-Possibilities
Present-Pursuit
Present-Regime
Present-Time
 Preserved-Pears
Preserved-Relics
Pressed-Creases
Presumes-Itself
Pretend-to-Quote
Pretentious-Snob
Pretentious-Tirades
Prettiest-Phrases
Pretty-Cocksure
Pretty-Dramatic
Pretty-Dreary-Place
Pretty-Ghastly
Pretty-Girls
Pretty-Large-Number
Pretty-Laughter
Pretty-Lively-Times
Pretty-Mama
Pretty-Much
Pretty-Nearly-Pay
Pretty-Neat-Device
Pretty-One
Pretty-Ones
Pretty-Painting
 Pretty-Pastures
Pretty-Pathetic
Pretty-Patterns
Pretty-Penny
Pretty-Phrase
Pretty-Pickle
Pretty-Pictures
Pretty-Plainly

Pretty-Presumptuous
Pretty-Quick
Pretty-Soon
Pretty-Sophomoric
Pretty-Sure
Pretty-Things
Pretty-Titles
Pretty-Vacancies
Pretty-Vague
Pretty-Young-Princess
Pretty-Yum
Prevailing-Frivolity
Prevailing-Mist
Prevailing-Opinions
Prevent-Discoveries
Preventative-Detention
Previous-Definitions
Previous-Engagements
Previous-Experiences
Previous-Marvel
Previous-Occasions
Previous-Period
Previous-Preparation
Previous-Provisions
Previously-Planned
Previously-Produced
 Price-Paid
Price-Tag
Priceless-Privilege
Priceless-Relic
Priceless-Specimen
Prickled-Spiral
Prickly-Flush
Pride-Prevailing
Priestly-Destiny
Prima-Facie
Primal-Instinct
Primal-Instincts
Primal-Myths
 Primary-Problem
Primary-Process
 Primary-Purpose

Prime-Agent
Prime-and-Perfect
Prime-Collection
Primeval-Breathlike-Vapor
Primeval-Darkness
Primitive-Curiosity
Primitive-Missionaries
Primitive-Painter
 Primitive-People
Primordial-Chiasm
Primordial-Depths
Primordial-Gap
Primordial-Meanings
Primordial-Unity
Princely-Fortune
Princely-Sum
Principal-Owners
Principal-Place
Principal-Precepts
Principal-Proprietors
Printed-Admonishments
Printed-Page
Printed-Pages
Prior-Permission
Prior-Plausibility
Prior-Provenance
Prior-Transgression
Prison-Barracks
Pristine-Waters
Private-Cipher
Private-Collection
Private-Darkness
Private-Ends
Private-Fury
Private-Life
Private-Metaverses
Private-Nightmares
Private-Pain
Private-Perversions
Private-Pleasure
Private-Power
Private-Practise

Private-Profits
Private-Property
Private-Reasons
Private-Sector
Privileged-Brow
Privileged-Details
Privileged-Information
Privileged-Instants
Privileged-Moments
Privileged-Place
Privileged-Position
 Privileged-Position
Privileged-Time
 Privy-Purse
Prize-Idiot
Prize-Plum
Prize-Pupils
 Prized-Pieces
Proactive-Purpose
Probably-Not-True
Probably-Nothing
Probably-Prevented
Probe-Deeper
Procedure-Packets
Proceeded-Far
Process-Perpetuated
Process-Proposes
Procession-Filed
Processional-Grandeur
Prodigies-Related
Prodigious-Conquest
Prodigious-Details
Prodigious-Feats
Prodigious-Heights
Prodigious-Impression
Prodigious-Long-Horn
Prodigious-Noise
Prodigious-Power
 Prodigious-Productivity
Prodigious-Project
Prodigious-Strain
Prodigy-of-Ponderous-Misery

Produce-Paragons
Production-Pace
 Productive-Potential
Profane-Pleasures
Profane-Songs
Profane-Talk
Profane-Words
Professed-Naturalist
Professional-Abnegation
Professional-Cool
Professional-Etiquette
Professional-Habit
Professional-Utilization
Professor-Emeritus
Profit-and-Loss
Profit-Margin
Profit-Motive
Profound-Contrast
Profound-Convulsions
Profound-Darkness
Profound-Delicacy
Profound-Desire
Profound-Existence
Profound-Experience
Profound-Ideas
Profound-Ignorance
Profound-Import
Profound-Kindness
Profound-Meaning
Profound-Panic
Profound-Pinex
Profound-Pity
Profound-Pleasure
Profound-Quiet
Profound-Regard
Profoundest-Slumber-Slept
Profoundly-Personal
Profusely-Praised
Progressive-Consternation
Progressive-Contraction
Progressive-Delusion
Progressive-Treatment

Projectile-Point
Projecting-Piece
Proleptic-Gloom
Prolific-Hybrids
Prolonged-Abode
Prolonged-Absence
Prolonged-and-Shrill
Prolonged-Contact
Prolonged-Effort
Prolonged-Expectancy
Prolonged-Exposure
Prolonged-Manipulation
Prolonged-Past-Measure
Prolonged-Sojourn
Prolonged-Solemn-Tones
Prolonged-Strain
Prolonged-Symmetry
Prominent-Cheekbones
Prominent-People
Prominent-Place
Prominent-Position
Promised-Deliverance
Promised-Land
Promises-and-Threats
Promising-Pieces
Promising-Pleasure
Promising-Port
Promising-Problems
Pronounced-Features
Propaganda-Model
Propaganda-Purposes
Proper-Business
Proper-Element
Proper-Page
Proper-Path
Proper-Pedestal
Proper-Person
Proper-Place
Proper-Standards
Proper-Turn
Properly-Polished
Prophetic-Image

Prophetic-Mirror
Prophetic-Promissurations
Prophetic-Syncretism
Propitiatory-Obolus
Propitious-Mounds
Proportional-Correlations
Proprietary-Rights

Pros-and-Cons
 Prosaic-Probity
 Prosperous-Populations
Protected-Position
Protection-or-Prestige
Protective-Power
Protracted-Intervals
 Protracted-Punishment
Proud-and-Susceptible
Proud-Gods
Proud-Hour
Proud-Isolation
Proud-Part
Proud-Patriot
Proud-Perseverance
Proud-Satisfaction
Proud-Warrior-Hunters
Prove-Fatal
Prove-Prophetic
Proven-Ability
Proverbial-Duck
Proverbial-Place
Provided-Pleasing
 Provincial-Potentates
Provisional-Confirmation
Provisional-Pardon
Provisional-Splendour
Proviso-Points
Provocative-Gazes
Provocative-Glance
Provoke-Disclosures
Prurient-Speculations
Pry-It-Open
Prying-Eyes

Pseudo-Dialogues
Psychedelic-Miasma
Psychic-Excrescences
Psychic-Vertigo
 Psychotic-Episodes
Pubescent-Fluff
Public-Calamity
Public-Emotions
Public-Entreaty
Public-Evil
Public-Eye
Public-Idyl
Public-Menace
Public-Nuisance
Public-Opinion
Public-Outcry
Public-Panic
Public-Parody
Public-Participation
Public-Place
Public-Policy
Public-Positions
Public-Praise
Public-Property
Public-Purpose
Public-Quandary
Public-Recognition
Public-Room
Public-Sector
Public-Servant
Public-Silence
Public-Stocks
Public-Weal
Public-World
Publicly-Paraded
Puckered-Impurities
Puerile-Prejudice
Puff-Pastry
Puffy-Poufs
Puissant-Prince
Pulled-Past
Pulled-Taut

Pulling-Apart-Muffins
Pulsating-Poison
 Pulsing-Certainty
Pulu-Penang
Pummelled-and-Buffered
Punch-Phasing
Punctilious-Externals
Punctual-Guests
Puncture-Pomposity
Pungent-Smoke
Pungent-Trail
Punishable-Offense
Pupiled-Voids
Puppet-Peering
Pure-Air
Pure-and-Simple
Pure-Blank
Pure-Bluff
Pure-Crazy
Pure-Direct
Pure-Evocation
Pure-Fabrication
Pure-Glee
Pure-Hypnotic-Gold
Pure-Invention
Pure-Jubilation
Pure-Landscape
Pure-Matter
Pure-Nature
Pure-Negation
Pure-Osmosis
 Pure-Panic
Pure-Perversity
Pure-Phenomenalism
Pure-Possibility
Pure-Present
Pure-Sky

===== i5369p

The Insatiable Abstraction Engine:

<http://bbrace.laughingsquid.net/abstraction-engine.html>

<http://bbrace.net/abstraction-engine.html>

1,254 new, found, two-word P-poems/titles arranged in alphabetical order:

<http://bbrace.laughingsquid.net/P/Paced-the-Planks.html>

<http://bbrace.net/P/Paced-the-Planks.html>

[↑ Contents](#)

462. **Elizabeth Treadwell**

Shearsman Books Party at Canessa Park this afternoon (San Francisco)

Sun 25 Mar 2007

Canessa Park Poetry: the last Sunday of every month

Come and celebrate an avalanche of new poetry from Shearsman Press
Next Sunday March 25th at 3PM at the Canessa Park Gallery
708 Montgomery Street (x-street Columbus)

Our featured Shearsman poets and accompanying
texts:

Spencer Selby, *Twist of Address*
Anthony Hawley, *The Concerto Form*
Susanne Dyckman, *Equilibrium's Form*
Elizabeth Treadwell, *Birds & Fancies*
& Deborah Meadows, *involutia*

for more on Shearsman Press (out of the UK) go to:
<http://www.shearsman.com/>

Geist curated by Tiff Dressen

Anthony Hawley is the author of *The Concerto Form* and three chapbooks of poetry. Recent poems have appeared or are forthcoming in *Colorado Review*, *web Conjunctions*, *Lungfull*, *The Tiny*, and *Verse*. He currently teaches at the University of Nebraska-Lincoln. His second book, *Imitation Sparrow*, is forthcoming in 2008. Spencer Selby is the author of eight poetry books, three compilations of visual work and a study of film noir. He coordinated The Canessa Park Reading Series for six years and created *The List of Experimental Poetry/Art Magazines* in 1993. He lives in Oakland, California .

Elizabeth Treadwell is the author of seven books, the most recent of which are the poetry collections *Birds & Fancies* (Shearsman) and *Wardolly* (Chax Press), both 2007. Her essay on Paula Gunn Allen will appear in *Efforts & Affections: America's New Women Poets & the Generation That Inspires Them* (Iowa). She is the Director of Small Press Traffic in San Francisco and lives with her family in her hometown of Oakland .

Deborah Meadows teaches in the Liberal Studies department at California State Polytechnic University, Pomona. Her works of poetry include: involutia (Shearsman Press, UK, 2007), Thin Gloves (Green Integer, 2006), Representing Absence (Green Integer, 2004), Itinerant Men (Krupskaya, 2004), and two chapbooks, Growing Still (Tinfish Press, 2005) and "The 60's and 70's: from The Theory of Subjectivity in Moby-Dick" (Tinfish Press, 2003). Her Electronic Poetry Center author page is located: <http://epc.buffalo.edu/authors/meadows/>

Susanne Dyckman is the author of two chapbooks, Transiting Indigo (Etherdome Press) and Counterweight (Woodland Editions), and a book of poetry, equilibrium's form (Shearsman Books.) Her work has appeared in a number of publications, most recently Marginalia and First Intensity. A thesis advisor for the University of San Francisco MFA program and an editor of the journal, Five Fingers Review, she lives in Albany, California, where for the last three years she has hosted the Evelyn Ave. Summer Reading Series.

Canessa Park Poetry: the last Sunday of every month

Elizabeth Treadwell

<http://secretmint.blogspot.com>

<http://thimblepoetry.blogspot.com>

<http://elizabethtreadwell.com>

Watch free
concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today.
[http://music.msn.com/presents?](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)
[icid=ncmsnpresentstagline&ocid=T002MSN03A07001](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)

[↑ Contents](#)

463. **Sina Queyras**

Re: What she did! Susan Stein at SPT

Sun 25 Mar 2007

Thank you for your description of this event. Any attempt to get at what people are really experiencing at a poetry reading (or any event for that matter...) seems like an excellent idea to me.

Wish I had been there.

Sina

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.'

As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since

- in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience.

Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken

Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.')

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her

face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets

most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which

she considered carefully or even admitted that she was unable to answer. Some were predictable, "Are you working on a poem now," many forgettable. Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing

the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her

and us to be an historic problem). X poet with equipment was able to make it

work, and, by implication not poet a, b, or c.) Sporadically through the 25

minutes, persons would ask what she was feeling at the moment to which she sometimes addressed as a sense of 'vulnerability' - being exposed as such.

I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the

objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V
<http://stephenvincent.net/blog/>

--

Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[REDACTED]

[↑ Contents](#)

464. **noah eli gordon**

Denver: Sat., March 31 4pm: [REDACTED] Church, 1600 South Pearl Street

Sun 25 Mar 2007

Please forward:

Saturday, March 31 at 4pm
Cameron Church, 1600 South Pearl Street
Denver, CO

Noah Eli Gordon will read from his new book of poetry, *A Fiddle Pulled from the Throat of a Sparrow* (<http://tinyurl.com/275zbp>). The reading will be held at Cameron Church, 1600 South Pearl Street with book signing and reception to follow at Book Buffs, Ltd.

Noah Eli Gordon's latest book is *A Fiddle Pulled From the Throat of a Sparrow*, which was awarded the Green Rose Prize by New Issues Press. He is also the author of the books: *Inbox*, *The Area of Sound Called the Subtone*, and *The Frequencies*. Ugly Duckling Presse recently published *That We Come To A Consensus*, a chapbook written in collaboration with Sara Veglahn. His reviews and essays have appeared in dozens of journals, including *Publisher's Weekly*, *Boston Review*, *Jacket*, *The Poetry Project Newsletter*, and in the book *Burning Interiors: David Shapiro's Poetry and Poetics* (Fairleigh Dickinson University Press, 2007). He writes a chapbook review column for *Rain Taxi: Review of Books*, teaches at the University of Colorado at Denver, and publishes the *Braincase* chapbook series. His forthcoming books include: *Novel Pictorial Noise* (Harper Perennial, 2007; selected by John Ashbery for the 2006 National

Poetry Series) and Figures for a Darkroom Voice (Tarpaulin Sky Press, 2007), a collaboration with Joshua Marie Wilkinson.

Book Buffs

1519 South Pearl Street

Denver, CO 80210

Tel: [REDACTED]

Web Site: www.BookBuffsLtd.com <<http://www.bookbuffsltd.com/>>

The Best Place for Bibliophiles to Score . . . " Westword

[Live Search](#)

Maps - find all the local information you need, right when you need it.

<http://maps.live.com/?icid=hmtag2&FORM=MGAC01>

[↑ Contents](#)

465. **Nicholas Karavatos**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Sun 25 Mar 2007

Murat,

The "long major piece" you may be referring to is the book's title poem "Sadder than Water" (2001) by Samih al-Qasim. There is also another long poem in the collection, though much shorter, titled "The Tragedy of Houdini the Miraculous" (1984).

This Ibis Edition book, like some others, is very nicely done with modest elegance. It fits nicely in the hands at 5x7. This is opposed to the Taha Muhammed book is large, glossy, and has a close up photo on the cover. Yes, he is a shopkeeper according to the blurb. Yes, al-Qasim has been jailed for writing poetry. The books are dual language with facing page translations.

Nazih Kassis is the translator of *Sadder than Water - New & Selected Poems*. Adina Hoffman introduces the collection.

Nick

Nicholas Karavatos

Dept of Language & Literature

American University of Sharjah

PO Box 26666

Sharjah

United Arab Emirates

From: Murat Nemet-Nejat <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Date: Fri, 23 Mar 2007 23:56:57 -0400

Ann,

Thank you. I had attended a reading by Taha Muhammad Ali about three years ago, when his book had come out. He and Peter Cole were traveling together in The States. Peter's translations had given a conversational feel to his poetry. I do not remember him being particularly poor. Did he not live in Nazareth?

I have read Sadder than Water. I think it is Sami Al Kassim's book. There were wonderful poems in it, but I was not crazy about the long major piece in it, with a title I can not recall at the moment. For me it had too much the feel of a "major poem." It did not quite work for me. Of course, the Palestinian suffering being the subject of the poem, my aesthetic response to the poem may be irrelevant.

Thank you again for the report.

Ciao,

Murat

On 3/23/07, Ann Bogle <[REDACTED]> wrote:

In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time, [REDACTED] writes:

I missed the Lehrer show yesterday. Anyone seen it? A report?

Murat

I watched the segment. There were three Palestinian poets, all men. The first two seemed rich, or at least comfortably & beautifully well-set in woodworked & terraced houses, which countered images we usually see only of war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing poetry (?) -- he is probably the best poet (forgive me for thinking this) and his reasons for being a poet the most eloquent. He said that he wants to write love poetry, that it is in him to do that, but that w/o the freedom of survival, he

would continue along liberation lines. The second poet writes more safely, one could tell; he is rooted in the small & in beauty, the way western poets tend to be, but in a different setting and also serving as a journalist. Taha Muhammad Ali was the most approachable of the three poets and seemingly the poorest, doubling as a market-keeper and poet. He sells relics to Christians in a Muslim neighborhood. His titles have humor: "So What" and "Never Mind." He asserted that when he writes, the countries are not present in the poems.

AMB

Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN Presents today. <http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001>

[↑ Contents](#)

466. **Russo, Linda V.**
What she did! Suzanne Stein at SPT

Sun 25 Mar 2007

I want to thank you Stephen for this report - for my vicarious culture-fix - but also for raising this issue of the lack of "fit" between poetry & dominant institutions, as Robert Kocik might call it. It's interesting to hear of a Suzanne Stein's attempt to deal with architectural issues, and to see, via Elizabeth's post, that these issues derive from environing economic conditions. I've often felt that poetry doesn't "fit" our public spaces because of the lack of foresight to include poets since... Plato. So it works in the interstices - in churches, museums, cafes, bars, etc. And this brings me to remembering working with Robert Kocik a few years ago to design a potential poetry reading space - it was a great experience: he encouraged me to let my imagination run wild: what shape would the space be? How would it accommodate various needs? What other "services" would be offered along with poetry? Space *for* poetry is what Robert calls a "missing social service" indeed!

Date: Sat, 24 Mar 2007 14:29:28 -0700
From: Stephen Vincent <[REDACTED]>
Subject: What she did! Susan Stein at SPT

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience. Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.") But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which she considered carefully or even admitted that she was unable to answer.

Some were predictable, "Are you working on a poem now," many forgettable.

Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her and us to be an historic problem). X poet with equipment was able to make it work, and, by implication not poet a, b, or c.) Sporadically through the 25 minutes, persons would ask what she was feeling at the moment to which she sometimes addressed as a sense of 'vulnerability' - being exposed as such.

I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful

space.

Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V

<http://stephenvincent.net/blog/>

Date: Sat, 24 Mar 2007 16:54:37 -0700

From: Elizabeth Treadwell <[REDACTED]>

Subject: Re: What she did! Suzanne Stein at SPT

In re Stephen Vincent's complaints on today's Poetics List about Timken Hall

and his nostalgia for SPT's days at New College on Valencia, I share many of

these feelings. However I would like to point out to one and all that this

move was a decision made by SPT's dedicated board in hopes of ensuring SPT's

future (a decision made just prior to my taking the ED job at SPT) and I can

tell you as the person who has done 95% of SPT's fundraising over the last 7

years, without being housed at CCA I am not sure we'd be where we are (indeed how we'd exist if we had to pay rent in SF) and we certainly wouldn't be in the position to pay poets as well as we do, as an autonomous

community organization. To clarify in case there is misunderstanding, as

I
know there is, we are HOUSED at CCA but besides that are autonomous,
both in
terms of programming and funding said programming. Donations from our
community are always helpful, appreciated, and tax-deductible. Am I
wrong to
assume we all appreciate a little poetry infrastructure that actually
can
pay poets a smidge and is not entirely tied to academia? If not, my job
is
truly thankless.
Best regards,
Elizabeth

Elizabeth Treadwell
<http://elizabethtreadwell.com>

[↑ Contents](#)

467. **Charles Bernstein**
Lazer & Armantrout reading in LA on 3/27
Sun 25 Mar 2007

The USC PhD/Literature & Creative Writing Program presents SPRING 2007
READING SERIES

Tuesday, March 27, 2007
Richard S. Ide Memorial Commons Room
4:30pm

Introductions by Professors Susan McCabe & Marjorie Perloff

Rae Armantrout ... is the author of eight books of poetry, including *Up to Speed* (Wesleyan 2003), which was selected by Publishers Weekly as one of the best poetry books of the year in 2003, and *Veil: New and Selected Poems* (Wesleyan, 2001).

Hank Lazer ... has published 12 books of poetry, most recently *The New Spirit* (Singing Horse, 2005), *Elegies & Vacations* (Salt, 2004), and *Days* (Lavender Ink, 2002). His two-volume collection of essays, *Opposing Poetries*, was published by Northwestern University Press.

Books will be for sale at this event. Refreshments will be served.

[↑ Contents](#)

468. **Stephen Vincent**

Re: What she did! Suzanne Stein at SPT

Sun 25 Mar 2007

A nominal mistake! Proper spelling =

Suzanne Stein

For the record!

Stephen V

<http://stephenvincent.net/blog/>

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience.

Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.')

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which she considered carefully or even admitted that she was unable to answer. Some were predictable, "Are you working on a poem now," many forgettable. Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her and us to be an historic problem). X poet with equipment was able to make it work, and, by implication not poet a, b, or c.) Sporadically through the 25 minutes, persons would ask what she was feeling at the moment to which she

sometimes addressed as a sense of 'vulnerability' - being exposed as such. I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V
<http://stephenvincent.net/blog/>

[↑ Contents](#)

469. **Alan Sondheim**

two danceworks for you and me

Sun 25 Mar 2007

two danceworks for you and me

nude avatar bearing cosmos on shoulders

<http://www.asondheim.org/imadeyoulucie.mp4>

<http://www.asondheim.org/gloss.mp4>

created for the purposes of bearing

[↑ Contents](#)

470. **Mary Kasimor**

Re: What she did! Suzanne Stein at SPT

Sun 25 Mar 2007

Today in my little city we had a poetry reading at one of the local coffee shops. Usually it is difficult to even get people to go to a poetry reading. In this case, a instructor colleague and I decided to have this for her literature students. We had no idea where we would read in the coffee shop, but figured that it wouldn't be much of a problem--accomodating us, and the owner knew we were going to do this. It was a busy afternoon, and so we were packed in tightly in the back, close to the bathroom. We had enough people there to have an audience-very unusual for this type of event. I was uncomfortable because it was just too informal and too close. Oh, I guess there were other things going on, like not enough people willing to read...everytime I have tried to make this happen, I have always had a general feeling of discomfort. Somehow, even though we weren't "professionals," the space did affect the performance. I was told that it was a "good beginning," but I would like to find a space that does fit..maybe it would work out better. Mary Kasimor

"Russo, Linda V." <[REDACTED]> wrote: I want to thank you Stephen for this report - for my vicarious culture-fix - but also for raising this issue of the lack of "fit" between poetry & dominant institutions, as Robert Kocik might call it. It's interesting to hear of a Suzanne Stein's attempt to deal with architectural issues, and to see, via Elizabeth's post, that these issues derive from envrioning economic conditions. I've often felt that poetry doesn't "fit" our public spaces because of the lack of foresight to include poets since... Plato. So it works in the

interstices - in churches, museums, cafes, bars, etc. And this brings me to remembering working with Robert Kocik a few years ago to design a potential poetry reading space - it was a great experience: he encouraged me to let my imagination run wild: what shape would the space be? How would it accommodate various needs? What other "services" would be offered along with poetry? Space *for* poetry is what Robert calls a "missing social service" indeed!

Date: Sat, 24 Mar 2007 14:29:28 -0700
From: Stephen Vincent
Subject: What she did! Susan Stein at SPT

Susan Stein - poet and performance artist - created what might be called "a

presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a

combination of 'off-putting', 'embracing' and 'thought provoking.'

As all SPT events, this one took place in the Timken Lecture Hall on the San

Francisco Campus of the California College of Arts - the home of SPT since -

in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets

and audience.

Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that

sucks the energy out of both audience and whoever might be the poet who is

reading. Listeners, poets and whatever language goes into the air of Timken

Hall have to work real hard to protect, hear and enjoy each other!

Indeed

the lecture hall must have been designed as an architectural afterthought

(Oh, yes, 'we should have a place for students to hear an occasional lecture.")

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at

her
face. She announced she had 25 minutes, and that she would take
questions.
Other than that, she gave no sense of agenda, objective or whatever.
The questions began to come forth. I should say it was an audience of
poets
most of whom had some kind of association with Susan, from distant to
familiar. The questions from pedestrian to more complex - each one of
which
she considered carefully or even admitted that she was unable to answer.
Some were predictable, "Are you working on a poem now," many
forgettable.
Nobody asked anything stupidly personal. Yet, as things evolved - what
was
most interesting to me anyway - were issues around how she was
experiencing
the space and how other poets may or may not have been able to establish
a
sense of presence in this particular space (which it was agreed between
her
and us to be an historic problem). X poet with equipment was able to
make it
work, and, by implication not poet a, b, or c.) Sporadically through the
25
minutes, persons would ask what she was feeling at the moment to which
she
sometimes addressed as a sense of 'vulnerability' - being exposed as
such.
I asked what was the difference between 'vulnerability' and 'intimacy' -
a
question, like each one, she honored as such, but questioned. But having
a
'good answer' - one that would excite the audience did not seem to be
the
objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued
with a response here or there, or a particular question. Only gradually - and this
is the brave part - did it become clear what she was doing, or so it seemed to
me. What we witnessed was 'presence' in which the the whole scaffolding
normally implicit to a reading or performance was stripped bare. As much as
we in the audience waited for or called out questions that might provoke a

desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that

I

gradually (after) came to realize what Susan was stripping the architecture

off the condition/expectations/rhetoric of readings, performances, and - in

the darkness - the normal architecture of this most often dreadful space.

Maybe, thinking more about it, Susan's presence was a Barthian version of

'performing' instead of 'writing degree zero. Ironically her "presence" had

an insistence to it, one in which, in its baldness, we were taken to a point

that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to

speculate. But it was timely, and, the day after, as I suggested, it seems

quite brave, as well as unique to my experience of poets and audiences in

shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V

<http://stephenvincent.net/blog/>

Date: Sat, 24 Mar 2007 16:54:37 -0700

From: Elizabeth Treadwell

Subject: Re: What she did! Suzanne Stein at SPT

In re Stephen Vincent's complaints on today's Poetics List about Timken Hall

and his nostalgia for SPT's days at New College on Valencia, I share many of

these feelings. However I would like to point out to one and all that this

move was a decision made by SPT's dedicated board in hopes of ensuring SPT's future (a decision made just prior to my taking the ED job at SPT) and I can tell you as the person who has done 95% of SPT's fundraising over the last 7 years, without being housed at CCA I am not sure we'd be where we are (indeed how we'd exist if we had to pay rent in SF) and we certainly wouldn't be in the position to pay poets as well as we do, as an autonomous community organization. To clarify in case there is misunderstanding, as I know there is, we are HOUSED at CCA but besides that are autonomous, both in terms of programming and funding said programming. Donations from our community are always helpful, appreciated, and tax-deductible. Am I wrong to assume we all appreciate a little poetry infrastructure that actually can pay poets a smidge and is not entirely tied to academia? If not, my job is truly thankless.

Best regards,
Elizabeth

Elizabeth Treadwell

<http://elizabethtreadwell.com>

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

[↑ Contents](#)

471. **Dr. Barry S. Alpert**

Bauhaus, WChUTEMAS, Black Mountain, Media Study SUNY-Buffalo

Sun 25 Mar 2007

Personally, I feel lucky to have witnessed two great in-person screenings each by Hollis Frampton & Paul Sharits, both of whom had poetic connections (Frampton referred to Pound as his "master" and Sharits collaborated with David Franks). I used to talk with Robert Creeley about both of them. And a viewing of Tony Conrad's "Flicker" in a small screening room at the Pacific Film Archive, even if not presented by the filmmaker himself, had to have been one

of the most "intense" aesthetic experiences of my life. There's a catalogue forthcoming for this apparently exemplary exhibit of a context in which these filmmakers existed (still exist):

http://www.zkm.de/mindframes_e/

Barry Alpert

Get a FREE
Web site, company branded e-mail and more from Microsoft Office Live!
<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

472. **Andrew Zawacki**

VERSE Festival

Mon 26 Mar 2007

—

[↑ Contents](#)

473. **Wystan Curnow**

poet on the move

Mon 26 Mar 2007

I am planning to be in the UK during the second half of May and I'm interested to hear of events of interest. I am giving a couple of readings during that time, and could up for more if anyone has suggestions. Wystan

[↑ Contents](#)

474. **Bob Marcacci**

Episode 21 of THE COUNTDOWN featuring ALAN SONDHEIM!

Mon 26 Mar 2007

Link over to <http://www.miporadio.net/BOB_MARCACCI/>, and listen to what you've been missing. We're holding a contest to win a chapbook!

THE COUNTDOWN Episode 21, produced by Josh Hinck for MiPoRadio, highlights the poetry of Alan Sondheim, and also stars these fine poets and bloggers:

- Tiel Aisha Ansari
- Amy Bernier
- Ana Bozicevic-Bowling
- Glenn Cooper
- Alexander Dickow
- Brent Goodman

- Donald Illich
- Edward Nudelman
- Tammy Trendle
- Letitia Trent

Always looking for a good blog to slog through. Comments and conversay appreciated, front or backchannel. Thanks for tuning in to MiPoRadio where poetry tunes in, and special thanks to all the fine poets who recorded work for this one!

--

Bob Marcacci

<<http://marcacci.blogspot.com/>>

Worry is interest paid on trouble before it comes due.

- William R. Inge

[↑ Contents](#)

475. **Philip Metres**

coverage of Israeli and Palestinian poets on Lehrer

Mon 26 Mar 2007

Poets,

I have been happy--elated even--to see the News Hour's coverage of Israeli and Palestinian poetry, and Jeffrey Brown's interviews of them, not least because I am teaching a course on Palestinian and Israeli lits, with a particular focus on poetry. For all the recent critiques of the Poetry Foundation (Dana Goodyear in TNY, Steve Evans in the Baffler), they deserve credit for funding this project. Brown chose Israeli poets like Aharon Shabtai and Palestinian poets like Taha Muhammad Ali (both, no doubt, with glossy translated books in the U.S.) enables a representation of, on the one hand, Israeli intellectual resistance (Shabtai) to the AIPAC/"security" framing of the conflict (i.e. that those Arab terrorists are the cause for the conflict, not dispossession, occupation, land-grabbing, the wall, etc.), and on the other, the humane resistance of the everyday Palestinian (Ali). There is no doubt that Brown probably should have chosen at least one Palestinian woman poet--I pr
o!

bably would have chosen Fadwa Tuqan--and it seems amazing that there is no Mahmoud Darwish. Too bad Amichai is not alive. He and Darwish are like twins separated at birth and by nation.

Philip Metres

Associate Professor

Department of English

John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]
<http://www.philipmetres.com>

[↑ Contents](#)

476. **Dan Waber**
ars poetica update

Mon 26 Mar 2007

The ars poetica project continues to expound at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Thomas Fink, Chris Mansell, and C. J. Allen.

Poems will appear this week by: C. J. Allen, Anamaria Crowe Serrano, Tom Beckett, and Amy King.

A new poem about poetry every day.

Enjoy,
Dan

[↑ Contents](#)

477. **Bob Heman**

CLWN WR reading / new issue debut / this thursday March 29

Mon 26 Mar 2007

Hi folks - just a reminder - this thursday, march 29, CLWN WR #41 (featuring poems of 20 words or less by (in order of appearance) John Levy, Judy Kamilhor, R. Nemo Hill, Alex Caldiero, Mary Askin-Jencsik, Kit Kennedy, Philip Rowland, Bob Heman, David Giannini, Vassilis Zambaras, Halvard Johnson, Jack Tricarico, Bruce Weber, Mike Topp, Michael Andre, Evie Ivie, Thomas Fucaloro, David Lawton, Joel Dailey, Tom Savage, Christopher Mulrooney, Sparrow, Patricia Carragon and Andy Comess) will debut at the

2nd Official CLWN WR Event

Thursday, March 29, 2007, 7:00 - 10:00

at SAFE-T-GALLERY

111 Front Street, Brooklyn - Gallery 214

featuring

Bob Hart, Carol Novack, Jane Ormerod

with special guests

Thomas Fucaloro, Judy Kamilhor, Jean Lehrman

Frank Simone, Elizabeth Smith, EK Smith

Nathan Whiting

plus a very special appearance by singer/songwriter

Carrie Beehan (a.k.a. TRYSTETTE)

performing with guitarist Dennis Diamond

hosted by Bob Heman editor/publisher of CLWN WR since 1971

admission is free

+

the flyer and more information about the performers

can be found temporarily at the CLWN WR website at www.clwnwr.org

to get to SAFE-T-GALLERY take the F train to York Street, walk downhill to Front and turn left under the Manhattan Bridge. for more information and alternative directions (from other subway lines) please check the Gallery website at <http://www.safetgallery.com>

i hope you all can make it

remember all attendees will receive a free copy of CLWN WR #41

hope to see you then

- Bob

Bob Heman

██████████

EarthLink Revolves Around You.

[↑ Contents](#)

478. **Murat Nemet-Nejat**

Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"

Mon 26 Mar 2007

Nick,

Thank you. Yes, I was referring to the poem Sadder Than Water.

Ciao,

Murat

On 3/25/07, Nicholas Karavatos <██████████> wrote:

>

> Murat,

>
> The "long major piece" you may be referring to is the book's title poem
> "Sadder than Water" (2001) by Samih al-Qasim. There is also another long
> poem in the collection, though much shorter, titled "The Tragedy of
> Houdini
> the Miraculous" (1984).
>
> This Ibis Edition book, like some others, is very nicely done with modest
> elegance. It fits nicely in the hands at 5x7. This is opposed to the Taha
> Muhammed book is large, glossy, and has a close up photo on the cover.
> Yes,
> he is a shopkeeper according to the blurb. Yes, al-Qasim has been jailed
> for
> writing poetry. The books are dual language with facing page translations.
>
> Nazih Kassis is the translator of *Sadder than Water - New & Selected
> Poems*. Adina Hoffman introduces the collection.
>
> Nick
>
>
> Nicholas Karavatos
> Dept of Language & Literature
> American University of Sharjah
> PO Box 26666
> Sharjah
> United Arab Emirates
>
>
>
>
>
> >From: Murat Nemet-Nejat <[REDACTED]>
> >Reply-To: UB Poetics discussion group <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: Ibis Editions poets on "The NewsHour with Jim Lehrer"
> >Date: Fri, 23 Mar 2007 23:56:57 -0400
> >
> >Ann,
> >
> >Thank you. I had attended a reading by Taha Muhammad Ali about three
> years

> >ago, when his book had come out. He and Peter Cole were traveling
> together
> >in The States. Peter's translations had given a conversational feel to
> his
> >poetry. I do not remember him being particularly poor. Did he not live in
> >Nazareth?
> >
> >I have read Sadder than Water. I think it is Sami Al Kassim's book. There
> >were wonderful poems in it, but I was not crazy about the long major
> piece
> >in it, with a title I can not recall at the moment. For me it had too
> much
> >the feel of a "major poem." It did not quite work for me. Of course, the
> >Palestinian suffering being the subject of the poem, my aesthetic
> response
> >to the poem may be irrelevant.
> >
> >Thank you again for the report.
> >
> >Ciao,
> >
> >Murat
> >
> >
> >
> >On 3/23/07, Ann Bogle <[REDACTED]> wrote:
> >>
> >>
> >>In a message dated 3/23/2007 2:05:12 P.M. Central Daylight Time,
> >> [REDACTED] writes:
> >>
> >>I missed the Lehrer show yesterday. Anyone seen it? A report?
> >>
> >>Murat
> >>
> >>
> >>I watched the segment. There were three Palestinian poets,
> all men. The
> >>first two seemed rich, or at least comfortably & beautifully well-set
> in
> >>woodworked & terraced houses, which countered images we usually see
> only

> >>of
> >>war-torn housing. Sami Al-Qasim (Ibis) has been to jail -- for writing
> >>poetry (?)
> >>-- he is probably the best poet (forgive me for thinking this) and his
> >>reasons
> >>for being a poet the most eloquent. He said that he wants to write
> love
> >>poetry, that it is in him to do that, but that w/o the freedom of
> >>survival, he
> >>would continue along liberation lines. The second poet writes more
> >>safely,
> >>one could tell; he is rooted in the small & in beauty, the way western
> >>poets
> >>tend to be, but in a different setting and also serving as a
> >>journalist. Taha
> >>Muhammad Ali was the most approachable of the three poets and
seemingly
> >>the
> >>poorest, doubling as a market-keeper and poet. He sells relics to
> >>Christians
> >>in a Muslim neighborhood. His titles have humor: "So What" and "Never
> >>Mind." He asserted that when he writes, the countries are not present
> in
> >>the
> >>poems.
> >>
> >>AMB
>
>
> Watch free concerts with Pink, Rod Stewart, Oasis and more. Visit MSN
> Presents today.
>
> [http://music.msn.com/presents?](http://music.msn.com/presents?icid=ncmsnpresentstagline&ocid=T002MSN03A07001)
icid=ncmsnpresentstagline&ocid=T002MSN03A07001
>

[↑ Contents](#)

479. **amy king**

This Friday -- Stackhouse, Fieled, & Henrikson

Mon 26 Mar 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE, ADAM FIELED, and MATT HENRIKSEN
~~

Stain Bar, Brooklyn, NYC
March 30, 2007 @ 7:00 p.m.

~~~~~

Christopher Stackhouse's books are: Slip (Corollary Press, 2005), a collection of poems; Seismosis (1913 Press, 2006), a book featuring his drawings with text by writer/professor John Keene. He is a graduate fellow of Cave Canem, and a 2005 Fellow in Poetry from the New York Foundation for The Arts. A poetry editor at FENCE Magazine, he lives and works in Brooklyn, New York.  
[http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse\\_c.html](http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse_c.html)

Adam Fieled is a poet, musician, and critic. His chapbook "Posit" is forthcoming from Dusie Press. He has released four albums, including two spoken word collections, "Raw Rainy Fog" (Radio Eris Records, 2002) and "Virtual Pinball/Madame Psychosis" (WSG Productions, 2006), and edits the blog-journal P.F.S. Post and the blog Stoning the Devil. He has work in Jacket, Rain Taxi, Blazexox, Dusie, Eratio, Nth Position, Cordite, Otoliths, Mipoesias, Cake Train, Words Dance, Word For/Word and Many Mountains Moving. A magna cum laude graduate of the University of Pennsylvania, he also holds an MFA in poetry from New England College and is a PhD candidate at Temple University in Philly. [http://www.mipoesias.com/Poetry/fieled\\_palm.html](http://www.mipoesias.com/Poetry/fieled_palm.html)

Matthew Henriksen co-edits Typo and Cannibal and curates The Burning Chair Readings in Brooklyn. Recent poems appear in Absent, Agricultural Reader, and Wildlife. His chapbook, Is Holy, has recently emerged from horse less press. [http://www.mipoesias.com/2007/henriksen\\_matt.htm](http://www.mipoesias.com/2007/henriksen_matt.htm)

~~~~~

STAIN BAR
766 Grand Street Brooklyn, NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/ [REDACTED]
<http://www.stainbar.com/>

~~~~~

Hope you'll stop by!

Amy King  
MiPO Host  
<http://www.mipoesias.com>

~~~~~

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

[↑ Contents](#)

480. **Michael Kelleher**

Literary Buffalo E-Newsletter 3.26.07-4.01.07

Mon 26 Mar 2007

LITERARY BUFFALO

3.26.07-4.01.07

THE BUFFALO SMALL PRESS BOOK FAIR HAS ARRIVED!

ANNOUNCEMENTS

Just Buffalo will be switching web & mail servers beginning Friday, March 30. This means any emails sent to anyone here at Just Buffalo between 5 p.m. Friday and 5 p.m. Monday are likely to be lost. We should be fully operational again by Monday morning, but these switchovers can take up to 72 hours. If you do not get a response from us, we suggest you call us at [REDACTED].

THE JUST BUFFALO TIMED WRITING GROUP is cancelled until further notice. The Friday afternoon time was apparently inconvenient for most people. When we have a new time and date set up, we will let you know.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

3.26.07

Poetics Plus at UB

Cecilia Vicuña

Poetry Reading

Tuesday, March 27, 4 p.m.

Poetry Collection, 420 Capen Hall, Amherst Campus

3.29.07

The Electric City Spectacular, Day I

Rust Belt Books, 202 Allen St., 7 p.m.

Release party for flim forum press', "oh one arrow"

All schedules can be seen here:

<http://www.housepress.org/electriccity/electriccity.html>

3.30.07

The Electric City Spectacular, Day II

Karpeles Manuscript & Library Museum, 453 Porter Ave., 6 p.m.

8 readers, 3 films

All schedules can be seen here:

<http://www.housepress.org/electriccity/electriccity.html>

&

Exhibit X Fiction/Hallwalls

Shelley Jackson

Fiction Reading

Friday, March 30, 7 p.m.

Hallwalls Cinema at the Church, 341 Delaware Ave

http://www.hallwalls.org/perflit_03.html#jackson

3.31.07

The Buffalo Small Press Book Fair Karpeles Manuscript & Library Museum, 453 Porter Ave., 12-6 p.m. Over 60 vendors:

<http://www.buffalosmallpress.org/participate/> Over 20 readers:

<http://www.buffalosmallpress.org/schedule/> But only one Mike Basinski, curator of the Poetry Collection, who will have a display of old(er) Buffalo small press ephemera and will walk us through it in a way that only he can.

&

The Electric City Spectacular, Day III.1

Karpeles Manuscript & Library Museum, 453 Porter Ave., 6 p.m. (Immediately following the book fair)

11 readers

all schedules can be seen here:

<http://www.housepress.org/electriccity/electriccity.html>

&

The Electric City Spectacular, Day III.2

Nietzsche's, 248 Allen St, 10 p.m., \$3

Hear the following poets with bands, bands with bands, and stuff:

g lucas crane

starlite lanes

damian weber

eric unger

i feel tractor (edmund berrigan)

jackson jackson

chae hawk aka noble truth

all schedules can be seen here:

<http://www.housepress.org/electriccity/electriccity.html>

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS

WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8, 15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. \$195, \$150 for members of Just Buffalo or the JCC

RECURRING LITERARY EVENTS

JUST BUFFALO WRITER'S CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[REDACTED]
[REDACTED] (fax)

www.justbuffalo.org



[↑ Contents](#)

481. **Thomas savage**

Re: Father's Poetry

Mon 26 Mar 2007

I like parts of this very much. Certainly, if it is a first effort, it is very surprising. But it needs editing, I suspect. I found my mind wandering after the first several parts of it. Still, whoever wrote this should be encouraged to write more. Regards, Tom Savage

Christophe Casamassima <

Sandwiches

(from the fever desk of a mad mind)

There are sandwiches that stave off disaster
like a slice of Our Father between two Hail Mary's

And then there are midnight sandwiches
that give you the creeps, or at the least gas,
one Wolfman or Mummy (if your tastes run dry),
between two slices of Frankenstein, how about adding
the gorgonzola Godzilla, for a run amuck
blue cheese experience

Then there are sandwiches made for luck, these we devour
and share in unlikely places, often with complete strangers,
these have even stranger ingredients, like the Casino Slot Sub
you can pull on it all day and never feel full,
or the Throwers Snake Eye Special, made on Pita
with a filling of sevens and elevens, but nothing beats
the Royal Straight Flush Deluxe topped with melted
any colors any suite fuck you I win Monterey Jack

There are science sandwiches, thick and wondrous stuff
served up laser light and electric hot on fine wood tables,
the waiters wear white, the customers are polite,
they never order but reason, eating vast universes of thought on pumpernickel
with polite, small bites, lost in contemplation,
they ignore the occasional spill that spoils the tie,
how about trying the quantum physics club, it's special, sliced really thin

between the thick rye theories of relativity, good old fashioned German rye, it's
guaranteed to blow your mind, or at least,
a small corner of the universe

There are war sandwiches, everyone agrees
we should not have these,
but they are always on the menu and available everywhere,
" Hey Joe, give me a Civil War, toast it if you will"
"Do you want that on American, Russian or Rye?"
or how about the new Afro Cuban Special,
coming to a deli near you soon

There are the small sandwiches, we make from the cold cuts of chance,
leaps of true faith, on whole wheat, we take these in desperation
and eat them with mustards of loneliness,
these we secretly admire like sleek boots in a shop window,
but seldom do we dare to eat these ourselves,
we leave these for others to taste, vicariously taking in the aroma
of their bread, , on the occasion we do taste, we feel special, Princes or at least,
swashbuckling pirates, ready to duel to the death,
ready to challenge the dull routine of ham and cheese on rye,
it excites us, it gives us life, like the night
you decide to grab your balls in hand and pass two semis in a row,
it feels like we're in control, the matador's tip toe mincing bites,
when he'd rather gulp, as he eats
a slice of space between the bull and the cape

How about sex sandwiches? we could do a lot with that
think of the variety of breads that would be used
(pumping pumpernickel, hmm, comes to mind)
and what of the spreads made of legs, and pubes and creams,
the munching sounds of moans and mounds, the groans and bones
(both jumped and jutting in a circus of impossible angles),
how about the meats, think breasts, butts and balls for sure
all served up, piping pee hot

And for your ultimate dining pleasure, consider the City Sandwich
served up big with neon lights and a skyscraper horizon,
think of thick juicy street size quarter pounder slices,
of your favorite block or avenue, plunked down
on a crisp bed of green lettuce parks, all slathered over
and topped with your choice of ethnic neighborhood mayo,
served hot, on a special multicultural sesame bun,
you even get your choice of special sauce,

try the NY Chinatown or the Chicago Polish Windy West
hey, no vacant lots in this sandwich, baby

When my turn finally comes, when I make it all the way up
to the counter from the back of the line,
make mine one slice painless death
between two rebirths,
got to go now, lunch is almost over.

=

Search for products and services at:
<http://search.mail.com>

--

Powered By Outblaze

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

[↑ Contents](#)

482. **CA Conrad**

complicit actions dismissed in a frenzy of greed

Mon 26 Mar 2007

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that

they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.

I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.

CAConrad

*the Frank Sherlock EMERGENCY FUND:

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

for Deviant Propulsion & other books:

<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>

for Light of Lakshmi tarot services:

<http://LightOfLakshmi.blogspot.com><<http://lightoflakshmi.blogspot.com/>>

*

[↑ Contents](#)

483. **Ann Bogle**

Fwd: poetry of Iraq

Mon 26 Mar 2007

--part1_d60.552d850.3339769a_boundary

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

--part1_d60.552d850.3339769a_boundary

--part2_d60.552d850.3339751c_boundary

***** AOL now offers free email to everyone.
Find out more about what's free from AOL at <http://www.aol.com>.

--part2_d60.552d850.3339751c_boundary

This is just a note to recommend the current issue of ATLANTA REVIEW, which is a special one on the poetry of Iraq. This is the only collection of contemporary Iraqi poetry to cover the years since the American invasion. The poems were collected and translated under conditions of great risk and hardship by poets living in Baghdad itself. I highly recommend this to all wompos.

--part2_d60.552d850.3339751c_boundary--

--part1_d60.552d850.3339769a_boundary--

[↑ Contents](#)

484. **Christophe Casamassima**

Re: complicit actions dismissed in a frenzy of greed

Mon 26 Mar 2007

I'm having the same debate with my peers (in Graduate School for Pete's sake!) about Nietzsche. "Why does Nietzsche feel that it's necessary to undo what came before? Isn't it just easier to leave everything in place, like it is? It's totally impossible to destroy "the scaffolding", as Nietzsche says; why don't we just suck it up and get on with our lives?" In the context of "The Secret", this "blame the victim" thing is akin to undoing what came before us; it's not only about safety in what already exists, but in the refusal to choose our own metaphors. Of course, my peers don't understand the idea that a power structure (without our best interests) put these metaphors into play for their own benefit. But what about my peers' complicity?

