

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 2007

527 messages · Thu 31 May 2007 – Sat 30 Jun 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

June 2007 took up three of the culture's cherished purities — Great Art against amateur dross, original composition against borrowed source, the analog against the digital — and, without quite announcing it, dissolved all three. Five hundred and thirty-one messages moved through the list in a season loud with panic about authenticity, and the room's quiet reply, gathered across its largest threads, was the same each time: that nothing was ever as pure as the gatekeepers claim, and that the walls they mount to defend had gaps in them from the start.

The loudest panic was about amateurs. Andrew Keen's *Cult of the Amateur*, arguing that the untrained hordes of Web 2.0 were degrading culture, set the room arguing, and Tom W. Lewis pushed back at the premise itself — that the very phrase Great Art rang, to his ears, as tinny and false as the Great American Novel, and that the people who brandished it were mostly measuring works against the canon, that *"imaginary library in the sky"*. The masterpiece-hoard the amateurs supposedly threatened was, he suspected, half a fantasy to begin with, an idol assembled after the fact to keep the gate and to flatter the gatekeepers who had memorized its shelves.

The second purity fell to a single deadpan line. In a thread on the ethics of using source material in poems — the appropriation and found text then cresting into a whole conceptual poetics — wil Hallgren supplied the deflating reminder that ended the argument: *"The Waste Land had a lot of foot notes"*. The supreme monument of modernism, set loose to the public only the month before, was itself a collage of quotation and theft. Appropriation had never been the amateur's crime; it was the master's own method, footnoted and canonized.

The third purity was the medium. Alan Sondheim's essay on film as the first digital medium argued that even the analog art was always discrete underneath — the early Lumière train arriving to its astonished audience as *"a series of stutters or spurts"* the eye then stitched into smooth motion. The seamless analog, like the original author and the Great Work, turned out on inspection to be a mosaic of gaps, an illusion of continuity the mind lays over a pile of separate frames — the wholeness in the eye of the beholder, not in the thing.

The three collapses were one collapse. The Great Art invoked to shame the amateur was footnoted appropriation; the analog was digital; the professional original built from the same borrowed heap as the amateur it despised. I have set

June down exactly as the archive delivered it — the imaginary library, the footnoted Waste Land, and the stuttering train — because it was the month the culture panicked over amateurs degrading a purity that had never existed, and the room, examining its own summit, found the masterpiece raised to rebuke the borrower was the greatest borrower of all, and the door the canon guards standing, as it always had, wide open.

— *K. M. F.*

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- 372. luke daly — Eric Unger / Just as Form
- 373. barbara jane bermeo — KSW Apature Call for Submissions
- 374. Patrick F. Durgin — Kenning Editions: New Home/New Title/New Subscription Offer
- 375. charles alexander — Re: beautiful books
- 376. Pai Shin Yu — Publication Announcement: Works on Paper by Shin Yu Pai

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- 377. Peter Ciccariello — Exobiologic language
- 378. John Tranter — "Pre-announcing partly-built Jacket 33"
- 379. David-Baptiste Chirot — WSJ.