This is the kind of thing we all must have met with at some time or another regarding our poetries. Why fix something (poetry) when it's so great! Look at the Goddamn top 100 list, for Pete's sake! Some people need to be taught why we do poetry. It's not about complicity, nor even about reaction...

----- Original Message -----

From: "CA Conrad" <[REDACTED]>

To: [REDACTED]

Subject: complicit actions dismissed in a frenzy of greed

Date: Mon, 26 Mar 2007 13:41:28 -0500

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it

doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.

I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.

CAConrad

**the Frank Sherlock EMERGENCY FUND:*

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

for Deviant Propulsion & other books:

<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>

for Light of Lakshmi tarot services:

<http://LightOfLakshmi.blogspot.com><<http://lightoflakshmi.blogspot.com/>>

=

Search for products and services at:

<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

485. **Alan Sondheim**

For spoken improvised pomewhirreks

Mon 26 Mar 2007

For spoken improvised pomewhirreks

for Bob Marcacci, The Countdown

<http://www.asondheim.org/songa.mp3>

<http://www.asondheim.org/songb.mp3>

<http://www.asondheim.org/songc.mp3>

<http://www.asondheim.org/songd.mp3>

===

[↑ Contents](#)

486. **Christophe Casamassima**

Submit!

Mon 26 Mar 2007

Viviparous Blenny

a twentythreebooks contemporary arts journal

Fall 2007, Volume I

Theme: Synchronicity

Synchronicity is not merely serendipity, it is defined as meaningful coincidences. Synchronicities are acausal, that is, not able to be reduced to a cause-and-effect explanation. They are always personal events. They are boundary events that often occur at periods of major life transitions. And they necessarily reflect a deeper, more holistic reality.

*If you submit work that doesn't directly address the theme, please explain why you've chosen the piece to represent the theme.

Submissions guidelines: • 3-4 poems • 5-7 pages of prose (fiction, nonfiction, creative nonfiction, commentary, interviews, reviews, etc.) •

Black and white photographs (.tiff, .gif, .jpg; low-res for submission) •

Black and white artwork or drawings (low-res scanned image file) •

Comics

You may also submit your work on CD to the address below (be sure to mark "CD, do not scan" on the outside of envelope).

Send written work as an attachment to [REDACTED]

or snail mail to:

Viviparous Blenny
c/o Douglas Mowbray, Managing Editor
2910 Erie Avenue
Baltimore, Maryland 21234

Be sure to include an SASE and cover letter (including a brief bio) for a reply to your submission. If you would like your work returned, please include proper postage and envelope.

Submissions due: July 23

Issue on sale: Fall 2007

Payment is 1 free contributor's copy.

=

Search for products and services at:
<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

487. **Chris Stroffolino**

Suzanne Stein at SPT

Mon 26 Mar 2007

I wasn't at the event, but Suzanne and I have had very intense long talks once upon a time, and I always felt a sense of solidarity. I also feel Treadwell's point, and don't feel it's totally fair to single out the SPT as what Suzanne was dealing with. My guess it was something broader, like the institution of 'proper' poetry readings and what that does to writing, communities, friendships, etc (but, I don't want to speak for Suzanne there, that's probably more my issue, but I do think there's some solidarity)

Chris

PS--I have a feeling my message isn't getting sent to poetics list as I'm transitioning to another email account (i still receive on earthlink, but can't respond through them)

regularly anymore, and will leave,
So please make note of my new email).

Chris

On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:

Susan Stein - poet and performance artist - created what might be called "a presence" (rather than a 'reading' or 'performance') to an audience of primarily poets last night (Friday) at Small Press Traffic. The event was a combination of 'off-putting', 'embracing' and 'thought provoking.' As all SPT events, this one took place in the Timken Lecture Hall on the San Francisco Campus of the California College of Arts - the home of SPT since - in the opinion of many - its sad departure from the much more 'user friendly' neighborhood of New College on Valencia, which included the occasional use of a theater space with a much kinder ambience for both poets and audience. Indeed, one of Susan's unfolding objectives came to deal with the architectural limits of Timken Hall - a dark space (unless its full) that sucks the energy out of both audience and whoever might be the poet who is reading. Listeners, poets and whatever language goes into the air of Timken Hall have to work real hard to protect, hear and enjoy each other! Indeed the lecture hall must have been designed as an architectural afterthought (Oh, yes, 'we should have a place for students to hear an occasional lecture.")

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was turned off, the audience 'darkened', and one stage light was pointed at her face. She announced she had 25 minutes, and that she would take questions. Other than that, she gave no sense of agenda, objective or whatever. The questions began to come forth. I should say it was an audience of poets most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one

of which
she considered carefully or even admitted that she was unable to answer.
Some were predictable, "Are you working on a poem now," many forgettable.
Nobody asked anything stupidly personal. Yet, as things evolved - what was most interesting to me anyway - were issues around how she was experiencing the space and how other poets may or may not have been able to establish a sense of presence in this particular space (which it was agreed between her and us to be an historic problem). X poet with equipment was able to make it work, and, by implication not poet a, b, or c.) Sporadically through the 25 minutes, persons would ask what she was feeling at the moment to which she sometimes addressed as a sense of 'vulnerability' - being exposed as such.
I asked what was the difference between 'vulnerability' and 'intimacy' - a question, like each one, she honored as such, but questioned. But having a 'good answer' - one that would excite the audience did not seem to be the objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then intrigued with a response here or there, or a particular question. Only gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question.
Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

*Stephen V
<http://stephenvincent.net/blog/>*

[↑ Contents](#)

488. **Stephen Vincent**
Re: Suzanne Stein at SPT
Mon 26 Mar 2007

I don't think there was anything in my piece that singled out Elizabeth Treadwell as being responsible for the frequently noted shortcomings of Timken Hall! The limits did emerge during Suzanne Stein's piece as various questions were asked about her sense of her presence in the space. In fact, what she was doing, had much larger intentions than being an architectural critique. I hope my 'review' got at those intentions.

But, if one wants to just focus on Timken Hall as space, I think Linda Russo is right. Non-profits of all sorts frequently float into places that are not at the top of 'performance' or 'office' food chain. Indeed non-profits (unless their bogey prop orgs for wealthy right wingers) maybe, by definition, follow the money to the short, not rich end of the stick!

In my opinion, the beauty of poets and poetry readings - one series or another - is to morph and variously adapt to the given conditions where the combination of poets, the poems and the audience give a powerful shape to a place or time. (I have seen poets give good and memorable readings off the limbs of trees~) Some places are clearly legendary - in San Francisco the Grand Piano (a coffee shop in the Haight) was one, but there have been many others. It's all part of risk, funk and charm of being on the margins. I am sure we can all name places to which we would never go back.

It's when things go institutional and permanent that a series can get into a weird stasis. The physical and neighborhood circumstances of SPT at New College auditorium (as well as the writing happening during that period - nineties) gave the place and readings a real juice. SPT at Timken Hall at CAA - no matter the liveliness of the poetry scene - has been an argument from the start. The only thing that saves it is the loyalty of the audience and good poets willing to rise above its gross darkness, as well as submit to the isolation of the neighborhood.

Suzanne was another example of someone took Timken Hall on as space/condition with a good audience and beat the odds in a provocative and interesting way. But again, the piece was not about Timken Hall, but something much more 'serious.' Timken Hall was a prop!

Stephen V
<http://stephenvincent.net/blog/>

I wasn't at the event, but Suzanne and I have had very intense long talks once upon a time, and I always felt a sense of solidarity. I also feel Treadwell's

*point, and don't feel it's totally fair
to single out the SPT as what Suzanne was dealing with. My guess it
was something broader,
like the institution of 'proper' poetry readings and what that does
to writing, communities, friendships, etc
(but, I don't want to speak for Suzanne there, that's probably more
my issue, but I do think there's some solidarity)*

Chris

*PS--I have a feeling my message isn't getting sent to poetics list as
I'm transitioning to another email account
(i still receive on earthlink, but can't respond through them
regularly anymore, and will leave,
So please make note of my new email).*

Chris

On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:

*Susan Stein - poet and performance artist - created what might be
called "a
presence" (rather than a 'reading' or 'performance') to an
audience of
primarily poets last night (Friday) at Small Press Traffic. The
event was a
combination of 'off-putting', 'embracing' and 'thought provoking.'
As all SPT events, this one took place in the Timken Lecture Hall
on the San
Francisco Campus of the California College of Arts - the home of
SPT since -
in the opinion of many - its sad departure from the much more 'user
friendly' neighborhood of New College on Valencia, which included the
occasional use of a theater space with a much kinder ambience for
both poets
and audience.
Indeed, one of Susan's unfolding objectives came to deal with the
architectural limits of Timken Hall - a dark space (unless its
full) that
sucks the energy out of both audience and whoever might be the poet
who is
reading. Listeners, poets and whatever language goes into the air
of Timken
Hall have to work real hard to protect, hear and enjoy each other!
Indeed
the lecture hall must have been designed as an architectural
afterthought*

(Oh, yes, 'we should have a place for students to hear an occasional lecture.'")

But that's merely preface to circumstance. Susan did - what seems in retrospect - a quite brave thing. Dressed in black, all the lighting was

turned off, the audience 'darkened', and one stage light was pointed at her

face. She announced she had 25 minutes, and that she would take questions.

Other than that, she gave no sense of agenda, objective or whatever.

The questions began to come forth. I should say it was an audience of poets

most of whom had some kind of association with Susan, from distant to familiar. The questions from pedestrian to more complex - each one of which

she considered carefully or even admitted that she was unable to answer.

Some were predictable, "Are you working on a poem now," many forgettable.

Nobody asked anything stupidly personal. Yet, as things evolved - what was

most interesting to me anyway - were issues around how she was experiencing

the space and how other poets may or may not have been able to establish a

sense of presence in this particular space (which it was agreed between her

and us to be an historic problem). X poet with equipment was able to make it

work, and, by implication not poet a, b, or c.) Sporadically through the 25

minutes, persons would ask what she was feeling at the moment to which she

sometimes addressed as a sense of 'vulnerability' - being exposed as such.

I asked what was the difference between 'vulnerability' and 'intimacy' - a

question, like each one, she honored as such, but questioned. But having a

'good answer' - one that would excite the audience did not seem to be the

objective in any case.

As a person in the audience, I felt back and forth 'impatient' and then

intrigued with a response here or there, or a particular question.

Only

gradually - and this is the brave part - did it become clear what she was doing, or so it seemed to me. What we witnessed was 'presence' in which the whole scaffolding normally implicit to a reading or performance was stripped bare. As much as we in the audience waited for or called out questions that might provoke a desired response, a 'stream called poetry', (a narrative, an image, an epiphany!! anything!) nothing of the sort was forthcoming beyond Susan's analysis of her ability to answer the question. Her tone was neither judgmental or dismissive.

It was in that 'frustration' (no poetic goods) to 'hear something' that I gradually (after) came to realize what Susan was stripping the architecture off the condition/expectations/rhetoric of readings, performances, and - in the darkness - the normal architecture of this most often dreadful space. Maybe, thinking more about it, Susan's presence was a Barthian version of 'performing' instead of 'writing degree zero. Ironically her "presence" had an insistence to it, one in which, in its baldness, we were taken to a point that precedes every conceivable apparatus of poem, performance and space.

Where one goes from there - particularly in Timken Hall - I am not about to speculate. But it was timely, and, the day after, as I suggested, it seems quite brave, as well as unique to my experience of poets and audiences in shared spaces.

No doubt, and hopefully others who were there, will put their 'take' in here.

Stephen V
<http://stephenvincent.net/blog/>

[↑ Contents](#)

489. **Evan Munday**
bpNichol Chap-Book Award

Mon 26 Mar 2007

For any Canadian poets or chapbook publishers on the poetics list, a message from the Phoenix Community Works Foundation:

The bpNichol Chap-Book Award

A prize of one thousand dollars is offered for the best poetry chap-book in English published in Canada.

The chap-book should be between 10 and 48 pages long.

This twentieth annual award is sponsored by The Phoenix Community Works Foundation.

The poet or publisher should submit three copies (non-returnable) and a brief curriculum vitae, including telephone number, to:

The bpNichol Chap-Book Award

316 Dupont Street

Toronto, Ontario M5R 1V9

Entries close March 31, 2007.

For more information about Phoenix Community Works Foundation, please visit <http://www.pcwf.ca>.

Yours,

Evan

Evan Munday

Publicist

Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5



[↑ Contents](#)

490. **Abigail Child**

Orchard Gallery opening, "Perilous Fictions" + Tribeca Premiere

Mon 26 Mar 2007

Dear Colleagues, Friends and Family,

I want to invite you to a number of spring screenings and events featuring my work:

Opening April 1st, (no fooling!) I am in a group show at Orchard Gallery, 47 Orchard Street NYC 10012 (██████████) celebrating the artist-run collective that existed from 1973-1992: THE COLLECTIVE FOR LIVING CINEMA. Dates: April 1- 29, 2007, Thurs-Sun, 1-6 pm. Opening Party: April 1, 6-8 p A film of mine, MAYHEM, will be on monitors in the gallery. Another, COVERT ACTION, will be screened at Anthology Film Archives, 2nd Street at 2nd Ave, Saturday April 8, 6pm in connection to the Collective show .

Additionally, on Friday April 20 at 8pm, at the gallery, I am curating a special presentation PERILOUS FICTIONS which features contemporary experimental films that address political content through formalist means, utilizing a variety of strategies: structuralist, post-lyric, performative, hybrid. The lineup: 73 Suspect Words. Peggy Ahwesh (2000; 3m); Here. Fred Worden (2005; 11m); Let Me Count the Ways 10, 9, 8, 7. Leslie Thornton (2004; 20m); Anaconda Targets. Dominic Angerame (2004; 11m); The Future Is Behind You. Abigail Child (2004; 21m); Krypton Is Doomed. Ken Jacobs (2005; 34m)

Also, upcoming at the end of April is the world premiere of ON THE DOWNLOW at Tribeca Film Festival 2007. This is my feature documentary on African-American men living bisexual lives in Cleveland, Ohio. An intimate portrait of four men and their loves, triumphs, disasters, confessions and contradictions, the film was shot by Arthur Jafa, renowned cinematographer (Malcolm X, Daughters of the Dust) and edited by Yael Bitton and myself, with additional editing by Mary Patierno. Music by Floyd Fisher. The showings are (and please note: tickets go fast at this festival): Thursday, April 26, 3:15 pm, AMC Kips Bay, 570 Second Avenue at 32nd St.(Theatre 14) Thursday, April 26, 10:30 pm, AMC Kips Bay, 570 Second Avenue at 32nd St (Theatre 12) Saturday, April 28, 3:00 pm, Tribeca Cinemas, 54 Varick Street below Canal Street, at Laight Street Sunday, April 29, 10:30 pm, AMC Village VII, 66 Third Avenue at 11th St.

(Theater 03) Thursday, May 3, 10:45 pm, AMC 34th Street, 312 W. 34th Street, between 8th and 9 th Avenues

I hope to see you at one or another of these screenings and events!

all best

Abigail

Abigail Child

303 East 8th Street #6F

New York, NY 10009



<http://www.abigailchild.com> =

[↑ Contents](#)

491. **melissa benham**

What she did! Suzanne Stein at SPT

Mon 26 Mar 2007

The conversation about Suzanne Stein's performance caught my eye, as someone who knows Suzanne, attends many SPT events, and runs a reading series of my own. Unfortunately, I was not able to be at last Friday's performance but have heard favorable reviews from others in the community. However my entrance into this subject then has more to do with "space" rather than Suzanne's actual performance. It is no secret that CCA's Timkin Hall is not the ideal space for intimate readings or performances due to its inferior architectural design. It is dark, the stage lights are fixed & badly placed, and the acoustics are not the best, especially when the performer must compete with noise from the industrial shop above the hall. Ironically, I believe it is the lecture hall for CCA's architecture classes. In any case, those are its faults. However, it is a space, as Elizabeth has mentioned, that is open for SPT's use, and that use is free from conditions as to the content of SPT's programming as well as rent. And that is no small thing. As most people are aware, space in the Bay Area (as well as many other places around the country) has become a rarity since the tech boom which more than doubled rents overnight (at least mine) and brought on the closures of many art spaces, studios, and lofts for more lucrative customers. Unfortunately, institutional spaces have not necessarily opened their doors to already under-funded arts groups and organizations, and though galleries, coffee shops, bars, etc. sound like a nice alternative, they come with their own problems. Of course this problem affects all art forms, but I am just going to be selfish & talk about writers here. Galleries & other closed spaces are great alternatives to loud cafes & bars; however, they are rarely free and sometimes carry with them aesthetic demands which can affect the actual programming. Even if this only goes as far

as “Hey, my cousin is a poet, I’d really love if he could read one of these days,” it’s a curator’s nightmare. Of course, there are exceptions like the New Yipes Reading Series run by David Larsen at 21 Grand here in Oakland, though I believe they pay rent to the gallery in order to have their monthly Sunday readings. There also used to be the Performance Writing Series at New Langton Arts run by Jocelyn Saidenberg and Brandon Brown, but that suddenly disappeared very recently. Perhaps someone who knows a bit about that will jump in here...

This brings me to my experience with running the Artifact Reading Series, which Chana Morgenstern & I started in our victorian apartment in the Mission in November 2004. That apartment had at one time been an artist collective. It had a huge space that would hold lots of people fairly comfortably. However, we lived with a bunch of musicians (all guys) who refused to clean & used the space as storage for their equipment (& anything else you can think of). So we moved out to a very small 2 bedroom apartment just a few blocks away and continued having the readings there. Thankfully, it had a long hallway & a back porch going out to a backyard, because a good deal of the time, there are people standing on the stairs listening through the back window while another group camps out in the hallway. For a long time, we did not charge anything, but now ask for a \$5 donation to give to the readers & to pay for drinks & snacks. Even at the most packed (80-100 people) readings, I’ve never completely paid myself back for everything I’ve bought, & the readers have never gotten more than \$25 a piece. The house reading seems to work for many reasons. It’s a closed, intimate space. The audience consists of nearly all writers who are attentive and engaged. The space is small and therefore feels casual—I mean, generally, the reader is not further than 2 feet from an audience member. I think there’s a strong sense of community that is pervasive. Most of the time, I know most of the audience. However, there have been times when I’ve known almost no one, which is a very strange experience. These moments, and the readings where there are just too many people for anyone to be comfortable have had me thinking about moving the series to a more public venue. A year or so ago, I started asking people what they felt about a possible move and most objected, feeling that the series would lose its ambiance if it was moved. I decided to hold off on moving it, however, last October, I moved to the East Bay, and this summer Chana will be leaving for Rhode Island to study at Brown. So, here I am again, wondering where to move the series, how it will fare in the transition, what it will look like on the other side. At this point, I have not a clue to the answers of these questions. There has been talk of a traveling Bay Area reading and performance series, though nothing has been set in motion, as far as I know. In the meantime, there are salons, reading/study groups, lecture series, and so on happening in

people's houses which has been integral to the current Bay Area innovative writing community's close-knitness. However, a performance like the one that Suzanne Stein gave at SPT, not to mention the survival of Poets Theater (also at SPT), as well as the wonderful events that used to take place at the Performance Writing Series at New Langton aren't really able to happen in a house-setting (at least not in my house). There's not enough space & it is too intimate. For instance, as respectful as Artifact audiences are, it's not uncommon for an audience member to speak to the reader. This would not happen at SPT because the divide is too great. And that is then another factor for a performer to work with, as it sounds like Suzanne did. It's unlikely that performance would have translated itself to another venue in quite the same way. So, at the very least, though SPT isn't an ideal space, it has created performances that wouldn't happen in other local venues, which is interesting, isn't it? At the last Artifact, Bob Gluck mentioned before he began reading that he was reminded of the first incarnation of SPT, which was in a victorian somewhere between Castro & Noe (I think?), where one had to go up a few flights of stairs to a crowded back room where no one was comfortable but all were very present with the reading. It was interesting to hear that since I have generally heard about SPT's life at New College but not previous. It also reminds me that all of this only moves forward. Not to say that nostalgia has no place, but one day, people will likely (if we're lucky) say the same thing about Artifact. On that note, if anyone knows of a place that wants to host Artifact, that can handle about 60 + people, is accessible to public transport, lets people drink & hang out, and won't interfere with my programming, (enjoys long walks on the beach, etc.), I'm all ears. Cheers, Melissa Benham www.artifactsf.org www.artifactseries.blogspot.com

[↑ Contents](#)

492. **Lewis Warsh**
Dennis Moritz at BPC

Mon 26 Mar 2007

Bluebox productions presents a Sticky
Short Plays by Dennis Moritz
April 6, 7pm,
Bowery Poetry Club
308 Bowery (Bowery and Bleeker)
1/2 block north of Houston St.

The Watching Oprah Cycle
featuring:
Sylvia Bofill
Matt Korahais

David Marcus
Eve Udesky
Ana Valle

“Who is this guy Dennis Moritz? His plays are square in the face of society, which is where Dennis Moritz is, full of humor, elbows and a mesmerizing love of language.”

Bob Holman, USA of Poetry, Bowery Poetry Club.

Dennis Moritz has written over thirty theater pieces performed in New York, Philadelphia and elsewhere,. Venues include the Joseph Papp Theater, BACA Downtown, St. Marks Poetry Project, Nuyorican Poet's Cafe and Painted Bride Arts Center. His book of plays, Something to Hold On To: Nine Theater Pieces, was published by United Artists Books.

[↑ Contents](#)

493. **Carrie hunter**

Re: Submit!

Tue 27 Mar 2007

Hi Christophe, just wondering whatever happened to PO25centEM. I heard something then didn't, then I heard something again a little while later, then I didn't...

Carrie

On 3/26/07, Christophe Casamassima <[REDACTED]> wrote:

>

> Viviparous Blenny

> a twentythreebooks contemporary arts journal

>

>

> Fall 2007, Volume I

>

> Theme: Synchronicity

>

> Synchronicity is not merely serendipity, it is defined as meaningful

> coincidences. Synchronicities are acausal, that is, not able to be reduced

> to a cause-and-effect explanation. They are always personal events. They are

> boundary events that often occur at periods of major life transitions. And

> they necessarily reflect a deeper, more holistic reality.

>

> *If you submit work that doesn't directly address the theme, please

- > explain why you've chosen the piece to represent the theme.
- >
- > Submissions guidelines:
- > • 3-4 poems
- > • 5-7 pages of prose (fiction, nonfiction, creative nonfiction, commentary, interviews, reviews, etc.)
- > • Black and white photographs (.tiff, .gif, .jpg; low-res for submission)
- > • Black and white artwork or drawings (low-res scanned image file)
- > • Comics
- >
- > You may also submit your work on CD to the address below (be sure to mark "CD, do not scan" on the outside of envelope).
- >
- > Send written work as an attachment to
- > 
- >
- > or snail mail to:
- >
- > Viviparous Blenny
- > c/o Douglas Mowbray, Managing Editor
- > 2910 Erie Avenue
- > Baltimore, Maryland 21234
- >
- > Be sure to include an SASE and cover letter (including a brief bio) for a reply to your submission. If you would like your work returned, please include proper postage and envelope.
- >
- > Submissions due: July 23
- >
- > Issue on sale: Fall 2007
- >
- >
- > Payment is 1 free contributor's copy.
- >
- >
- > =
- > Search for products and services at:
- > <http://search.mail.com>
- >
- > --

> Powered By Outblaze
>

[↑ Contents](#)

494. **Geoffrey Gatza**

US Attorney General investigates BlazeVOX books

Tue 27 Mar 2007

US Attorney General investigates BlazeVOX books

You should too! Find out why!

<http://www.blazevox.org>

BlazeVOX 2k7 up on April 15, 2007

[Now with more PODCAST in every bite!]

\\ Books in Print \\

Bhang by Ted Pelton

Dreadful Quietude by Geoffrey Gatza

Circular Descent by Ray Bianchi

War on Words by John Bradley

Vel by Alan Sondheim

Antidotes for an Alibi by Amy King

American Godwar Complex by Patrick Herron

Quinn's Passage by Kazim Ali

Epigramitis by Kent Johnson

To Be Sung by Michael Kelleher

Musee Mechanique by Rodney Koenek

Mainstream by Mike Magee

The History of My World Tonight by Daniel Nester

I wear a figleaf over my penis by Geoffrey Gatza

Sensational Spectacular by Nate Pritts

I Want My Mommy by Cameron Kidman

Nonexistence by Kenji Siratori

Line And Pause by Forrest Roth

WINDOW ON THE CITY by Michael Ruby
The Lost Atlas of Desire by Jeremy Downes
Alphaville by Peter Jay Shippy
Disparity by Steven Timm
Naming God by Jennifer J. Thompson
Victory by Clarice Waldman
Ladders In July by William Allegrezza
Taste: Gastronomic poems by Francis Raven
Inbox by Noah Eli Gordon
A Pure Bowl of Nothing by Mary Kasimor
Stirring Within Poems and Tales from Mount Carmel by G Emil Reutter
Finger ExOrcised by Joe Amato
The Ecstasy of Capitulation by Daniel Borzutzky
Face Blindness by Megan A.Volpert
The Bird Hoverer by Aaron Belz
I DID THE WEIRD MOTOR DRIVE Emissions by Sandy Baldwin
Autobiography of a Stutterer by Joseph Cooper
Black Diamond Golden Boy Takes Bull By Horns by Geoffrey Gatza
having been blue for charity by kari edwards
Holiday Idylling by Vernon Frazer
[#1 - #46] by Jukka-Pekka Kervinen
Black Diamond Golden Boy Takes Bull By Horns by Geoffrey Gatza
Sidewalk Portrait by Richard Henry
Morphology by Ruth Lepson and Walter Crump
homemade traps for new world Brians by Evan Willner
Aurora by Jared Schickling
I'm The Man Who Loves You by Amy King
Reading Gaol by Javier Rube
Factory Manual by Michel Jérôme Dufrénoy
The Pink; Selected Poems 2000-2005 by Kyle Schlesinger

Armored Elevator by Ryan Daley

Here Comes Everybody Anthology by Lance Phillips and Geoffrey Gatza

The Sensory Cabinet by Mark Ducharme

The Impossible Picnic by Mark Tursi

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

[↑ Contents](#)

495. **SHANE RHODES**

The Bindery by Shane Rhodes

Tue 27 Mar 2007

Dear Poetics Subscribers,

NeWest Press is pleased to announce the publication of

The Bindery by Shane Rhodes.

Scribbles at Mexican bus stops, meditations on street corners in Buenos Aires, letters from friends in the Himalaya, The Bindery writes the travel narrative through experiments in language, in lyric, in place, in a history of the new. This is poetry that wanders, gets lost in the back pages, opens the map and understands nothing. Deliciously off course and roving.

ISBN 978-1-897126-14-1 / 1-897126-14-X

\$16.95 CDN / \$12.95 USD

Shane Rhodes has published two previous books of poetry. The Wireless Room (NeWest Press 2000) won the Alberta Book Award for poetry and Holding Pattern (NeWest Press 2002) won the Archibald Lampman Award. His most recent chapbook can be seen at http://www.greenboathouse.com/chapbooks/shane_rhodes.htm. Shane lives in Ottawa, Canada and writes where ever.

Individuals can order The Bindery through the NeWest Press website at <http://www.newestpress.com>

Bookstores in Canada and the United States can order through the distributor LitDistCo by calling [REDACTED] or e-mailing [REDACTED].

NeWest Press

[REDACTED]-109 Street

Edmonton, AB, Canada
T6G 1E6

Ph: [REDACTED]

[↑ Contents](#)

496. **Charles Baldwin**

Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special

Tue 27 Mar 2007

- Apologies for cross-posting. Please distribute widely -

**

Dispersive Anatomies

<http://leoalmanac.org/cfp/calls.asp#dispersive>

**

Guest Editors: Sandy Baldwin, Alan Sondheim and Mez Breeze

[REDACTED]

**

Editorial Guidelines: <http://leoalmanac.org/cfp/submit/index.asp>

*Discussion Group: * [REDACTED]

*Deadline: *31 May 2007

Call for papers - LEA Dispersive Anatomies

*-----

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest -----

*Topics of interest might include (but are not limited to):

- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.
- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.
- Deleuze/Guattari, TAZ, and other phenomena at the border of networking. - Internet visions and their abandonment or fulfillment. - The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.
- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown.

How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *Want to be kept informed?* *-----* For the latest news, updates and discussions, join the LEA Dispersive Anatomies Mailing List. Email: [REDACTED] <[REDACTED]>+>

**

*Publishing Opportunities

-----*

**

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Dispersive Anatomies)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:

- A brief description of proposed text (200-300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use *Name of Artist/Project Title: LEA Dispersive Anatomies Special - Date Submitted.* Please cut and paste all text into body of email (without attachments). Editorial Guidelines: <http://leoalmanac.org/cfp/submit/index.asp> Deadline for proposals: May 31, 2007

Please send proposals or queries to:
Sandy Baldwin, Alan Sondheim, Mez Breeze

[REDACTED]

and

Nisar Keshvani

LEA Editor-in-Chief

[REDACTED]

[↑ Contents](#)

497. **Nick Piombino**
King of the Brooklyn School
Tue 27 Mar 2007

Like the fabled NY School of old, Amy King's new *I'M THE MAN Who Loves You* (Blaze/Vox) is unafraid of the everyday, pausing to notice and respond to the presence of others and things, passing on the strained lyricism of soap opera surrealism. I don't know if this work is really a manifestation of an emerging school, but I did go to school immediately on its quick fencer's wit and steady, yet verbally lucious focus on the realities, pleasures and perplexities of ongoing experience. I can't help it, like Amy, I've fallen in love with the real world of things and people. How can she have mastered this so early, when for most, youth is wasted on the Jung and other inflated idealisms. It's not only a pleasure, but an actual relief to see daily moments become remarkable again without becoming either flaccid or hysterical. Don't screech at me, don't preach at me and please pass the breadsticks:

"I had been invisible, untrained disappearing off the grid for some time, until you asked me to pass the breadsticks in that split moment of schizo-panic. To give up a technicolor coat is a brave tragedy with many layers; we're drawn to any labyrinth, perfection at the center of artistry..." (*HOW TO GET THERE*)

But this poetry definitively is not about corny, not-so-new age glommy affirmations either. No interest in

"Accordion adventures they're the best instrument
to windbag, to bleat, to push air through daisies
for an alphabet's sake. Androgyny and honesty
ought to play frozen roses on apocalyptic landscapes,
the landscape of Amy King's face fused
with artificial intelligence on which hers lies
infinitely predictable. Blindfolded books could do worse
than the diction of bedtime verse"

So much for stretched out poetry gimmicks and ceaseless and shameless self-promotion. If we're going to be childish, at least let's attempt to be a little like actual children. That's cool. So, what **are** you interested in, Amy?

"...but
lately I'm craving minimum cravings, dusty old records
that smell like a wood-paneled basement,
posters of Elvis on velvet, and the evolution
of ethnic foods on the Lower East Side.
We've gone from Indian to Choctaw.
Eccentric is out." (*MINIATURE DISASTERS*)

I get a whiff of Kim Lyons here, and a dash of Sharon Mesmer there, with a sprinkle of Nada Gordon : maybe that's where I got the Brooklyn School idea, though I'm not claiming literal influences,
there's Kim's: "Who doesn't hear Robert Johnson
at this place
near King's Highway" (*Saline*)
or

"plastic infinite waterfall
the matched "Danish* living room "set" (*Saline*)

or Nada's: "the
lamb chop in the dryer,
the snow shovel
in the rumpus room, thinking
if i had a round horse" (*GORGEOUS*a vestibule* from *V. IMP.*)

Well, anyway, the basement's where the imagination is sometimes forced to hide, especially in Brooklyn, my teen years Brooklyn of Bay Ridge, at my parent's house on BR Parkway, with its cement floor covered in outdated technology and turn-of-the-century French magazines.

Sure, I pledge allegiance to the books and the language of America as much as the next gal, but after all, the way hour follows hour and day follows day is not that much like a vocabulary exercise; it's more about trying not to get depressed, even trying to renew not just your library card. but this ceaselessly ironic daily life.

OK, not easy but not pathetic either, if there's hope in the rarely automatic quotidian promises of life:
at least that's what I'm getting from Amy King today.

"On top of my name, devotions, no woman
chain whips and lovers: coffee is how
I get other/ countries inside my body." (*ON THE OUNCE THAT SELLS US
OUT*)

and:

"Marilyn as metaphor is
applepie modeled on
the grandmothers of invention" (*THE TEMPERATURE'S MOVIE LIFE*)

Am I not THAT old after all?

Thanks, Amy.

[↑ Contents](#)

498. **Alan Sondheim**

the covered

Tue 27 Mar 2007

the covered

starting somewhere new blemish or dispersion
maquette for the inconceivable performance
i will swallow your air and drown your oceans
i will rupture wave after wave
oceans stuttered and stumbled in spray
in their own spray waves collapsed
solitons were always underfoot pretending
they pretended they were objects for all time

i need time to finish this and other wrything
money becomes me to keep me fed and sane
featureless and following contradictions
i don't want to be troubled and insane
needing a room of one's own and clear thought

clear thinking will come to me pleasantly
i will advance the future of the human race

now i am being merely destructive
tearing at my thought and the breathing air
another step thought disappears forever
i would like this disappearing thought
disappearance opens the gate to thinking
soon i'll think this pleasant thought
just another number of happy money
i'll have time to think this useless thought

<http://www.asondheim.org/covered.jpg>

[↑ Contents](#)

499. **Kathleen Ossip**
Summer Writers Colony at the New School

Tue 27 Mar 2007

[↑ Contents](#)

500. **Leonard Kress**
CIA

Tue 27 Mar 2007

[↑ Contents](#)

501. **Nico Vassilakis**
Book Launch (Sort of) and Event Reminder

Tue 27 Mar 2007

Hello all,

My new book, DIPTYCHS, is out. It's captured and manipulated color stills from visual poetry videos I've been making the past few years. For those of you interested it's available here = <http://www.lulu.com/content/670787>. Otherly, if you're in the neighborhood I'll have copies for sale at this Friday's event at Chapel Performance Space in Wallingford/Seattle, Subtext Reading Series' future home. The event is SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & myself. Check out <http://gschapel.blogspot.com/> for details on time, directions, etc.

Thanks & maybe to see you there,

Nico

[↑ Contents](#)

502. **Adam Morey**

Bruce Andrews

Tue 27 Mar 2007

Hello all, I am looking to get in contact with Bruce Andrews. If someone can back channel his email address to me that would be excellent.

Thanks!

Adam Morey

"The text is cancer" --Don Byrd

[↑ Contents](#)

503. **David-Baptiste Chirot**

FW: Call Your Senators NOW!Peace Action Prevent War with Iran

Tue 27 Mar 2007

Date: Tue, 27 Mar 2007 10:58:03 -0500From: [REDACTED]: [REDACTED]: Call Your Senators NOW!

Dear David, Last Friday's vote in the House was a small step toward ending the U.S. occupation of Iraq. While the supplemental war appropriations bill passed by the House was disappointingly weak - it didn't include language to prevent an attack on Iran and included a year and a half timeline for withdrawal with enough loopholes to drive about 60,000 U.S. troops through - it did mark the first time that a majority of the House voted to remove U.S. troops from Iraq by a specific date.

Now the Senate is considering its version of the 2007 supplemental war appropriations bill and time is running out to include a shorter timeline for U.S. withdrawal from Iraq and assurances that Bush can't attack Iran without specific Congressional authorization into the final bill. Call your Senators NOW and tell them to include these important provisions in the 2007 supplemental war appropriations bill.

Call on your Senators to bring our troops home in 2007 and to support the Webb Amendment to prohibit the use of funds for military operations in Iran. The Senate is currently set to stop adding amendments at 2:30pm TODAY, so call NOW to support adding the Webb amendment to the 2007 Senate supplemental war appropriations bill.

Sincerely,

Kevin M. Martin
Executive Director
Peace Action

P.S. Without the constant pressure that Peace Action members and other members of the peace movement put on the House, a timeline for withdrawal (no matter how bad) would never have been passed by the House - keep the pressure up on the Senate. It's a long journey, but our pressure is starting to bring the end nearer. Click here for tips on calling your Senator.

Click here

Call Your Senators NOW! Read Peace Action's Talking Points on the Webb Amendment Read the Webb Amendment www.Peace-Action.org

Contacts(Preferred e-mail)

/////////////////...adami
Sondheimalex
...ammiel alcalayamy baylaurel caseyamy
...and Jane Dorward Nat...andrew ...Andy
Gricevichangela ...ann klefstadanna
...Anslem Berriganarchaeology of the
@...@gmail...badgergirlbadgergirlbaltim
ore eventbarlow johnBarlow
@aol.comBlogsomBlogsomBob
AlanBrandstifterBreadsmith on DownerBrenda IijimaBrenda
IijimabrianBrian ClementsBrian bucketwor...bukoffBurrus-
Gabelbuz blurr @...camille bacosCandace
LeClaireCarlo PittoreCarlos Luis (karamal...Carol NovackCarol Starrcarras
nicolasCasa Lamm GaleríaCaterina DavinioCatherine
gordoncharles
...Christopher
FrittonChristopher Leland W...christopher.fritton@...chuck quarinochuck
@aux.uwm.educlemente ...Clifton
...cocaine chirotCrag ...cris
cheekCrispin Webbcrisrina de @gmail...Dan WaberDaniel f.
BradleyDaniel Kanedata2actionDavid Baratierdavid dellafloriaDavid
Nemethdavid stoneDavid
@ @ @miad.edu
Don @aol.comdrewdrew kunzdrew
@ . @dusie.orgEdward
@ @rejectamenta.co...ericeric bassoEric
ElshtainEriksson Bjö @ @...fluxnexus-

subscribe@...fluxus secretFranco FocardiFrank
...Ganick ...Geoffrey
Birknergianni simoneGodston ...Guido
...Haas @gmail.comheidi
arnoldHenry ...Irving Weissishaq
...j. kuszaiJaap BlonkjacquelineJake BerryJanssen
gagnonjed harrisJeffrey ...Jesse Crockettjesse glassJesse
...Jim AndrewsJim Leftwichjim
@uol.com.brJo Malo
...Joe MilutisJoe Milutisjoel lipmanJoel
...john bahusiakjohn barlowJohn Byrumjohn lowtherJohn
...John-david ...johnson alexisjonah
hexJonathan ...Joseph D. Harrisjosh
@aol.comJudith HoffbergJukka-Pekka KervinenJukka-
Pekka KervinenJulien d'AbrigeonjUstin!@Dart...katie
NakamuraKen ...Kerri
@...Landmark Theatres - ...LARRY
...Lawrence ...Lehmus Jleigh
...Leslie @...lou
...Luc FierensLuc FierensLundwall
@yahoogroups...MANGLARmarco
...Mark Bloch PANMark DuCharmemARK
oWEnsMark PawsonMark Truscottmark wallaceMark WeissMartins
FlorianoMary ...Matt HenriksenMatthew Stoltemax d.
moynihanMichael
...Ministry of Art & Ju...Monica BennettMORIA (journal)Moria/Bill
@gmail.comMurphy
Sheilanancy bburrrNathaniel D.
@...Nicholas RuizNico
Vassilakisnicolas lampertnIEKAL @
@pastortom....Patrick HerronPaul
@
PrimeauPhilip MetresPhilip
@ @ @.
Cross ...Reed AltemusReed AltemusReid
WoodreJennifer ...Rob
McLennanrobert cheatham(perf...roger ...royer
& Karl KaneSandra 'Scott
Helmes'Sean Javier De
...Smith ...St. Thomasinostacystacy
szymaszekStephen Barabanstephen ellisStephen VincentSteve
@ PolletSztuka

██████████@██████████@██████████...Tom
BeckettTom bellTom ██████████ ██████████ ██████████
██████████...Vernon FrazerVittore
Baroni ██████████...vulture proteinWendy Collin ██████████...white\will
██████████@██████████...Writers
██████████...XavierL || ██████████...Young
KarlYouTube ██████████...

_____ i'm making a
difference. Make every IM count for the cause of your choice. Join Now.
[http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?](http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=wlmailtagline=)
[href=http://im.live.com/messenger/im/home/?source=wlmailtagline=](http://im.live.com/messenger/im/home/?source=wlmailtagline=)

[↑ Contents](#)

504. **paolo javier**
2nd Ave Poetry Reading III, 4/7, 730 pm
Tue 27 Mar 2007

you are cordially invited to a reading
hosted by 2nd Ave Poetry vol. 2
(2ndavepoetry.com)

April 7, 2007
730 PM @ Lolita Bar
no cover
266 Broome St.
(corner of Broome & Allen)

readings/art by vol.2 contributors
Emmy Catedral | *Kevin Coval* | *Thom Donovan* |
Wanda Phipps | *Sukhdev Sandhu* | *Timothy Yu* |

i-beats by *Pedro* & *P.Pod*

go to 2ndavepoetry.com to view invite & complete contributors list
yr editors, Paolo & Emmy

--

<http://blog.myspace.com/paolojavier>
<http://www.2ndavepoetry.com/>

[↑ Contents](#)

505. **Charles Bernstein**
New McGann: Prepub discount
Tue 27 Mar 2007

30% PRE-PUBLICATION DISCOUNT

THE POINT IS TO CHANGE IT

Poetry and Criticism in the Continuing Present

Jerome McGann

University of Alabama Press

Modern and Contemporary Poetics Series

"A very fine collection. . . . McGann's writing will help to re-situate the reading of contemporary experimental writing within a broader context that includes the writing and thinking of poets such as Blake, Byron, and Shelley." Hank Lazer, author of *What Is a Poet?* and *Days*

Jerome McGann argues that contemporary language-oriented writing implies a marked change in the way we think about our poetic tradition on one hand and in the future of criticism on the other. He focuses on Walter Benjamin and Gertrude Stein as important intellectual resources because both see the history of poetry as a crisis of the present rather than as a legacy of the past. The crisis appears as a poetic deficit in contemporary culture, where values of politics and morality are judged *prima facie* more important than aesthetic values. McGann argues for the fundamental relevance of the aesthetic dimension and the contemporary relevance of cultural works of the past. *The Point Is To Change It* explores alternative critical methods and provides a powerful call to reinvent our modes of investigation in order to escape the limitations of our inherited academic models.

CONTENTS

The Argument

Foreword: The Privilege of Historical Backwardness

1. Philological Investigations (written 2005)

Part I. It Must Be Abstract.

2. Truth in the Body of Falsehood (written 1985-1987)
3. The Alphabet, Spelt from Silliman's Leaves (written 1989-1990)
4. The Apparatus of Loss: Bruce Andrews Writing (written 1995-1996)

Part II. It Must Change.

5. Art and Error, with Special Thanks to the Poetry of Robert Duncan (written 1996)
6. Private Enigmas and Critical Functions, with Special Thanks to the Poetry of Charles Bernstein (written 1990-1991)
- Appendix to Chapter 6: "The Simply" (written 1991)
7. From Sight to Shenandoah (written 1996)

Part III. It Must Give Pleasure

8. Marxism, Romanticism, Postmodernism: An American Case History (written 1987-1989)
9. Looney Tunes and Unheard Melodies: An Oulipian Colonescapade, with a Critique of 'The Great-Ape Love Song Corpus' and its Lexicon. (written 2003)

Part IV. Continuing Present

10. The Evidence of Things Not Seen. A Play. (written 2005)
11. IVANHOE. A Playful Portrait (written 2005)

Appendix:

Modernity and Complicity. A Conversation with Johanna Drucker (written 2004)

=====

Sales Code FL-102-07

30% discount good through 5/1/07

To order, mail this form to: University of
Alabama Press, Chicago Distribution Center, 11030 S. Langley, Chicago, IL
60628

Or, fax to: [REDACTED]

Or, call: [REDACTED]

The Point Is To Change It (paperback, ISBN
0817354085): \$32.95 with discount: \$23.07

The Point (unjacketed cloth, ISBN 0817315519): \$60.00 with discount: \$42.00

Illinois residents add 9% sales tax \$

Domestic shipping: \$5.00 for the first book and

\$1.00 for each additional book \$

Canada residents add 7% GST \$

International shipping: \$6.00 for the first book
and \$1.00 for each additional \$

Enclosed as payment in full: \$

(Make checks payable to The University of Alabama Press)

Bill my: ☐ Visa ☐ MasterCard ☐ Discover ☐ American Express

Account number:

Exp date:

Daytime phone:

Full name:

Signature:

Shipping Address

[↑ Contents](#)

506. David-Baptiste Chirot

FW: [mailart] Mail Art Show from Uruguay

Tue 27 Mar 2007

Date: Tue, 27 Mar 2007 13:15:46 -0700To: [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED]; [REDACTED];
[REDACTED]: Tue, 27 Mar 2007 17:03:04 -0300Subject: [mailto: [REDACTED]] Mail Art Show
from Uruguay

LA UNIDAD LATINOAMERICANA A LOS OJOS DEL MUNDO

Esta convocatoria solicita el envío de obras de Arte Postal, sin restricciones de tamaño o de técnica, en relación al tema de la Unidad Latinoamericana para la exposición en la Sala de la Unión Latina, Montevideo, Uruguay, en el mes de Octubre de 2007.

Fecha límite 30 de Setiembre. Documentación a todos. No ventas. Todas las obras recibidas serán expuestas.

LATIN AMERICAN UNIT TO EYES OF THE WORLD

We are asking for shipment of Mail Art without restrictions of size or technique, related to topic of Latin American Unit. In order to carry an exhibition which will take place in October, at Gallery of Latin Unit in Montevideo, Uruguay.

Deadline: 30 September, 2007. Documentación to all. Not sales. All the received works will be exposed.

Organiza/Organizes Unión Latina Uruguay

Coordinan/coordinators: Eduardo Acosta Bentos & Clemente Padín

Enviar/Send to:

Unión Latina Uruguay
18 de Julio 948, P. 1
MONTEVIDEO
URUGUAY

[Non-text portions of this message have been removed]

— · — · —

Messages in this topic (1)

Reply (via web post)

|

Start a new topic

Messages

| Files

| Photos

| Links

| Database

| Polls

| Members

| Calendar

Archiv, Files, Calendar, Polls, Links, Database and Chat about Mail Art in
<http://groups.yahoo.com/group/mailart>

----- + MAIL ART

DOCUMENTATION AND PROJECTS: <http://www.crosses.net> + + MAIL ART

FORUMS: <http://mailartforums.crosses.net> +

----- More about Mail Art:

<http://c.webring.com/hub?ring=mailart>

Change settings via the Web (Yahoo! ID required)

Change settings via email: Switch delivery to Daily Digest | Switch format to
Traditional

Visit Your Group

|

Yahoo! Groups Terms of Use |

Unsubscribe

Recent Activity

2

New Members

Visit Your Group

Apprentice LA

Who will be next?
Play the Bix.com
faceoff to see!

Yahoo! 360°

Get Started
Create your page
Share your life

Biz Resources

Y! Small Business
Articles, tools,
forms, and more.

.

—'-'—

It's tax season,
make sure to follow these few simple tips
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=>

[↑ Contents](#)

507. **noah eli gordon**

Poets on Painters Catalogs Now Available

Tue 27 Mar 2007

Poets on Painters Catalogs Now Available

The 125 page, hard-cover, all color Poets on Painters catalog can now be purchased for \$15!

<http://paintersandpoets.blogspot.com/index.html>

Catalog includes original poems by Eric Baus, Laura Solomon, Paul Killebrew, Hoa Nguyen, Sawako Nakayasu, Aimee Kelly, Noah Eli Gordon, Nick Moudry, Kary Wayson, Kristin Prevallet, John Olson, Sueyuen Juliette Lee, Joshua Marie Wilkinson, Jeff Clark, Sara Veglahn, Corina Copp, Dorothea Lasky, Juliana Leslie, Monica Fambrough, and Brad Flis.

Each poem sits alongside its work of art by artists Mequitta Ahuja, Abel Auer, Jules de Balincourt, Nina Bovasso, Echo Eggebrecht, James Benjamin Franklin, Joanne Greenbaum, Mark Grotjahn, Angelina Gualdoni, Laura Owens, Christopher Patch, Lamar Peterson, Sam Prekop, Monique Prieto, Christoph

Ruchaberle, Anna Schachte, Dana Schutz, Sandra Scolnik, Amy Sillman, and Whiting Tennis.

How to Purchase \$15 + \$3.50 each for shipping and handling, up to 5 copies. If purchasing 6 or more copies call the Ulrich at 316.978. 3664 to get shipping rate.

Make checks payable to the Ulrich Museum of Art and send to:
Poets on Painters Catalog
Ulrich Museum of Art
1845 Fairmount St.
Wichita, KS 67260-0046

You can also order over the phone using your credit card (we accept Mastercard, Visa, American Express, and Discover). Dial: [REDACTED].

_____ Mortgage
refinance is hot 1) Rates near 30-yr lows 2) Good credit get intro-rate 4.625%*
[https://www2.nextag.com/goto.jsp?product=100000035&url=](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743)
[%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2a5f&s=4056&p=5117&disc=y&vers=743)

[↑ Contents](#)

508. **Steve Evans**

Little Magazines on Poetry Daily

Tue 27 Mar 2007

Excerpts from The Modern Review's recent "Subject and Matter" feature on little magazines appear as this week's featured prose at Poetry Daily.

<http://www.poems.com/essaymodreview.htm>

In addition to a short piece I wrote, you'll also find interviews with Lee Sharkey of Beloit Poetry Journal and Benjamin Paloff and Timothy Donnelly of Boston Review.

All best,

Steve

www.thirdfactory.net

[↑ Contents](#)

509. **SCOTT HOWARD**

Call for Work: Reconfigurations

Tue 27 Mar 2007

Reconfigurations: A Journal for Poetic Contingency, Practice & Theory Volume 1: Manifestos

Submission Deadline: July 4, 2007

Publication Date: October 11, 2007

Call for Work: Abstracts, dialogues, essays, fictions, interviews, poems, statements, vectors & whatnots.

Limitations: No image or sound files. 2,000 words maximum. New work. No simultaneous submissions.

For more information, see: <http://reconfigurations.blogspot.com/>

[↑ Contents](#)

510. **Daniel Machlin**

Reminder: Futurepoem Book Party NYC 3/29

Wed 28 Mar 2007

Book release party for
THREADS by Jill Magi (Futurepoem books 2007)

With readings by
Cecilia Vicuna
Brenda Iijima
Prageeta Sharma
FP Editor Dan Machlin
and Special guests

Thursday, March 29th
6:30-8:30 p.m., FREE

Teachers and Writers Collaborative

NOTE NEW ADDRESS:
520 Eighth Avenue (at 36th Street)
Suite 2020 (20th floor)
New York City

Guests must sign in downstairs at front desk
For further information, call [REDACTED].

About Threads:

"Inflection implicates us in family language we hardly understand, in old country we are also responsible for destroying and recreating in a new world and word order whose mapping remains the task at hand. These Threads work between the telling of a story and history to inhabit such burdens of belated homecoming that stay the legacy of conquest." —Ammiel Alcalay

"In this delicate drawn/sewn/written book,/we are asked to 'feel a map as a ghost limb,'/to reach down to a place of 'generative tension'/where 'prayer has atrophied/as the grammar-muscle of together.'/Beautiful, poignant, her stuttering speech/'on the other side of perhaps.'" —Cecilia Vicuña

"Some things can't be understood without turning to poetry, the genre that allows observation, love, memory, confusion, and explanation to intermix and play. Threads stitches all these things together. It tells a complicated story of a father who is an Estonian refugee and of a daughter who attempts to understand what this means by moving through genres and mediums. It is a moving story of searching for meaning and of an eventual arrival at a place of many meanings." —Juliana Spahr

"Constituent parts of a person are discerned when memory, history and familial inquiry regroup to form and appreciate identity These probings take the work into regions of cultural conflict and reconnection, emotional shifts and aesthetic conveyances to arrive at nuanced perspectives that bridge former gaps and voids. The syntax that delves there is sincere and soft as well as gritty in its interpersonal realism." —Brenda Iijima
Jill Magi is a writer and artist living in Brooklyn, New York. She is the author of the chapbook *Cadastral Map*, published in 2005 by Portable Press at Yo-Yo Labs, as well as several self-published and personally distributed small, handmade books. Her poetry, prose, and visual work has been published in *HOW2*, *The Brooklyn Rail*, *Jacket*, *The New Review of Literature*, *Aufgabe*, *Chain*, and *Pierogi Press*, and exhibited at the Brooklyn Arts Council Gallery and the Brooklyn Waterfront Artists Coalition. A 2006-07 writer-in-residence with the Lower Manhattan Cultural Council, she also teaches at The City College Center for Worker Education and runs Sona Books, a small press dedicated to publishing risky, quiet, project-driven works in chapbook form.

BUY THREADS at SPD: <http://www.spdbooks.org/Details.asp?BookID=0971680078>

For More Information: Visit <http://www.futurepoem.com>=

[↑ Contents](#)

511. **Ian Randall Wilson**

Book Publication

Wed 28 Mar 2007

In an editorial capacity, I've been on these for the last year so I thought I'd post the info from the publisher -- Ian Wilson

From Hollyridge Press

.....

The Heart of Mars

a novel

by Chuck Rosenthal

Smartly rich, observant and vital

-William H. Gass

In 2540 there are horses on Mars! Earth, ravaged by global warming, is occupied by an alien species of amphibians-the Nution-who have established a utopian society employing only biological tech-nology. They govern the solar system with a benign communism. A fish freighter carrying a load from the farms of Europa is hijacked and last seen heading toward Mars where some of the only holdouts of human culture still eke out a life. The detective, Marl, both human and Nution, is sent to investigate. He discovers the utopian dream of the Nution is not as it seems, and that the solar system is on the verge of revolution.

Part fantasy, part fabulism, part detective, Chuck Rosenthal's The Heart of Mars is a follow-up to his controversial environmental novel, My Mistress, Humanity. With his extraordinary literary sensibility, Rosenthal romps across genres, once more positing a possible future for humankind and all of the world.

Chuck Rosenthal has published six novels (Loop's Progress, Experiments With Life & Deaf, Loop's End, Elena of the Stars, Jack Kerouac's Avatar Angel: His Last Novel and My Mistress, Humanity), the memoir, Never Let Me Go, and some two dozen stories in such prestigious literary journals as the Chicago Review, The Santa Monica Review and The Denver Quarterly. He is on the faculty at Loyola Marymount University, and lives in Los Angeles with the poet Gail Wronsky.

For ordering information: www.hollyridgepress.com/mars.htm

.....

Also from Chuck Rosenthal--

The Loop Trilogy is back in print.

Back after more than a dozen years and restored the author's original version, The Loop Trilogy sweeps from the wildest of inspired comedy to the darkest pathos in this Magic Realism vision of working-class America.

For ordering information: www.hollyridgepress.com/loop.htm

.....
For those in Los Angeles:

Publication Party
with live music and free drinks
Friday, April 13, 2007
7PM
Equator Books
1103 Abbot Kinney Blvd
Venice, CA 90291
[REDACTED]

.....
In Other Hollyridge Press News:

* Poet Tony Hoagland, author of the award-winning Hard Rain, had a poem from the chapbook read on Garrison Keillor's The Writer's Almanac, Sunday, February 18th. Book information at: www.hollyridgepress.com/chapseries.htm

_____ AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

512. **Anny Ballardini**
Re: King of the Brooklyn School
Wed 28 Mar 2007

An excellent review, I wanted to leave this comment on Nick's blog. And congratulations to Amy.

On 3/27/07, Nick Piombino <[REDACTED]> wrote:

>

> Like the fabled NY School of old, Amy King's new *I'M THE MAN Who Loves
> You*

> (Blaze/Vox) is unafraid of the everyday, pausing to notice and respond to
> the presence of others and things, passing on the strained lyricism of
> soap

> opera surrealism. I don't know if this work is really a manifestation of
> an

> emerging school, but I did go to school immediately on its quick fencer's

> wit and steady, yet verbally lucious focus on the realities, pleasures and
> perplexities of ongoing experience. I can't help it, like Amy, I've fallen
> in love with the real world of things and people. How can she have
> mastered
> this so early, when for most, youth is wasted on the Jung and other
> inflated
> idealisms. It's not only a pleasure, but an actual relief to see daily
> moments become remarkable again without becoming either flaccid or
> hysterical. Don't screech at me, don't preach at me and please pass the
> breadsticks:
>
> "I had been invisible, untrained disappearing off the grid
> for some time, until you asked me to pass the breadsticks
> in that split moment of schizo-panic. To give up
> a technicolor coat is a brave tragedy with many layers;
> we're drawn to any labyrinth, perfection at the center
> of artistry..." (*HOW TO GET THERE*)
>
> But this poetry definitively is not about corny, not-so-new age glommy
> affirmations either. No interest in
>
> "Accordion adventures they're the best instrument
> to windbag, to bleat, to push air through daisies
> for an alphabet's sake. Androgyny and honesty
> ought to play frozen roses on apocalyptic landscapes,
> the landscape of Amy King's face fused
> with artificial intelligence on which hers lies
> infinitely predictable. Blindfolded books could do worse
> than the diction of bedtime verse"
>
> So much for stretched out poetry gimmicks and ceaseless and shameless
> self-promotion. If we're going to be childish, at least lets attempt be a
> little like actual children. That's cool. So, what *are* you interested
> in,
> Amy?
>
> "...but
> lately I'm craving minimum cravings, dusty old records
> that smell like a wood-paneled basement,
> posters of Elvis on velvet, and the evolution
> of ethnic foods on the Lower East Side.
> We've gone from Indian to Choctaw.

> Eccentric is out." (*MINIATURE DISASTERS*)
>
> I get a whiff of Kim Lyons here, and a dash of Sharon Mesmer there, with
> a
> sprinkle of Nada Gordon : maybe that's where I got the Brooklyn School
> idea,
> though I'm not claiming literal influences,
> there's Kim's: "Who doesn't hear Robert Johnson
> at this place
> near King's Highway" (*Saline*)
> or
> "plastic infinite waterfall
> the matched "Danish* living room "set" (*Saline*)
>
> or Nada's: "the
> lamb chop in the dryer,
> the snow shovel
> in the rumpus room, thinking
> if i had a round horse" (*GORGEOUS*a vestibule* from *V. IMP.*)
>
> Well, anyway, the basement's where the imagination is sometimes forced to
> hide, especially in Brooklyn, my teen years Brooklyn of Bay Ridge, at my
> parent's house on BR Parkway, with its cement floor covered in outdated
> technology and turn-of-the-century French magazines.
>
> Sure, I pledge allegiance to the books and the language of America as much
> as the next gal, but after all, the way hour follows hour and day follows
> day is not that much like a vocabulary exercise; it's more about trying
> not
> to get depressed, even trying to renew not just your library card. but
> this
> ceaselessly ironic daily life.
>
> OK, not easy but not pathetic either, if there's hope in the rarely
> automatic quotidian promises of life:
> at least that's what I'm getting from Amy King today.
>
> "On top of my name, devotions, no woman
> chain whips and lovers: coffee is how
> I get other/ countries inside my body." (*ON THE OUNCE THAT SELLS US
OUT*)
>

> and:
>
> "Marilyn as metaphor is
> applepie modeled on
> the grandmothers of invention" (*THE TEMPERATURE'S MOVIE LIFE*)
>
> Am I not THAT old after all?
>
> Thanks, Amy.
>

[↑ Contents](#)

513. **Christina Milletti**

Exhibit X Fiction presents Shelley Jackson March 30

Wed 28 Mar 2007

EXHIBIT X FICTION PRESENTS

novelist, short story writer, and multimedia stylist

SHELLEY JACKSON

Friday March 30

7:00pm

Hallwalls (Cinema)

341 Delaware Avenue

Buffalo

Free and Open to the Public

For information about her new novel, *Half Life*:

http://ineradicablestain.com/half_life.html

SHELLEY JACKSON was extracted from the bum leg of a water buffalo in 1963 in the Philippines and grew up complaining in Berkeley, California. She has spent most of her life in used bookstores, smearing unidentified substances on their spines, and is duly obsessed with books: paper, glue, and ink.

Nonetheless, she is most widely recognized for an electronic text, *Patchwork Girl*, a hypertext reworking of the Frankenstein myth, and for *SKIN*, a story published in tattoos on the skin of volunteers. Meanwhile, her fiction has been appeared in *Conjunctions*, *Fence*, *Grand Street*, *The Paris Review*, and on many restaurant napkins. Her first book, *The Melancholy of Anatomy*, was published by Anchor in April 2002. Shelley Jackson also illustrates children's books, including two of her own, *The Old Woman and the Wave* and *Sophia, the Alchemist's Dog*. Her new novel, *Half Life*, was published by Harper Collins in 2006.

Shelley Jackson is a gifted writer . . . who, very playfully, very disturbingly, takes the body apart and puts it back together again, always in startlingly imaginative ways. These tales of the anatomy's ludicrous sorrows are deliciously crafted, maintaining always a fine balance between outrageous comedy and profound melancholy. She is . . . one of the most poised and original talents of her generation." -Robert Coover

Christina Milletti
Assistant Professor of English
Director: Exhibit X Fiction Series
www.english.buffalo.edu/exhibitx
University at Buffalo, SUNY
Office: 533 Clemens Hall
Phone: [REDACTED] x1056

[↑ Contents](#)

514. **David A. Kirschenbaum**

****Advertise in Boog City 40****

Wed 28 Mar 2007

Please forward

Advertise in

Boog City 40

*Deadline

--Fri. April 6-Ad copy to editor

--Sat. April 14-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

515. **Mark Weiss**

reading in Glasgow

Wed 28 Mar 2007

Carlos Blackburn

Mark Weiss

Friday, April 6th, at 7pm, at the Glasgow Quaker Meeting House: 38 Elmbank Crescent, across the street from Charing Cross station.

And you can say you went to church Good Friday!

[↑ Contents](#)

516. **Poetics List**

Poetics Welcome Message

Wed 28 Mar 2007

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,

Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

note our new address!

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary

poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is a not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kusai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the

posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [REDACTED], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-

subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email

<[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send
[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per

day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

[↑ Contents](#)

517. **Geoffrey Gatza**
on behalf of Kent Johnson

Wed 28 Mar 2007

To whom it may concern,

I have been having problems with my current email.

Please direct any mail for Kent Johnson to this new address:

[REDACTED]

thank you,

Kent

BlazeVOX [books]

Geoffrey Gatza

Editor, Publisher

[REDACTED]

14 Tremaine Ave

Kenmore, NY 14217

tel: [REDACTED]

[↑ Contents](#)

518. **Tenney Nathanson**
BOO interview w Harryette Mullen--transcript? help? (sub-topic: QUICK help!)

Wed 28 Mar 2007

I want to quote some things Harryette says in the great BOO (7) interview, when I introduce her at the Arizona Quarterly Symposium this Saturday

I can't, finally, find my dog-eared copy after rummaging around my office.

any chance one of the original interviewers (BOO people) or someone else has an electronic version of the interview you could send me?

would be VERY grateful

thanks,

Tenney

[↑ Contents](#)

519. **Betsy Andrews**

Poet Betsy Andrews Reads at New College: March 31st, 6:30 PM

Wed 28 Mar 2007

~POET

BETSY ANDREWS~

Sponsored by the New College
Writing & Consciousness Program

Saturday, March 31st, 6:30-8 PM

Room 4, New College of California
777 Valencia St., between 18th & 19th

Betsy Andrews is the author of *New Jersey*, the University of Wisconsin's 2007 Brittingham Prize winner. She is also the author of two chapbooks, *She-Devil* and *In Trouble*, and the collaborative book *SuperCollider*, with artist Peter Fox. Her poems, essays and reviews have appeared widely, from *Five Fingers Review* to the Yemeni newspaper *Culture*.

For more information: 

Looking for earth-friendly autos?

Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

[↑ Contents](#)

520. **Betsy Andrews**

Betsy Andrews & Brian Teare at Black Oak Books, Sunday

Wed 28 Mar 2007

SUNDAY, APRIL 1, 7:30

Poetry Flash at Black Oak Books:

BETSY ANDREWS & BRIAN TEARE

This is a reading by two winners of the prestigious Brittingham Prize in Poetry from the University of Wisconsin Press. Betsy Andrews is this year's winner, selected by Linda Gregerson, for her book-length poem *New Jersey*. Anne

Waldman writes, "The heart of darkness is alive and beating in Betsy Andrews's New Jersey. With its commitment to naming, to witnessing the machinations and degradations of our 'terror,' this is a brave poem, and a necessary one." Her poems, essays, and reviews have appeared in publications ranging from PRACTICE to the Yemeni newspaper Culture. Brian Teare won the Brittingham in 2003 for *The Room Where I Was Born*, selected by Kelly Cherry. D. A. Powell says of it, "Brian Teare's poetry is turning the lyric on its ear, along with the Southern Gothic, the fairy tale, the Old Testament---anything that gets in the way of this powerful voice gets pulled in, chewed up, spit out as a new and frightening (and sexy!) utterance." Brian Teare is a former

Stegner fellow at Stanford University and has been widely published in such journals as *Ploughshares* and *Boston Review*.

BLACK OAK BOOKS, 1491 Shattuck Avenue, Berkeley, [REDACTED].

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

[↑ Contents](#)

521. **David Baratier**

Theory of Orange

Thu 29 Mar 2007

Theory of Orange by Rachel M. Simon

from Pavement Saw Press

ISBN: 978-1-886350-45-8

is now available

"Improvisation" is a quintessential Poem of Our Moment: fast moving and declarative, wobbling on the balance beam between associative and dissociative, somewhat absurdist, and, indeed, cerebral. Much talent and skill are evident in it's making, in its pacing and management of gaps, the hints and sound bites which keep the reader reaching forward for the lynchpin of coherence. One admirable aspect of the poem is the way it seems capable of incorporating anything... even as the poem implies a world without sequence, the poem itself has no consequence, no center of gravity, no body, no assertion of emotional value.

--POETRY

Hip, funny, moving and at times bizarre, this first outing from the Yonkers, N.Y.-based Simon stitches together the elegiac with the entertaining, the fragmentarily outré with the clearly autobiographical: they make an attractive weave. The poems (almost all shorter than one page) include, as she phrases it, "getting-to-know-you-games," multiple tributes to summer camp and "family

funerals." Several elegies appear to lament the friend and writer, dead at 21, to whom Simon dedicates the book. "Neither bitter nor embittered,/ non-eponymous but partially self-referential," Simon is also partial to self-portraits composed in apparently unrelated sentences; to in-jokes against writing-workshop platitudes ("No surprise for the writer,/ no surprise behind door number three there is never a car"); and to baffling one-line quips ("My blood is completely cheese"). She can wring comedy from nostalgia, and nostalgia from the detritus of modern childhood: "I hoped that/ by sending a box of twinkies/ you'd remember to remember me." Yet her flirtatious advertisements for herself double as postmodern queries into the dangerous culture of advertising, where men and women risk disappearing unless they find something new to say. (Feb.)

-----Publishers Weekly

In *Theory of Orange*, Rachel Simon aims her clear-eyed gaze at life's odd, irresolvable circumstances and "tells it slant." Simon's poems sparkle with freshness, verve, and above all, humanity. Understated wit, wry intelligence, and honed language are hallmarks of this decidedly original first collection.

--Joan Larkin

Book can be ordered using paypal direct from Pavement Saw at:
<http://www.pavementsaw.org/books/orange.htm>

or from the SPD website

<http://www.spdbooks.org/Details.asp?BookID=9781886350458>

or by calling [REDACTED]

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

522. **kevin thurston**
republican sound poetry?

Thu 29 Mar 2007

hot on the heels of bok's cyborg opera, mc rove...

http://www.cbsnews.com/sections/i_video/main500251.shtml?id=2622366n

--

SUICIDE L L C,

when life just isn't an option

<http://www.buffalosmallpress.org/>

<http://fuckinglylies.blogspot.com/>

[↑ Contents](#)

523. **Michael Kelleher**

Buffalo Small Press Book Fair Schedule

Thu 29 Mar 2007

BOOK FAIR!Â BOOK FAIR!Â BOOK FAIR!

2007 Buffalo Small Press Book Fair

March 31st, 2007 12-6pm

Karpeles Manuscript Library Museum, Porter Hall, 453 Porter Ave.Â Buffalo, NY

Â

The Buffalo Small Press Book Fair is a regional one day event that brings together booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) in a venue where they can share ideas, showcase their art, and peddle their wares.Â The Book Fair has pulled together over 60 vendors â€“ everything from comics to letterpress, small press poetry to artistâ€™s books!Â Â

Â

The 2007 Buffalo Small Press Book Fair will be happening March 31st, 2007, at Karpeles Manuscript Library Museum, Porter Hall, 453 Porter Ave, Buffalo, NY from 12pm-6pm.

Â

Karpeles Porter Hall is located near Kleinhans Music Hall and across from Grover Cleveland High School.

Â

Poetry readings and lectures are scheduled throughout the day as well, to be held in the adjacent rooms of the Karpeles Museum.Â There will also be displays of rare small press items provided by the SUNY at Buffalo Poetry and Rare Books collection, an exhibition of the Western New York Book Arts Collaborativeâ€™s Portfolio, and a retrospective look at the work of Earthâ€™s Daughters!Â See the schedule below.

Â

For more information, please visit www.buffalosmallpress.org

Â

For specific questions, email [REDACTED]

Â

Saturday, March 31, 2007 Schedule:

Â

12:00 Start of Buffalo Small Press Book Fair

Â

12:30 Poetry Reading Featuring: Aaron Tieger

Â

12:40 Poetry Reading Featuring: Jess Mynes

Â

1:00 Performance Featuring: Michael Carr

Â

1:10 Performance Featuring: jUStin!katKO

Â

1:20 Reading Featuring: Kyle Schlesinger

Â

1:30 Lecture: Mike Basinski on the History of Small Press

Â

2:00 Reading Featuring: Ted Pelton

Â

2:10 Reading Featuring: Ed Taylor

Â

2:20 Reading Featuring: Peter Connors

Â

2:30 Reading Featuring: Christina Milletti

Â

2:40 Reading Featuring: Geoffrey Gatza

Â

3:00 Poetry Reading Featuring: Dan Sicoli

Â

3:10 Poetry Reading Featuring: Livio Farallo

Â

3:20 Poetry Reading Featuring: Dennis Maloney

Â

3:30 Poetry Reading Featuring: Kemeny Babineau

Â

3:40 Poetry Reading Featuring: Jay Millar

Â

4:00 Presentation on the WNYBAC Portfolio Project: Rich Kegler

Â

4:20 Poetry Reading Featuring: JodiAnn Stevenson

Â

4:30 Poetry Reading Featuring: Ryki Zuckerman

Â

4:40 Poetry Reading Featuring: Joseph Cooper

Â

5:00 Poetry Reading Featuring: Lisa Forrest

Â

5:05 Poetry Reading Featuring: Dennis Reed

Â

5:10 Poetry Reading Featuring: Matthew Baker Thompson

Â

5:15 Poetry Reading Featuring: Sara Ries

Â

5:20 Poetry Reading Featuring: Alessandro Porco

Â

5:30 Poetry Reading Featuring: Adam Golaski

Â

5:40 Poetry Reading Featuring: Jon Minton

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

██████████

██████████ (fax)

www.justbuffalo.org

██████████

[↑ Contents](#)

524. **julia bloch**

Tom Devaney & John Coletti April 4 at Penn

Thu 29 Mar 2007

The EMERGENCY Poetry Series

presents

THOMAS DEVANEY

JOHN COLETTI

Wednesday, 4/4 at 6PM

Kelly Writers House

3805 Locust Walk

This event is free & open to the public

THOMAS DEVANEY is the author of "A Series of Small Boxes," forthcoming from Fish Drum Press (May 2007). His books include "The American Pragmatist Fell in Love" and "Letters to Ernesto Neto." His poems have been published in The American Poetry Review, Jubilat, Fence, and translated into French and published in Arsenal, Java, and Poesie. Projects and collaborations with the Institute of Contemporary Art include: a performance "No Silence Here, Enjoy the Silence," for the "Locally Localized Gravity" exhibit (2007), and "The Empty House" tour at the Edgar Allan Poe National Historic Site for "The Big Nothing" exhibit (2004). He was program coordinator of the Kelly Writers House from 2001 to 2005. He is a Penn Senior Writing Fellow in the English Department at the University of Pennsylvania. For more information visit:

<http://www.writing.upenn.edu/~wh/devaney.html>

JOHN COLETTI grew up in Santa Rosa, California and Portland, Oregon before moving to New York City twelve years ago. He is the author of "Physical Kind" (Portable Press at Yo-Yo Labs/Boku Books 2005), "The New Normalcy" (BoogLit 2002), and "Street Debris" (Fell Swoop 2005), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

About the Series

What does it mean to be an emerging poet in America today? Does Dana Gioia's claim that "poetry has vanished as a cultural force in America" ring true for poets at the cutting edge of literary production? Does today's emerging poet face increasing isolation and shrinking audiences, or is a quiet renaissance taking place, one centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange? How are theoretical stances and aesthetic practices transmitted among poets at different stages in their careers?

The Emergency Series at Kelly Writers House seeks to answer these questions, highlighting perspectives on the current state of American poetry through the diverse experiences of its practicing poets. By bringing together emerging and established poets for readings and discussions, it aims to create an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

The EMERGENCY poetry series is made possible in part by the Kerry Sherin Wright Prize

(Learn more! --> <http://emergency-reading.blogspot.com/>)

The Kelly Writers House
3805 Locust Walk
Philadelphia, PA 19104

215-573-WRIT
<http://www.writing.upenn.edu/~wh>

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

[↑ Contents](#)

525. **Ken Rumble**

Readings in Pittsburgh or Cleveland Areas?

Thu 29 Mar 2007

Hey folks,

I'm going to be rolling through the Pittsburgh/Cleveland area around April 20th, and I wonder if anyone knows of any reading series/organizers up there?

I was hoping to set something up for that date, but I'm also just curious about what the scene is like up there cuz I don't know much about that area.

thanks,
Ken

--

Check out my new book Key Bridge:

<http://www.carolinawrenpress.org/books.html>

info about it:

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

[↑ Contents](#)

526. **Metta Sama**

X-Posting: for current & former Michigan residents

Thu 29 Mar 2007

I just took action on this important arts issue and I hope you'll take a moment to do the same.

Please Follow This Link to Take Action on Important Arts Issues

<http://capwiz.com/artsusa/mi/utr/2/?a•53831&i,888040&c> If your email program does not recognize the URL as a link, copy the entire URL and paste it into your Web browser.

Powered by Capitol Advantage, LLC
<http://www.capitoladvantage.com>
"Connect and Be Counted"

[↑ Contents](#)

527. **noah eli gordon**

Moles Not Molar

Thu 29 Mar 2007

Note: this is a forward, which is to say don't ask me I don't know...

The Moles Not Molar
Reading Series

PRESENTS A STAR-NOSED ENTOURAGE OF TRI-GENRED SAVANTS!

Friday, March 30th

7:30 pm

at the Powel House

located at 244 South 3rd Street (between Walnut and Locust)

Featuring

ERIC BAUS (Poet; Philadelphia)

SANDRA NEWMAN (Fiction Writer; New York City)

SARAH CHRISTMAN (Filmmaker, Philadelphia)

ERIC BAUS is the author of *The To Sound* (Wave Books) as well as several chapbooks including the forthcoming *Tuned Doves* (Katalanche Press). His poems have appeared in *Hambone*, *Verse*, *Fascicle*, and elsewhere. He lives in Philadelphia where he edits *Minus House* chapbooks.

SANDRA NEWMAN is the author of two novels, *The Only Good Thing Anyone Has Ever Done*, and *Cake* (forthcoming from Chatto & Windus, May 10) and various works of short fiction, non-fiction and radio talks. She is also co-authoring a manual on writing with Howard Mittelmark, *How Not to Write a Novel*, which has been called alternately the funniest and most offensive book ever written on writing. Her blog, *100 Autobiographies*, containing the true story of how she aided Osama bin Laden in his escape from justice in the wake of 9/11, is now available at www.100autobiographies.blogspot.com.

SARAH CHRISTMAN is a Philadelphia-based independent media producer. Using film, video, and the web, she explores the personal and cultural impact of media in everyday life. Her award-winning films (*Bush for Peace*, *Dear Bill*

Gates) have screened internationally, including at the Rotterdam Film Festival and Resfest. Sarah received her MFA in Film & Media Arts at Temple University. She is the co-founder of Memory Bank Media, a post-production studio that specializes in the digital preservation of home movies and photographs. Sarah will be showing *Dear Bill Gates*, in which a simple correspondence evolves into a poetic visual essay exploring the ownership of our visual history and culture. Combining original and archival film, video and images from the internet, it draws unexpected connections among mining, memory and Microsoft.

The goal of Moles Not Molar is to put writers and artists pursuing exciting, innovative and experimental textual projects into contact and dialogue with each other and their diverse audiences, creating exposure and engagement across regional and generic lines. Please come out to our event this month and also look out for upcoming engagements in April, May and beyond.

For further information please contact us at 

Get a FREE
Web site, company branded e-mail and more from Microsoft Office Live!
<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

528. **Joshua Kotin**
Chicago Review | British Poetry Issue
Thu 29 Mar 2007

The latest issue of *Chicago Review* --- a special issue on British poetry --- is now available!

The 232-page issue is \$12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:

<http://humanities.uchicago.edu/orgs/review/purchase531.html>

Subscriber and contributor copies are in the mail.

* * *

The issue's main feature --- co-edited and introduced by Sam Ladkin & Robin Purves --- presents 80 pages of poems by:

Andrea Brady
Chris Goode
Peter Manson &
Keston Sutherland

Plus --- critical contributions by John Wilkinson (on Andrea Brady), Jeremy Noel-Tod (on Peter Manson), Sam Ladkin (in conversation with Chris Goode), Simon Jarvis (on Keston Sutherland), & Matt Ffytche (on Keston Sutherland).

* * *

The issue also features our regular review section, which presents fifteen reviews of new books of British poetry:

Calvin Bedient on Seamus Heaney & Charles Tomlinson

Forrest Gander on J.H. Prynne

V. Joshua Adams on Lee Harwood

R.H. Abbott on Michael Haslam

Michael Robbins on Martin Corless-Smith

Leila Wilson on Sarah Law

Heidi Lynn Staples on Peter Finch

Robert P. Baird on Peter Larkin

Rusty Morrison on Thomas A. Clark

John Lennox on Geraldine Monk

Kai Fierle Hedrick on Caroline Bergvall

Mark Scroggins on John Wilkinson

Peter Manson on Gael Turnbull

Adam Piette on Barry MacSweeney

Kent Johnson on Andrew Duncan

The issue also includes the following:

A long note by Keith Tuma on some younger British poets, including: Jow Lindsay, Emily Critchley, & Sean Bonney

Letters by Peter Riley and Catherine Wagner

Poster insert by Andrew Duncan entitled "Styles of British Poetry 1945-2000"

* * *

More info to follow in a few days --- once CR's website is updated --- including info on subscriptions, issue launch date, and reading tour!

| | | | | | | | | | | | | | |

Chicago Review

5801 South Kenwood Avenue

Chicago Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>

[↑ Contents](#)

529. **Tom W. Lewis**

Re: complicit actions dismissed in a frenzy of greed

Thu 29 Mar 2007

CA,

I used to work for a major New Age publisher -- your observations are right on the \$\$ -- these books (largely) and related paraphernalia sell the reader on their own specialness, perfectability if they aren't fabulously wealthy and successful, and profitability if they are. it's a form of ego-onanism.

haven't read THE SECRET, but I wonder if it's on the same wavelength as Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know where the authors got their material from? (and don't say they channeled Jesus: I've already edited that book)

tl

-----Original Message-----

From: UB Poetics discussion group [mailto:████████]

On Behalf Of CA Conrad

Sent: Monday, March 26, 2007 13:41

To: ██████████

Subject: complicit actions dismissed in a frenzy of greed

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game

of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.

I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.

CAConrad

*the Frank Sherlock EMERGENCY FUND:

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

for Deviant Propulsion & other books:

<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>

for Light of Lakshmi tarot services:

<http://LightOfLakshmi.blogspot.com><<http://lightoflakshmi.blogspot.com/>>

*

[↑ Contents](#)

530. **Stephen Vincent**

Re: Chicago Review | British Poetry Issue

Thu 29 Mar 2007

> Andrea Brady

> Chris Goode

> Peter Manson &

> Keston Sutherland

>

> My underground pipes tell me that most of these folks are about to embark on

> an April reading tour of some of these States, including even Harvard.

>

> Joshua, do you or does anyone else have their schedule?

>

> I heard Peter Manson at Soundeye which was great and have read variously

- > among others.
 - > Should be an ear (mind) opener, I suspect, and well worth the get going to.
 - >
 - > Stephen Vincent
- <http://stephenvincent.net/blog/>

The latest issue of Chicago Review --- a special issue on British poetry --- is now available!

The 232-page issue is \$12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:

<http://humanities.uchicago.edu/orgs/review/purchase531.html>

Subscriber and contributor copies are now in the mail.

** * **

The issue's main feature --- co-edited and introduced by Sam Ladkin & Robin Purves --- presents 80-pages of poems by:

*Andrea Brady
Chris Goode
Peter Manson &
Keston Sutherland*

As well as critical contributions by John Wilkinson (on Andrea Brady), Jeremy Noel-Tod (on Peter Manson), Sam Ladkin (in conversation with Chris Goode), Simon Jarvis (on Keston Sutherland), & Matt Ffytche (on Keston Sutherland).

** * **

This feature complements our regular review section, which presents fifteen reviews of new books of British poetry:

*Calvin Bedient on Seamus Heaney & Charles Tomlinson
Forrest Gander on J.H. Prynne
V. Joshua Adams on Lee Harwood
R.H. Abbott on Michael Haslam
Michael Robbins on Martin Corless-Smith
Leila Wilson on Sarah Law*

Heidi Lynn Staples on Peter Finch
Robert P. Baird on Peter Larkin
Rusty Morrison on Thomas A. Clark
John Lennox on Geraldine Monk
Kai Fierle Hedrick on Caroline Bergvall
Mark Scroggins on John Wilkinson
Peter Manson on Gael Turnbull
Adam Piette on Barry MacSweeney
Kent Johnson on Andrew Duncan

The issue also includes the following material:

A long note by Keith Tuma on some younger British poets, including: Jow Lindsay, Emily Critchley, & Sean Bonney

Letters by Peter Riley and Catherine Wagner

Poster insert by Andrew Duncan entitled "Styles of British Poetry 19452000"

* * *

More info to follow in a few days once CR's website is updated --- including subscription information, issue launch date, and reading tour!

[↑ Contents](#)

531. **David-Baptiste Chirot**

Re: Suzanne Stein at SPT/An Entropy of deja vu all over again?

Thu 29 Mar 2007

Many thanks to Elizabeth Treadwell and Melissa Benwell for their informative, inspiring and exciting letters. Actually the Hall being vast and dark with a diminutativng (???) effect on the human voice sounds like an environment fraught with possibilities and challenges. Jonah in the belly of the whale. Orpheus in the Underworld. Prisoners rendered to secret locations. The Dark Night of the Soul. The Darkness Before the Dawn. The cave world in which the paintings are made on the walls. The birth of humanity from a cave in the mountains. Or the Hall as a womb and a performance as a birth. I wondered if anyone else was struck in the description by Steph Vincent of Suzanne Stein's performance by an entropy of the feeling of deja vu all over again? They run together a bit at this point, memories of many performances very similar to this in gallerys, shows, spaces, lofts in the '70's and very early '80's in NYC and Boston. Question everything! The role of the performer, of the audience, of the space, of the system of such set-ups, of the pedagogical

relationship of performer-audience, power struggles of performer-audience, the difference between paying for a ticket to such a performance and attending one for free, and so on and on. The influence of Punk at the time gave a more aggressive and energetic feeling to even very static pieces--the audiences and performers seemed to have a sense of excitement and risk that could generate at any moment the unexpected of any variety--epiphany, diasaster, boredom, frustration, anger, joy, disgust, sober critique. Or something just very plain and flat as a pair of worn out pumps. Which showed the signs of wear. Even in its tiredness there was some life left. The description by Stephen of Suzanne Stein's performance and her audience reads like a replay of the old performance ideas, basically a script out of a textbook for Performance 101 anymore, but with an entropy of energy and ideas on the part of performer and audience both that is astonishing for sheer passivity. (Maybe not so astonishing--recently heard very powerful AIDS activist speak of a "culture of non-involvement, non-activism".) Since it was an audience of mostly fellow poets, maybe everyone just being very polite, not wishing to hurt the poet on stage's feelings by asking a question that might burst the bubble. Or the poet answer a question with something that might burst an audience member's bubble. Twenty-five minutes of forced, awkward questions avoiding anything impolite or difficult, twenty-five minutes of everyone doing as little as possible to get by and fill the time with empty gestures (NOT the "degree zero of performance" as Stephen suggests, but empty gestures gone through to fill the time that's been paid for by the polite audience, and that the performer has been paid for--and at a higher rate than previously, as Elizabeth notes, thanks to the new and more challenging Hall.) I exaggerate of course, esp. not having been there, yet going by the description there doesn't seem anything "bold", as Stephen writes, going on, nothing or no one being challenged in any way. I keep thinking, my god what so many poet and musician friends and myself wouldn't give for a space like this! Because it's an exciting challenge. Performance degree zero in a sense is not looking at the space and seeing what it is not and basically critiquing and complaining abt this--it is taking what is there in front of one as it is and putting the senses to work to find the endless possibilities hidden in plain site/sight/cite. ("Carpe diem" m'f'er as people say--"When the going gets tough, the tough get going".) Acceleration from zero--not an entropy into a "bold" "bald" almost zero which is a reworked version of the cliched reaffirmation of the survival of the Precious in the face of the overwhelmingly Vulgar, a lone, lit visage floating in the vast, frightening, dark emptiness of the Hall. No, for: "Our petrified idea of the theater is connected with our petrified idea of a culture without shadows, where, no matter which way it turns, our mind (esprit) encounters only emptiness, **THOUGH SPACE IS FULL.**" (my emphasis) --Antonin Artaud, Preface to The Theatre & its Double > Date: Mon, 26 Mar 2007 15:35:26 -0700> From:

██████> Subject: Re: Suzanne Stein at SPT> To: ██████> > I don't think there was anything in my piece that singled out Elizabeth> Treadwell as being responsible for the frequently noted shortcomings of> Timken Hall! The limits did emerge during Suzanne Stein's piece as various> questions were asked about her sense of her presence in the space. In fact,> what she was doing, had much larger intentions than being an architectural> critique. I hope my 'review' got at those intentions.> > But, if one wants to just focus on Timken Hall as space, I think Linda Russo> is right. Non-profits of all sorts frequently float into places that are not> at the top of 'performance' or 'office' food chain. Indeed non-profits> (unless their bogey prop orgs for wealthy right wingers) maybe, by> definition, follow the money to the short, not rich end of the stick!> > In my opinion, the beauty of poets and poetry readings - one series or> another - is to morph and variously adapt to the given conditions where the> combination of poets, the poems and the audience give a powerful shape to a> place or time. (I have seen poets give good and memorable readings off the> limbs of trees~) Some places are clearly legendary - in San Francisco the> Grand Piano (a coffee shop in the Haight) was one, but there have been many> others. It's all part of risk, funk and charm of being on the margins. I am> sure we can all name places to which we would never go back.> > It's when things go institutional and permanent that a series can get into a> weird stasis. The physical and neighborhood circumstances of SPT at New> College auditorium (as well as the writing happening during that period -> nineties) gave the place and readings a real juice. SPT at Timken Hall at> CAA - no matter the liveliness of the poetry scene - has been an argument> from the start. The only thing that saves it is the loyalty of the audience> and good poets willing to rise above its gross darkness, as well as submit> to the isolation of the neighborhood.> >> > > > On Mar 24, 2007, at 2:29 PM, Stephen Vincent wrote:> > > >> Susan Stein - poet and performance artist - created what might be> >> called "a> >> presence" (rather than a 'reading' or 'performance') to an> >> audience of> >> primarily poets last night (Friday) at Small Press Traffic. The> >> event was a> >> combination of 'off-putting', 'embracing' and 'thought provoking.'> >> As all SPT events, this one took place in the Timken Lecture Hall> >> on the San> >> Francisco Campus of the California College of Arts - the home of> >> SPT since -> >> in the opinion of many - its sad departure from the much more 'user> >> friendly' neighborhood of New College on Valencia, which included the> >> occasional use of a theater space with a much kinder ambience for> >> both poets> >> and audience.> >> Indeed, one of Susan's unfolding objectives came to deal with the> >> architectural limits of Timken Hall - a dark space (unless its> >> full) that> >> sucks the energy out of both audience and whoever might be the poet> >> who is> >> reading. Listeners, poets and whatever language goes into the air> >> of Timken> >> Hall have to work real hard to protect, hear

and enjoy each other!> >> Indeed> >> the lecture hall must have been designed as an architectural> >> afterthought> >> (Oh, yes, 'we should have a place for students to hear an occasional> >> lecture.")> >> > >> But that's merely preface to circumstance. Susan did - what seems in> >> retrospect - a quite brave thing. Dressed in black, all the> >> lighting was> >> turned off, the audience 'darkened', and one stage light was> >> pointed at her> >> face. She announced she had 25 minutes, and that she would take> >> questions.> >> Other than that, she gave no sense of agenda, objective or whatever.> >> The questions began to come forth. I should say it was an audience> >> of poets> >> most of whom had some kind of association with Susan, from distant to> >> familiar. The questions from pedestrian to more complex - each one> >> of which> >> she considered carefully or even admitted that she was unable to> >> answer.> >> Some were predictable, "Are you working on a poem now," many> >> forgettable.> >> Nobody asked anything stupidly personal. Yet, as things evolved -> >> what was> >> most interesting to me anyway - were issues around how she was> >> experiencing> >> the space and how other poets may or may not have been able to> >> establish a> >> sense of presence in this particular space (which it was agreed> >> between her> >> and us to be an historic problem). X poet with equipment was able> >> to make it> >> work, and, by implication not poet a, b, or c.) Sporadically> >> through the 25> >> minutes, persons would ask what she was feeling at the moment to> >> which she> >> sometimes addressed as a sense of 'vulnerability' - being exposed> >> as such.> >> I asked what was the difference between 'vulnerability' and> >> 'intimacy' - a> >> question, like each one, she honored as such, but questioned. But> >> having a> >> 'good answer' - one that would excite the audience did not seem to> >> be the> >> objective in any case.> >> > >> As a person in the audience, I felt back and forth 'impatient' and> >> then> >> intrigued with a response here or there, or a particular question.> >> Only> >> gradually - and this is the brave part - did it become clear what> >> she was> >> doing, or so it seemed to me. What we witnessed was 'presence' in> >> which the> >> the whole scaffolding normally implicit to a reading or performance> >> was> >> stripped bare. As much as we in the audience waited for or called out> >> questions that might provoke a desired response, a 'stream called> >> poetry',> >> (a narrative, an image, an epiphany!! anything!) nothing of the> >> sort was> >> forthcoming beyond Susan's analysis of her ability to answer the> >> question.> >> Her tone was neither judgmental or dismissive.> >> > >> It was in that 'frustration' (no poetic goods) to 'hear something'> >> that I> >> gradually (after) came to realize what Susan was stripping the> >> architecture> >> off the condition/expectations/rhetoric of readings, performances,> >> and - in> >> the darkness - the normal architecture of this most often dreadful> >> space.> >> Maybe, thinking more about it, Susan's presence was a Barthian>

>> version of> >> 'performing' instead of 'writing degree zero. Ironically
her> >> "presence" had> >> an insistence to it, one in which, in its baldness,
we were taken> >> to a point> >> that precedes every conceivable apparatus
of poem, performance and> >> space.> >> > >> Where one goes from there -
particularly in Timken Hall - I am not> >> about to> >> speculate. But it was
timely, and, the day after, as I suggested,> >> it seems> >> quite brave, as
well as unique to my experience of poets and> >> audiences in> >> shared
spaces.> >> > >> No doubt, and hopefully others who were there, will put
their> >> 'take' in> >> here.> >> > >> Stephen V> >>
<http://stephenvincent.net/blog/>> >> > >> > >> > >> > >> > >>
> >> > >> > >> > >> > >> > >>

Your friends
are close to you. Keep them that way. <http://spaces.live.com/signup.aspx>=

[↑ Contents](#)

532. **David-Baptiste Chirot**

FW: Woodland Pattern: Opening this Sunday: Joel Lipman

Thu 29 Mar 2007

It's tax season,
make sure to follow these few simple tips
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=>

[↑ Contents](#)

533. **Tom W. Lewis**

Re: complicit actions dismissed in a frenzy of greed

Thu 29 Mar 2007

all the best secret societies fence their money through Schenectady.

or so I've been told.

"you ain't seen me, right?"

-----Original Message-----

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Marcus Bales

Sent: Thursday, March 29, 2007 18:16

To: ██████████

Subject: Re: complicit actions dismissed in a frenzy of greed

On 29 Mar 2007 at 14:27, Tom W. Lewis wrote:

> haven't read THE SECRET, but I wonder if it's on the same wavelength
as

> Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know

> where the authors got their material from? ... <<

I understand they get them in brown paper bags left on the back porch step,

and their credit cards are billed by an agency in Schenectady.

Marcus

[↑ Contents](#)

534. **Poetry Project**

Events at the Poetry Project 3/30 - 4/13

Thu 29 Mar 2007

Dear Ones,

Please join us Friday night and Saturday afternoon for two terrific events. Our office will be closed from April 1 April 8, during which time we will host no readings. Please join us upon our happiest of returns, beginning Monday, April 9.

Love,

The Poetry Project

Friday, March 30, 10:30 pm

Synesthesia: Cat Tyc and Sara Jaffe

Cat Tyc and Sara Jaffe present a night of video, fiction and music. "The Synesthesia Series" of abstract videos focuses on solitary images and sound on a parallel plane, with a romantic French nod to the collage process of experiential sense memory expression. Upping the ante are the words and perchance the live music of Sara Jaffe. Cat Tyc is a writer/videomaker whose work has shown at the Brooklyn Museum of Art, Anthology Film Archives, Camac Centre d'Art in Paris, the High Energy Constructs gallery in Los Angeles and the Portland Art Center in Oregon. Sara Jaffe is a fiction writer and musician currently living in Western Massachusetts. She is the former guitarist for dance-damaged band Erase Errata and proprietor of Inconvenient Press and Recordings, a DIY purveyor of handmade books and audio matter.

Saturday, March 31, 2:00 pm, Free

8th Avenue Poems: Publication Party for Stefan Brecht

A celebration of the publication of Stefan Brecht's 8th Avenue Poems, a collection of poems he wrote about his walk to and from the Chelsea Hotel, where he worked, for some 30 years. Following music, drinks and snacks, poet and novelist Robert Nichols will give a reading from the book, released this past

year by Spuyten Duyvil Press. There will be time after the reading to peruse 8th Avenue Poems and its companion book, 8th Avenue, recently published in limited edition by onestar press, with nearly 150 photographs Stefan Brecht took of the pavements along his route. Brecht was born in Berlin, Germany, in 1924, and came to America in 1942. He is a doctor of philosophy and has been a teacher, a writer on theater, Stein and Goya, as well as a late-night actor.

after the break...

Monday, April 9, 8:00 pm

Brandon Brown & Alli Warren

Brandon Brown is a poet and translator from Kansas City, Missouri. He had two chapbooks published in 2006, *Memoirs of my Nervous Illness* and [REDACTED]. He has recently published work in magazines edited by his friends. In 2005-2006 he co-curated the Performance Writing series, with Jocelyn Saidenberg, at New Langton Arts in San Francisco. He lives in San Francisco with Alli Warren and their cast iron pans. Alli Warren was raised in the Valley of San Fernando in Southern California. In 2006, Lame House Press published *Cousins*, and previous to that, *some were Hounds* and *some were Yoke*. She works in Berkeley at Small Press Distribution.

Wednesday, April 11, 8:00 pm

Way More West: The Poems of Ed Dorn

A reading to mark the publication of *Way More West: New and Selected Poems* by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece *Gunslinger*. At the core of all of Dorn's work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent. Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 10:00 pm *note earlier start time!

Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The *Odyssey* is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Bantias, Julia Bloch, Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks, Ariana Reines and Frances Richard with a special presentation of Eileen Myles's first film, *Book 22*. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the *Moles Not Molar* experimental reading series. Justin Audia lives in Philadelphia. He learned everything he

knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Baniyas studies poetry in the MFA program at Hunter College, and has recent poems in RealPoetik and Arts & Letters Journal of Contemporary Culture. Julia Bloch, whose poetry has appeared recently in Bay Poetics, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of *A Swarm of Bees in High Court* (Belladonna Press, 2002) and co-editor of *Third Mind: Creative Writing Through Visual Art* and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the Pocket Myths series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include *Born*, *The Golden Pheasant*, *farm-in-the-city* (a collaboration with EE Miller), and *The Forest for the Trees*. Delia Mellis is a historian and martial artist who lives by the river in Athens, New York. Megan Milks writes for PopMatters.com and co-edits *Mildred Pierce*, a zine of cultural criticism. Eileen Myles's newest collection of poems, *Sorry, Tree*, is out from Wave Books in April. Ariana Reines's first book, *The Cow*, won the Alberta Prize from Fence Books and was published in December 2006. Frances Richard is a poet (See *Through*, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit www.pocketmyths.com for a complete list of contributors and more info on the project and series.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Spring Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.


www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$85 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call .

If you'd like to be unsubscribed from this mailing list, please drop a line at .

POETS COFFEEHOUSE SCHEDULE, April 2007

Brooklyn Central Library, 1 Grand Army Plaza (Eastern Parkway and Flatbush Avenue); take 2 or 3 train to Eastern Parkway/Brooklyn Museum of Art station.

All readings start at 7:00, in the second floor Meeting Room. Free admission and refreshments.

Curator: ROBERT HERSHON

Tuesday, April 10

Edward Field, Anne Pierson Wiese and Elizabeth Swados

Tuesday, April 17

George Green, Linda Susan Jackson and Erica Kaufman

Tuesday, April 24

Gregory Pardlo, Meghan O'Rourke and Cathy Park Hong

Tuesday, May 1

Thad Rutkowski, Rigoberto Gonzáles and Katha Pollitt

[↑ Contents](#)

535. **Catherine Daly**

Re: complicit actions dismissed in a frenzy of greed

Thu 29 Mar 2007

the secret, in particular, seems to have more in common with some of the 20s & 30s self-help books, a la Dale Carnegie: what started during the boom, when many were overspending their earnings, continued during the bust; the books now have a more religious flavor, as it is the temper of the time

all in all there's an idea of a moral and ethical justification to success and failure, and of course fairly ingrained in the American psyche

a roommate of mine in graduate school wrote his thesis on these books, and it is sort of interesting that they were the best sellers (one was written by a Chinese immigrant!) when sinclair, dos passos, london, were writing

in any case, specifically, a woman did channel the secret, and it was stolen from her, and there is a lot of hullabaloo about the whole thing

don't get me started on endemic victimhood and governmental responsibility

--

All best,

Catherine Daly

██████████

[↑ Contents](#)

fabulously wealthy and successful, and profitability if they are. it's a form of ego-onanism.

haven't read THE SECRET, but I wonder if it's on the same wavelength as Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know where the authors got their material from? (and don't say they channeled Jesus: I've already edited that book)

tl

-----Original Message-----

From: UB Poetics discussion group [mailto:]

On Behalf Of CA Conrad

Sent: Monday, March 26, 2007 13:41

To:

Subject: complicit actions dismissed in a frenzy of greed

Has anyone seen or read this book THE SECRET? It's sort of a condensed version of many different documents and teachings shit directly from the bowels of New Age Hell.

This book has a Ring Around the Rosie quality (literally, meaning to ward off pestilence). While it claims ancient teachings of certain magic practices known as glamouring, etc., though it doesn't call it as such, it's built around the purpose of attracting and holding onto STUFF, in particular wealth, in particular, a life you've ALWAYS DREAMT WAS POSSIBLE.

When I lived in Albuquerque for a brief time to study herbalism I was confronted nearly every single day, no matter where I found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

*It's no secret why Oprah Winfrey took to THE SECRET.
Like all rich people she wants to feel AT PEACE with her
extraordinary wealth while a web of suffering continues
to spider its way across the planet.*

*I despise such crap! It's times like the late America we
all live in that help me FULLY UNDERSTAND the olden
days of marching to the castle gates with torches
and pitchforks.*

CAConrad

*the Frank Sherlock EMERGENCY FUND:

<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>

for Deviant Propulsion & other books:

<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>

for Light of Lakshmi tarot services:

<http://LightOfLakshmi.blogspot.com><<http://lightoflakshmi.blogspot.com/>>

*

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
<http://tv.yahoo.com/collections/265>

[↑ Contents](#)

538. **Marcus Bales**

Re: complicit actions dismissed in a frenzy of greed

Thu 29 Mar 2007

On 29 Mar 2007 at 14:27, Tom W. Lewis wrote:

> haven't read THE SECRET, but I wonder if it's on the same wavelength as
> Dianetics, Rosicrucianism, EST, Eckanckar? does anyone on the list know
> where the authors got their material from? ... <<

I understand they get them in brown paper bags left on the back porch step,
and their credit cards are billed by an agency in Schenectady.

Marcus

[↑ Contents](#)

539. **Stephen Vincent**

Re: Suzanne Stein at SPT/An Entropy of deja vu all over again?

Thu 29 Mar 2007

David - for not having been there - I think your queries and thoughts are interesting (as usual). If I had not been at the Stein performance I might have well expressed similar doubts. (I, too, went through, including participating, a maxed out phase of most conceivable kinds of art/poet/theater related 70's performances - from the veritably ecstatic to intellectually provocative to the most the dull, infinitely endless, pretentious events imaginable.) Of many probably limited possibilities, I think Suzanne brought a strong and interesting 'arsenal' to the space.

To repeat - vis-à-vis the SPT/Timken Hall circumstance - the space is only able to be successful when poet/ the poems/ and the audience join forces to overcome the killing character of the theater's architecture and lighting. (A friend of mine who use to teach in the building jokes about the Timken - all lights on or dark - as a place where the singular resonant sound of Mussolini's boots would fit right in. There is something terribly repressive about the joint.)

Why the College instructors and students - let alone poetry audiences and SPT Board and Administration - don't push on the College's Board and Administration to build a decent auditorium (especially in a college with multi-media degree programs that would seem to require a state of the art auditorium), I don't have a clue. I think the Timken family might be a bit pissed off at the reputation given to the Family name and insist on some changes.

Who knows. Maybe now that people are more openly talking, something fresh will happen.

Stephen V

Many thanks to Elizabeth Treadwell and Melissa Benwell for their informative, inspiring and exciting letters. Actually the Hall being vast and dark with a diminutating (???) effect on the human voice sounds like an environment fraught with possibilities and challenges. Jonah in the belly of the whale. Orpheus in the Underworld. Prisoners rendered to secret locations. The Dark Night of the Soul. The Darkness Before the Dawn. The cave world in which the paintings are made on the walls. The birth of humanity from a cave in the mountains. Or the Hall as a womb and a performance as a birth. I wondered if anyone else was struck in the description by Stpeh Vincent of Suzanne Stein's performance by an entropy of the feeling of deja vu all over again? They run together a bit at this point, memories of many performances very similar to this in gallerys, shows, spaces, lofts in the '70's and very early '80's in NYC and Boston. Question everything! The role of the performer, of the audience, of the space, of the system of such set-ups, of the pedgogical relationship of performer-audience, power struggles of

performer-audience, the difference between paying for a ticket to such a performance and attending one for free, and so on and on. The influence of Punk at the time gave a more aggressive and energetic feeling to even very static pieces--the audiences and performers seemed to have a sense of excitement and risk that could generate at any moment the unexpected of any variety--epiphany, diasaster, boredom, frustration, anger, joy, disgust, sober critique. Or something just very plain and flat as a pair of worn out pumps. Which showed the signs of wear. Even in its tiredness there was some life left. The description by Stephen of Suzanne Stein's performance and her audience reads like a replay of the old performance ideas, basically a script out of a textbook for Performance 101 anymore, but with an entropy of energy and ideas on the part of performer and audience both that is astonishing for sheer passivity. (Maybe not so astonishing--recently heard very powerful AIDS activist speak of a "culture of non-involvement, non-activism".) Since it was an audience of mostly fellow poets, maybe everyone just being very polite, not wishing to hurt the poet on stage's feelings by asking a question that might burst the bubble. Or the poet answer a question with something that might burst an audience member's bubble. Twenty-five minutes of forced, awkward questions avoiding anything impolite or difficult, twenty-five minutes of everyone doing as little as possible to get by and fill the time with empty gestures (NOT the "degree zero of performance" as Stephen suggests, but empty gestures gone through to fill the time that's been paid for by the polite audience, and that the performer has been paid for--and at a higher rate than previously, as Elizabeth notes, thanks to the new and more challenging Hall.) I exaggerate of course, esp. not having been there, yet going by the description there doesn't seem anything "bold", as Stephen writes, going on, nothing or no one being challenged in any way. I keep thinking, my god what so many poet and musician friends and myself wouldn't give for a space like this! Because it's an exciting challenge. Performance degree zero in a sense is not looking at the space and seeing what it is not and basically critiquing and complaining abt this--it is taking what is there in front of one as it is and putting the senses to work to find the endless possibilities hidden in plain site/sight/cite. ("Carpe diem" m'fer as people say--"When the going gets tough, the tough get going".) Acceleration from zero--not an entropy into a "bold" "bald" almost zero which is a reworked version of the cliched reaffirmation of the survival of the Precious in the face of the overwhelmingly Vulgar, a lone, lit visage floating in the vast, frightening, dark emptiness of the Hall. No, for: "Our petrified idea of the theater is connected with our petrified idea of a culture without shadows, where, no matter which way it turns, our mind (esprit) encounters only emptiness, **THOUGH SPACE IS FULL.**" (my emphasis) --Antonin Artaud, Preface to *The Theatre & its Double* > Date: Mon, 26 Mar 2007 15:35:26 -0700> From: [REDACTED]> Subject: Re: Suzanne Stein at SPT> To: [REDACTED]> > I don't think there was anything in my piece that singled out Elizabeth> Treadwell as being responsible for the frequently noted shortcomings of> Timken Hall! The limits did emerge during Suzanne Stein's piece as various> questions were asked about her sense of her presence in the space. In fact,> what she was doing, had much larger intentions than

being an architectural critique. I hope my 'review' got at those intentions.>
But, if one wants to just focus on Timken Hall as space, I think Linda
Russo> is right. Non-profits of all sorts frequently float into places that
are not> at the top of 'performance' or 'office' food chain. Indeed
non-profits> (unless their bogey prop orgs for wealthy right wingers) maybe,
by> definition, follow the money to the short, not rich end of the stick!> >
In my opinion, the beauty of poets and poetry readings - one series or>
another - is to morph and variously adapt to the given conditions where the>
combination of poets, the poems and the audience give a powerful shape to a>
place or time. (I have seen poets give good and memorable readings off the>
limbs of trees~) Some places are clearly legendary - in San Francisco the>
Grand Piano (a coffee shop in the Haight) was one, but there have been many>
others. It's all part of risk, funk and charm of being on the margins. I am>
sure we can all name places to which we would never go back.> > It's when
things go institutional and permanent that a series can get into a> weird
stasis. The physical and neighborhood circumstances of SPT at New> College
auditorium (as well as the writing happening during that period -> nineties)
gave the place and readings a real juice. SPT at Timken Hall at> CAA - no
matter the liveliness of the poetry scene - has been an argument> from the
start. The only thing that saves it is the loyalty of the audience> and good
poets willing to rise above its gross darkness, as well as submit> to the
isolation of the neighborhood.> >> > > > On Mar 24, 2007, at 2:29 PM, Stephen
Vincent wrote:> > >> Susan Stein - poet and performance artist - created
what might be> >> called "a> >> presence" (rather than a 'reading' or
'performance') to an> >> audience of> >> primarily poets last night (Friday)
at Small Press Traffic. The> >> event was a> >> combination of 'off-putting',
'embracing' and 'thought provoking.'> >> As all SPT events, this one took
place in the Timken Lecture Hall> >> on the San> >> Francisco Campus of the
California College of Arts - the home of> >> SPT since -> >> in the opinion of
many - its sad departure from the much more 'user> >> friendly' neighborhood
of New College on Valencia, which included the> >> occasional use of a theater
space with a much kinder ambience for> >> both poets> >> and audience.> >>
Indeed, one of Susan's unfolding objectives came to deal with the> >>
architectural limits of Timken Hall - a dark space (unless its> >> full) that>
sucks the energy out of both audience and whoever might be the poet> >> who
is> >> reading. Listeners, poets and whatever language goes into the air> >>
of Timken> >> Hall have to work real hard to protect, hear and enjoy each
other!> >> Indeed> >> the lecture hall must have been designed as an
architectural> >> afterthought> >> (Oh, yes, 'we should have a place for
students to hear an occasional> >> lecture.")> >> > >> But that's merely
preface to circumstance. Susan did - what seems in> >> retrospect - a quite
brave thing. Dressed in black, all the> >> lighting was> >> turned off, the
audience 'darkened', and one stage light was> >> pointed at her> >> face. She
announced she had 25 minutes, and that she would take> >> questions.> >> Other
than that, she gave no sense of agenda, objective or whatever.> >> The
questions began to come forth. I should say it was an audience> >> of poets>
most of whom had some kind of association with Susan, from distant to> >>
familiar. The questions from pedestrian to more complex - each one> >> of

[↑ Contents](#)

540. **agj**

David-Baptiste Chirot

Thu 29 Mar 2007

A short but most sincere note!

I've, this ol' man, and I've lived liked my grandpappy
and seen the world -- or that's what some might say.
And there's lots I don't know. But David is a class
act, a brilliant man, a devoted man -- as we all know.
I just want everyone to know how deeply and dearly I
feel honored to have met and to be able to earn his
friendship. This is the "!"

Son of the Green Lantern

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

___ The fish are biting. Get more visitors on your site using Yahoo! Search
Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

[↑ Contents](#)

541. **agj**

Re: David-Baptiste Chirot 2

Thu 29 Mar 2007

I may be 85% SHEEP AND ONLY 15% HUMAN WHEN I Write,
sometimes, but David needs to be on everyone's list!
-- That's what I am saying and I hope with little
embarrassment to Mr. Chirot.

From this "Dirty ol' Towne,"
Alex

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
<http://tools.search.yahoo.com/toolbar/features/mail/>

[↑ Contents](#)

542. **Gabrielle Welford**
Re: David-Baptiste Chirot 2

Thu 29 Mar 2007

ewan maccoll is the bees' knees. g

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 29 Mar 2007, agj wrote:

*I may be 85% SHEEP AND ONLY 15% HUMAN WHEN I Write,
sometimes, but David needs to be on everyone's list!
-- That's what I am saying and I hope with little
embarrassment to Mr. Chirot.*

*From this "Dirty ol' Towne,"
Alex*

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

*Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives.
<http://tools.search.yahoo.com/toolbar/features/mail/>*

[↑ Contents](#)

543. **Alan Sondheim**
sorcery

Fri 30 Mar 2007

1 Chang to spread out or Leaf, sheet

2 either

Yao, Luxurient, Calamity, Fresh-looking,
early death

or

Wu (not likely)

3 Shih Army, troop, Master, teacher,
tutor, instructor

4 Ch'u to drive, lash, whip up
or composite to drive away, expel

5 Hsieh, Yeh, Improper, heterodox,
Deflected, inclined, vicious, deluding,
obscene, possibly w/ 6, sorcery
6 Sh'ia To be in harmony with
7 Pin Disease, sickness, illness; to
injure, damage, harass; to worry, defect,
fault, weakness, vice
8 Ch'uan? Fully, absolutely, perfectly,
All, whole, total, entire, complete
9 P'eng Leaf, page, Chapter, section
...instructor for the expulsion of sorcery,
...complete section
...spreadsheet for early death...
...instructor for the whipping up of
sorcery in harmony with damaging...
...fully damaging...
...pages...
<http://www.asondheim.org/5e.jpg>
<http://www.asondheim.org/6e.jpg>
<http://www.asondheim.org/7e.jpg>
<http://www.asondheim.org/8e.jpg>
<http://www.asondheim.org/9e.jpg>

[↑ Contents](#)

544. **Sam Ladkin**

Invitation

Fri 30 Mar 2007

Henri Maccheroni

Books/Works

28 April-19 May

An exhibition in the Wren Library, Trinity College, Cambridge

Mondays to Fridays, 12 - 2pm. Saturdays 10.30am - 12.30pm

Events planned in conjunction with this major exhibition:

Friday 27 April 5.30 - 7.30pm.

Old Combination Room, Trinity College

Choiseul-Praslin Lectures:

Michel Butor, May Livory and Raphaël Monticelli, writers, critics and designers, will read from their work.

Saturday 28 April Cambridge 10 - 11.30am.

Wren Library, Trinity College

Maccheroni and his authors:

A presentation and debate between the artist Henri Maccheroni and Michel Butor, May Livory, Raphaël Monticelli and Tessa Tristan, who have collaborated on several books included in the exhibition.

Additional copies of these spectacular books will be on display.

Friday 18 May 5.30 - 7.30pm.

Old Combination Room, Trinity College

Choiseul-Praslin Lectures:

Béatrice Bonhomme and Bernard Vargaftig, poets, will read from their work.

All welcome

An accompanying book, *_Maccheroni, Books/Works_*, published by Black Apollo Press, edited by Jean Khalfa, will be available at the events or directly from Black Apollo (www.blackapollo.com). A limited edition 'tirage de tête' will include original works by Maccheroni.

With the Support of Trinity College, Cambridge and the French Embassy, London

Henri Maccheroni

Henri Maccheroni is a painter, photographer and poet. He was first influenced by Surrealism and his famous *_2000 photographies du sexe d'une femme_* remain unequalled in their visual power. He became at the beginning of the 70's the theorist and main protagonist of "art socio-critique". His work has questioned the meaning and status of visual symbols in art and society using painting, photography, photomontage and engraving. Co-founder with Michel Butor of the Centre National d'Art Contemporain Villa Arson of Nice, he has worked regularly with writers such as Butor, Jean-Pierre Faye and Jean-François Lyotard to create spectacular "cross-works" or books of dialogue between writing and the visual arts. Several were recently shown at the Bibliothèque Nationale de France. He exhibits regularly in France and abroad, and in the UK a selection of his work was shown at the Whitechapel Gallery in the autumn of 2006, together with works by Balthus, Claude Cahun, Marcel Duchamp, Pierre Molinier and Unica Zürn. The Wren Library exhibition, curated by the main specialist of his work, Tessa Tristan, will be his first retrospective exhibition in the country.

Michel Butor

Michel Butor is a novelist, poet and essayist. He became famous with experimental novels such as *La Modification*, emblematic of the Nouveau Roman's movement, but his poetic work, developed over half a century, is equally considerable. Acutely attentive to the contemporary world he has constantly invented new forms of representation. His regular collaboration with painters has led to important critical essays about artists and the notion of "cross-works", as well as the making of many such artists' books. The French National Library paid homage to his prolific work in a major exhibition, "Michel Butor, l'écriture nomade", in 2006. Butor has analysed Henri Maccheroni's work in *Problèmes de l'art contemporain à partir des travaux d'Henri Maccheroni* (1983). With him he created a remarkable trilogy of artist's books on New York. Other notable joint works are *Tarot* (1980), *In inctu oculi* (1995), *Récapitulation 2000* (2000) and *Nymphéas* (2002).

May Livory

May Livory is an eclectic artist and designer who mixes graphic design, painting, writing, fashion design, copy-art, scan art and digital photography, questioning the boundaries of art and endeavouring to create new paths, for instance, her remarkable "Bijoux d'Ongles" and her projects of "wearable art". She is also a writer, contributing regularly to art journals and her internet site, Shukaba, is dedicated to innovative thoughts on trends, rumours and urban art. As a small press publisher she has produced several "cross-works", in particular with Michel Butor and with Claude Chanaud, and, with Maccheroni, *Sans Dessous Dessus*.

Raphaël Monticelli

Raphaël Monticelli is an influential writer and art critic who has published more than 20 volumes. Originator of several artistic groups and alternative galleries, he is in particular a member of L'Amourier, a collaborative small press specialising in artists' books. He has worked with several artists and writers, such as Leonardo Rosa, Max Charvolen, Alain Freixe and Michel Butor for cross-works, a genre he considers as a central focus of his practice. With Henri Maccheroni he published *chists II* (1993) and *INRI* (1999).

Béatrice Bonhomme

Béatrice Bonhomme is a poet and a lecturer at the University of Nice, where she runs a seminar on contemporary poetry. She co-founded in 1994 the journal "Nu(e)" which publishes works by and on contemporary artists and poets. As a literary critic, she has published works which have their own poetic dimension, on writers such as Yves Bonnefoy, Philippe Jaccottet, Bernard Vargaftig, Jude Stéfan, James Sacré or Salah Stétié. With Henri Maccheroni she has published *L'Embellie* in 1999 and edited an issue of *Nu(e)* on the cross-works of Maccheroni and Claude Louis-Combet.

Bernard Vargaftig

Bernard Vargaftig is a poet and translator, the author of more than thirty collections of poetry published by Gallimard and Flammarion among others, and a member of the editorial board of Esprit. In 1991 he published *_Ou Vitesse_* and won the Prix Mallarmé for his whole work. He has collaborated with many artists, such as Apel.les Fenosa, Olivier Debré, Michel Steiner, Colette Deblé, and Anne Slacik. He also translated the works of the Hungarian poet Sandor Woeres and of the Italian poets Camillo Sbarbaro and Franco Loi, and directed two poetic anthologies, *_La Poésie des Romantiques_* et *_Poésies de Résistance_*. He is the author of several cross-works with Henri Maccheroni and published in 2001 *_Portrait imaginaire de Henri Maccheroni_* and *_L'Inclinaison intérieure_*.

[↑ Contents](#)

545. **Alexander Dickow**

agj on dbchirot

Fri 30 Mar 2007

Alex,
Hear, hear!
David's la creme de la creme, yes indeed.
:D
Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

546. **Tom W. Lewis**

Re: complicit actions dismissed in a frenzy of greed

Fri 30 Mar 2007

hey, I live across town from the World HQ of the all-powerful Eck -- went on a tour of the place a few years back -- Prince's "Paisley Park" recording studio used to be up the road from the Eck temple, which made for an intesting two-fer experience, if you could handle it.

did your parents ever get to the exalted mountaintop city in the Himalayas where all the ascended masters live? paging Madame Blavatsky...

-----Original Message-----

From: UB Poetics discussion group on behalf of Hugh Behm-Steinberg

found myself, with wealthy people who had one spiritual excuse after another for their wealth, and for deserving it, and for the need to maintain a life of luxury. It's not a new story of course.

Greed has no news to tell. But LET ME SAY THIS to the readers of THE SECRET. If we are to implement and LIVE forward (?) with the document, and set it into motion, we are not only saying that it's up to us to attract these things into our lives, but to say to those less fortunate (in my opinion) that they simply aren't trying hard enough. It's kind of like a game of BLAME THE VICTIM! "Oh those poor bastards in Baghdad just aren't TRYING HARD enough! Send them a box of THE SECRET so they can all learn how THEY DESERVE to have their houses bombed and their children murdered for not USING THEIR dream life to bring happiness. Happy-happy, bring happy-happy. Silly dumb people getting bombed, what's the matter with them!?"

It's no secret why Oprah Winfrey took to THE SECRET. Like all rich people she wants to feel AT PEACE with her extraordinary wealth while a web of suffering continues to spider its way across the planet.

I despise such crap! It's times like the late America we all live in that help me FULLY UNDERSTAND the olden days of marching to the castle gates with torches and pitchforks.

CAConrad

**the Frank Sherlock EMERGENCY FUND:*

*<http://PhillySound.blogspot.com><<http://phillysound.blogspot.com/>>
for Deviant Propulsion & other books:*

*<http://CAConrad.blogspot.com><<http://caconrad.blogspot.com/>>
for Light of Lakshmi tarot services:*

<http://LightOfLakshmi.blogspot.com><<http://lightoflakshmi.blogspot.com/>>

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.
<http://tv.yahoo.com/collections/265>

[↑ Contents](#)

547. **amy king**

Tonight is Poetry ...

Fri 30 Mar 2007

MiPOesias presents

~~ CHRISTOPHER STACKHOUSE, ADAM FIELED, and MATT HENRIKSEN

~~

Stain Bar, Brooklyn , NYC

March 30, 2007 @ 7:00 p.m.

~~~~~

Christopher Stackhouse's books are: Slip (Corollary Press, 2005), a collection of poems; Seismosis (1913 Press, 2006), a book featuring his drawings with text by writer/professor John Keene. He is a graduate fellow of Cave Canem, and a 2005 Fellow in Poetry from the New York Foundation for The Arts. A poetry editor at FENCE Magazine, he lives and works in Brooklyn , New York .  
[http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse\\_c.html](http://www.mipoesias.com/EVIESHOCKLEYISSUE/stackhouse_c.html)

Adam Fieled is a poet, musician, and critic. His chapbook "Posit" is forthcoming from Dusie Press. He has released four albums, including two spoken word collections, "Raw Rainy Fog" (Radio Eris Records, 2002) and "Virtual Pinball/Madame Psychosis" (WSG Productions, 2006), and edits the blog-journal P.F.S. Post and the blog Stoning the Devil. He has work in Jacket, Rain Taxi, Blazexox, Dusie, Eratio, Nth Position, Cordite, Otoliths, Mipoesias, Cake Train, Words Dance, Word For/Word and Many Mountains Moving. A magna cum laude graduate of the University of Pennsylvania , he also holds an MFA in poetry from New England College and is a PhD candidate at Temple University in Philly. [http://www.mipoesias.com/Poetry/fieled\\_palm.html](http://www.mipoesias.com/Poetry/fieled_palm.html)

Matthew Henriksen co-edits Typo and Cannibal and curates The Burning Chair Readings in Brooklyn . Recent poems appear in Absent, Agricultural Reader, and Wildlife. His chapbook, Is Holy, has recently emerged from horse less press. [http://www.mipoesias.com/2007/henriksen\\_matt.htm](http://www.mipoesias.com/2007/henriksen_matt.htm)

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/

<http://www.stainbar.com/>

~~~~~

Hope you'll stop by!

Amy King  
MiPO Host  
<http://www.mipoesias.com>

~~~~~

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

548. **Dan Waber**
vispoets.com weekly winner
Fri 30 Mar 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #3 is:

PbN for his image:

double alpha** from his codepo gallery.

Congratulations to PbN, there's \$25 worth of materials on their way to you from Scott Helmes's StampPad Press.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* <http://vispoets.com/index.php?showtopic=481>

** <http://vispoets.com/index.php?automodule=gallery&req=si&img=1036>

vispoets.com stats (to date)

Registered Users: 88

Total Posts: 2021

Gallery Stats

Our members have posted a total of 806 images and made 111 comments.

Total Gallery Size: 152.87mb

Total Image Views: 7641

[↑ Contents](#)

549. **Catherine Daly**

Barack Obama

Fri 30 Mar 2007

first, the former pope was a poet, now...

<http://news.independent.co.uk/world/americas/article2398887.ece>

perhaps Martha Ronk can shed some light on this?

The poetry of Barack Obama, aged 19

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies...

But I don't care anymore, cause

He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine, and
Makes me smell his smell, coming
From me; he switches channels, recites an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink,* my
Arms barely reaching around
His thick, oily neck, and his broad back; 'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.
Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare

Their fangs, dance,
Tumble in the
Rushing water,
Musty, wet pelts
Glistening in the blue.

--

All best,
Catherine Daly



[↑ Contents](#)

550. **Crane's Bill Books**

Bill Knott's blog

Fri 30 Mar 2007

I don't know how kosher it is to promote another poet (perhaps especially this poet) without his permission, but I just stumbled onto Bill Knott's wild blog: <http://billknott.typepad.com/> . (I see that Ron Silliman's blog also has a link to it.) Lots and lots of his gorgeous, startling, virtuosic and sublime poems are posted there, along with some equally amazing commentary about the poetry business (and a collection of blurbs from bad reviews--surely some of them made up?). Knott's name came up recently on this list in connection with Russell Edson's, in a note to the effect that some poets are absolutely sui generis and cannot be placed in any school or category. I agree. Knott has been one of my favorite poets since I first heard him read in, I think, 1978, at Wally Butts' Newbury Book Gallery in Boston. I encourage everyone, especially any younger poets unfamiliar with his work, to take a look.

J.A. Lee

Crane's Bill Books

www.torriblezone.com

[↑ Contents](#)

551. **Ugo Calvigioni**

Amor Líquido - LaLupe.com

Fri 30 Mar 2007

Amor Líquido

http://www.lalupe.com/main/writer_portalauthor.php?idm=9&id=3&ng=0&ob=6922

Ugo Calvigioni

LaLupe.com
Círculo Internacional de Literatura Vanguardista
www.lalupe.com

[↑ Contents](#)

552. **Tom W. Lewis**
clothing makes the poet
Fri 30 Mar 2007

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

[↑ Contents](#)

553. **Eric Dickey**
Re: clothing makes the poet
Fri 30 Mar 2007

waders

"Tom W. Lewis" <[REDACTED]> wrote:

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

Looking for earth-friendly autos?

Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

[↑ Contents](#)

554. **Chris Stroffolino**
Re: clothing makes the poet
Fri 30 Mar 2007

my eyes must be getting bad...

I originally thought you wrote Nazi Poetry Month...

On Mar 30, 2007, at 12:45 PM, Tom W. Lewis wrote:

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

[↑ Contents](#)

555. **Tom W. Lewis**
Re: clothing makes the poet
Fri 30 Mar 2007

National Socialist Party Poetry Month... that'd turn some heads!

-----Original Message-----

From: UB Poetics discussion group [mailto:████████]

On Behalf Of Chris Stroffolino

Sent: Friday, March 30, 2007 16:35

To: ██████████

Subject: Re: clothing makes the poet

my eyes must be getting bad...

I originally thought you wrote Nazi Poetry Month...

On Mar 30, 2007, at 12:45 PM, Tom W. Lewis wrote:

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

[↑ Contents](#)

556. **Marcus Bales**
Re: clothing makes the poet

Fri 30 Mar 2007

camouflage

On 30 Mar 2007 at 13:13, Eric Dickey wrote:

waders

"Tom W. Lewis" <[REDACTED]> wrote:
so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

[↑ Contents](#)

557. **JFK**
Re: Chicago

Sat 31 Mar 2007

Hi everyone

I'll be passing through Chicago April 12-16 and was hoping to catch some poetry events or meet up with some poets. Please contact me backchannel if you have anything to share or want to meet up for coffee and musings.

Best Wishes

Jayne Fenton Keane

www.poetinresidence.com

[↑ Contents](#)

558. **Peter Ciccariello**

I am home to all my marking distance

Sat 31 Mar 2007

I am home to all my marking
distance<<http://www.cgi7.com/peterimages/I-am-home-to-my-all-marking.jpg>>

All things awakened to the same end maintain this curiosity
All things apprehend the richness of their own order
Ask for that as truth - these times are unanswerable
Whatever can interrogate this great apparition?
Trust that perfection has no questions and no function,
Ask that whatever can be is this curiosity of life

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

559. **Dale Smith**

po-fart.blogspot.com

Sat 31 Mar 2007

What I found today... appalling:

<http://www.po-fart.blogspot.com>

The horror....

Dale

--

Dale Smith

2925 Higgins Street

Austin, Texas 78722

www.skankypossum.com

[↑ Contents](#)

560. **David A. Kirschenbaum**

Boog City 1 PDF Now Available Free

Sat 31 Mar 2007

Hi all,

For those of you who didn't take advantage of our earlier offer for a free pdf subscription to Boog City, you can do so now and receive not only the current

issue, BC39, but our debut BC1, with subsequent back issues to follow. (content descriptions below for both issues.)

Just reply to this note with your name and email in the body and you're all set.

Thanks,

David

Issue One, January 28-February 10, 2002

-The Beginning of a Great Adventure, opening editorial on why Boog City by the editor and publisher (me)

-Lexicons from Erwin Karl (homeland security), Dan Rigney (good), and Dale Smith (the dead)

-Greg Fuchs on art in a post-September 11 world

-Kimberly Wilder's Notes from My FBI File: Hey Bush--Sanctity, Sanctity Yourself

-Poems from:

David Baratier

Anselm Berrigan

Sean Cole

John Coletti

Ethan Fugate

Lisa Jarnot

Eliot Katz

Aaron Kiely

Eileen Myles

Wanda Phipps,

Kristin Prevallet

Jenny Smith<cover

Lorenzo Thomas

Ian Wilder

-art by Brendan Iijima

-photos from Fuchs

and an ad from the Bowery Poetry Club

Boog City 39

featuring:

Our Music section, edited by Jon Berger

--³When Phoebe Kreutz approached Luv-A-Lot Records¹ Dashan Coram with the idea for Urban Barnyard<the whole municipal fauna thing<who knew the idea would have legs? What started out as a one-joke band has developed into multiple jokes, but also a pretty rocking affair.²<from Urban Barnyard on Urban Barnyard, where the four members of Urban Barnyard reviewed some of the music that the others have recently produced (including Phoebe Kreutz's We Gotta Go reviewed by Casey Holford, Art Sorority for Girls¹ Alpha Sigma Gamma reviewed by Phoebe Kreutz, Dibs¹ Dibs Bleeds Books reviewed by Daoud Tyler-Ameen, and Casey Holford's January reviewed by Dibson T. Hoffweiler) followed by a review of their latest release, That's the Idea, by Berger.

Our Printed Matter section, edited by Mark Lamoureux

--³Throughout the chapbook, the ³voice² interweaves its two languages, and locating this voice becomes an act of readerly translation. The next section phonetically translates the Thai into English, scores the syllables, and meditates on the poem in English. from Composite Poetry, composite. diplomacy. by Padcha Tuntha-obas (Tinfish), reviewed by Craig Perez

--³For all its realism, Carbon seems most interested in the point at which the real becomes surreal, the sublime absurdity of the plain face of things.² -- American Oracle, Carbon by Michael Ford (Ugly Duckling Presse), reviewed by Lamoureux

Our Film section, guest edited by Jon Berger

--³A fascinating adaptation from Capital Media Arts of the open mic lifestyle, the script plugs in numerous cameos for East Village superstars such as The Bowmans and, of course, the host of the AntiHoot, the singularly named Lach.² --Talkin¹ New York: The Little Movie that Might by Berger

Our Politics section, edited by Christina Strong

--³Are these people tourists on vacation or actual people who live here and have copious amounts of wealth?² --Work Sucks, Life Sucks, and Then You Die by Strong

Art editor Brenda Iijima brings us work from Belford New Jersey's Kate Greenstreet

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano

-- Bowdoinham, Maine¹s Jonathan Skinner with
Borzicactus Nanus
a dwarf on a borzoi
stuffs a nan up my ass

twirling his deep
scarlet-orange hairdo

-- Vancouver, British Columbia's Roger Farr with From Surplus
Security is denser now, is domination's form
But it's their form more than mine, my labour keeps
Taylorism's hands (weapons) on its forward gears
and

XXXIV

Tissue over diagrams or fragment
Their sums with different measures. Frameworks
Framed as ³Freidman's Dream,² filed for later under
³Sphere.² Stand on guard to bound sums to
Another sense that might pass the primary
Test of deficit to chart profit margins

-- Pasadena, California's Deborah Meadows with
On the state of the novel as a coffin.
Fiendish old scamps
had clapped enough
to institutionalize their tapping.

And photos from David S. Rubio and Christina Strong.

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

561. **David Baratier**
This Sunday, reading in NYC
Sat 31 Mar 2007

To celebrate the release of her new book *Theory of Orange* from Pavement
Saw Press

Rachel M. Simon
will read with

W. S. Di Piero , Terese Svoboda

Sunday, April 1 @ 5:00 PM

at The Bitter End, NYC

147 Bleecker Street (btw. Thompson & LaGuardia) (Map)

Theory of Orange by Rachel M. Simon

ISBN: 978-1-886350-45-8

Book can be ordered using paypal direct from Pavement Saw at:
<http://www.pavementsaw.org/books/orange.htm>

or from the SPD website

<http://www.spdbooks.org/Details.asp?BookID=9781886350458>

or by calling [REDACTED]

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

562. **angela vasquez-giroux**

Re: clothing makes the poet

Sat 31 Mar 2007

aren't poets ALWAYS wearing camoflauge? (get it--we're invisible!)

celebrating lame joke day,

angela

On 3/30/07, Marcus Bales <[REDACTED]> wrote:

>

> camoflage

>

> On 30 Mar 2007 at 13:13, Eric Dickey wrote:

>

> > waders

> >

> > "Tom W. Lewis" <[REDACTED]> wrote:

> > so what are you all wearing for Nat'l Poetry Month?

> >

> >
> >
> > (in the last 3 weeks, I have been asked maybe ten times "so, what are
> > you doing for Nat'l Poetry Month?")
> >
> > (maybe I should reply something like "I'm abstaining from using any
> > relative pronouns in all of my spoken and written communications")
> >
> > tl
> >
> >
> >
> > -----
> > Looking for earth-friendly autos?
> > Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.
>

[↑ Contents](#)

563. **Jesse Seldess**

Caroline Bergvall's email address?

Sat 31 Mar 2007

Hi all,

If anyone knows Caroline Bergvall's email address, could you send it to me backchannel?

Thanks and best wishes,
Jesse Seldess

[↑ Contents](#)

564. **Christophe Casamassima**

Re: clothing makes the poet

Sat 31 Mar 2007

I only wear Italian Designer clothing. Kenneth Cole fits me best. CK is outta this world!

----- Original Message -----

From: "Tom W. Lewis" <[REDACTED]>

To: [REDACTED]

Subject: clothing makes the poet

Date: Fri, 30 Mar 2007 14:45:43 -0500

so what are you all wearing for Nat'l Poetry Month?

(in the last 3 weeks, I have been asked maybe ten times "so, what are you doing for Nat'l Poetry Month?")

(maybe I should reply something like "I'm abstaining from using any relative pronouns in all of my spoken and written communications")

tl

=

Search for products and services at:
<http://search.mail.com>

--

Powered By Outblaze

[↑ Contents](#)

565. **Nick Piombino**

Tony Scott dies

Sat 31 Mar 2007

Tony Scott dies

The great jazzman, Tony Scott <http://www.tonyscott.it/> who played his sax and clarinet on a number of classic Billy Holiday songs, creator of *Music for Zen Meditation* and other innumerable great albums, died this week at age 85. He lived in Rome in the latter part of his life, and is survived by his wife Cinzia, who lives in Rome, two daughters and a grandchild.

Times Obit for Tony Scott

<http://www.nytimes.com/2007/03/31/obituaries/31scott.html>

[↑ Contents](#)

566. **Vernon Frazer**

Re: Tony Scott dies

Sat 31 Mar 2007

Nick

Thanks for passing this along. I didn't hear a lot of his playing, but what I heard struck me as very interesting.

Vernon

-----Original Message-----

From: UB Poetics discussion group [mailto:] On
Behalf Of Nick Piombino

Sent: Saturday, March 31, 2007 12:23 PM

To:

Subject: Tony Scott dies

Tony Scott dies

The great jazzman, Tony Scott <http://www.tonyscott.it/> who played his sax and clarinet on a number of classic Billy Holiday songs, creator of *Music for Zen Meditation* and other innumerable great albums, died this week at age 85. He lived in Rome in the latter part of his life, and is survived by his wife Cinzia, who lives in Rome, two daughters and a grandchild.

Times Obit for Tony Scott

<http://www.nytimes.com/2007/03/31/obituaries/31scott.html>

[↑ Contents](#)

567. **Charles Bernstein**

Elaine Equi Sunday Times review

Sat 31 Mar 2007

Elaine Equi's RIPPLE EFFECT: New and Selected Poems (from Coffeee House) is reviewed in tomorrow's Times Book Review --

<http://www.nytimes.com/2007/04/01/books/review/skloot.t.html?ex=1176004800&en=45ede8bfc52194a3&ei=5070&emc=eta1>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

568. **Catherine Daly**

az humanities council

Sat 31 Mar 2007

Most state humanities councils have more money thn arts councils; this is good because they have grants one can cleverly write for readings as speaking, and are generally the ones who sponsor book fairs

here are the arizona deadlines; they have a nice book fair and a particularly juicy mini grant that will pay for a weekend in phoenix in style during the book fair; it is good to be listed in the speakers bureau because then not very good curators who want to do something will come across you instead of a puppet show, or come across YOUR puppet show, etc.

general grants
intent dedline
April 2, July 30, Nov 26

application deadline
may 14, sept. 10, jan 7/08

for projects beginning
june 25, oct 22, feb 18/08

book discussion / spekers bureau
ongoing application acceptance
<http://www.azhumanities.org>

--

All best,
Catherine Daly

██████████

--

All best,
Catherine Daly

██████████

[↑ Contents](#)

569. **Bob Heman**

new chapbook - Cone Investigates - now available from Poets Wear Prada

Sat 31 Mar 2007

Hi folks - this is just to let you know that Cone Investigates, a new chapbook collecting 12 of the earliest prose poems in my Dr. Cone series, is now available from Poets Wear Prada for the quite reasonable price of \$6 including postage and handling - it also features a new collage i did especially for the cover and a color photo of myself taken by Ed Barnas

orders should be sent to:

Poets Wear Prada
c/o Roxanne Hoffman
533 Bloomfield Steet - 2nd floor
Hoboken, New Jersey 07030

make all checks payable to Roxanne Hoffman

and for those of you who have already purchased a copy - thank you!!

also, in case you missed it the first time around, my e-book How It All Began, collecting 33 of my prose poems written between 1975 and 1990, is available as a free download from Quale Press at:

http://www.quale.com/How_BH.html

hope you enjoy them both

thanks,

Bob

Bob Heman

██████████

EarthLink Revolves Around You.

[↑ Contents](#)

570. **Nick Piombino**

Re: Elaine Equi Sunday Times review

Sat 31 Mar 2007

A glowing, insightful review that was also very nicely written.

Elaine Equi gave a dynamite reading last night at Cue. She was preceded by a theramin and guitar duet. She had specifically asked Bill Corbett, the program coordinator, to invite a theramin player (the book party/readings there usually include musicians). The humor of the duet, if not their facility in playing, complemented her wit.

-Nick P.

On 3/31/07 11:35 AM, "Charles Bernstein" <██████████> wrote:

Elaine Equi's RIPPLE EFFECT: New and Selected Poems (from Coffeee House) is reviewed in tomorrow's Times Book Review --

<http://www.nytimes.com/2007/04/01/books/review/skloot.t.html?ex=1176004800&en=45ede8bfc52194a3&ei=5070&emc=eta1>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

571. **Robert Perlman**

AGNI's Shocking Remarks

Sat 31 Mar 2007

AGNI posted these remarks on the Foetry site recently regarding their publication of a poet's (Jeffrey Levine's) poem. My response follows. I am determined to publicize this to as many people in the poetry field as possible.

Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia ..."

Quote: AGNI writes:

"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months ago -- long before the contest issue arose -- signed a contract with him, and he approved the online galleys also before we knew of any problem. We felt a strong ethical obligation to continue with the posting of this one poem."

My Response:

This is a SHOCKING post--the idea that AGNI editors would lower themselves to post anything serious on this site, let alone imply that they might not have published Jeffrey Levine's poem if the contest controversy were known to them is astounding. I'm ashamed for whoever made this post and is seeking to distance AGNI from a decision made about a poem, not a person, out of what--fear? AGNI has validated a witch hunt and will forever be damaged for doing so in my eyes. I intend to make sure as many others as possible know about AGNI's publication policy as seen in this post--in summary, AGNI will only publish poets who don't have any controversy attached to them (that they KNOW about of course) since it might brush off on AGNI and tarnish them in the eyes of a group of utterly talentless, bitter, conspiracy-driven, destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes for an editorial decision because people are upset about a poet's actions in another arena? AGNI feels the need to defend itself for selecting a poem because the poet is under fire? And to the people HERE? It's beyond comprehension. Who the hell is going to stand up to this? There has GOT to be legal recourse to what these people are doing here, the casual and constant defamation of character, the damage to the field of poetry itself. Who NEEDS Foetry? What is it doing for poetry, other than systematically destroying the handful of presses and people who care enough to dedicate themselves to helping the art survive?

[↑ Contents](#)

572. **Sawbuck**
sawbuck 1.3

Sat 31 Mar 2007

dear readers & contributors~

sawbuck 1.3 <<http://sawbuckpoetry.blogspot.com>> is now available featuring some marvelous poems by Bruce Covey, MTC Cronin, Julie Doxsee, Jason Fraley, Anne Heide, Melissa Pakalinsky, Terese Svoboda, Bronwen Tate, Chris Tonelli, & Jon Woodward.

we hope you enjoy them as much as we did.

as always, we are looking for submissions for future issues, so tell your friends...

sincerely

samuel wharton, editor
sawbuck

[↑ Contents](#)

573. **steve d. dalachinsky**
coming up

Sat 31 Mar 2007

Bowery POetry Club presents:

CAN ANY POET UNDER 30 BE TRUSTED?

Unbearables meet Poetical Youth:

with carl watson, jill rapaport, nathaniel farrell,
chavisa woods, aaron howard, kurtis kouns
plus guests

curated by jim feast & steve dalachinsky

Sunday, April 8th, 2007 @ 5 P.M. \$6.00

@ the Bowery Poetry Club
308 Bowery NYC (Bleeker & Houston)

[↑ Contents](#)

574. **e.g. vajda**

April 7th Nonsense Company in Arizona

Sat 31 Mar 2007

*IN THE FOOTSTEPS OF LANGUAGE SERIES - PART III

*Hosted by Grace Vajda and the Student Arts Council at Prescott College

Saturday, April 7th, 2007. 7pm. FREE AND OPEN TO THE PUBLIC! Granite Performing Arts Center, 218 N. Granite St, Prescott AZ 86301.

THE NONSENSE COMPANY

The Nonsense Company is a group of performers that work in the fields of contemporary music and theater. They are an experimental group that has performed across the nation and internationally at festivals like the 2006 Minnesota Fringe Festival. An audience member from the Fringe Festival had this to say: "Simply breathtaking. Certainly one of the most original, inventive and compelling pieces of theatre I've seen in my life." The Nonsense Company will be performing at Granite Performing Arts Center (218 Granite St.) on Saturday, April 7th at 7pm. The event is free of charge and open to the public.

The Nonsense Company performs unique new works, focusing on the musical use of speech in estranged contexts, the application in theatre of techniques native to musical performance, and the effects of innovative aesthetic practice on social and political thinking. The Company's name is borrowed from Franz Schubert's ensemble, die Unsinn Gesellschaft, who with radically spare resources spawned a revolution in the music and poetry of the nineteenth century.

"One of the most interesting concerts of the festival... The Nonsense Company [presented] one of the most solid, free and critical aesthetic propositions, a reproof to the vast majority of ensembles that performed at Darmstadt..."

Alberto Bernal, Educación

[↑ Contents](#)

575. **CA Conrad**

Re: complicit actions dismissed in a frenzy of greed

Sat 31 Mar 2007

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness, kindness, and health. For instance in her argument the

priest demands she understand how The People need prayer to be connected to God, etc. She takes him off guard by arguing, Yeah, well suppose God owned a shop, and all the workers prayed to God to do all the work in the shop for them. Would that be fair? No, and we're not here for God to do our work for us. We're here to figure things out, not be spoon-fed. (my paraphrase)

THE SECRET, in like, promotes weakness. And comes at a time when many thousands of lives are lost and countless more shattered by our Bush regime's atrocities we all help finance every single time we pay our taxes.

[↑ Contents](#)

576. **agj**

Re: clothing makes the poet

Sat 31 Mar 2007

Been trying my skin on for size many years now.

Seems its finally becoming a more perfect fit!

But then not all beautiful things are beautiful.

AJ

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

___ Be a PS3 game guru. Get your game face on with the latest PS3 news and previews at Yahoo! Games. <http://videogames.yahoo.com/platform?platform=120121>

[↑ Contents](#)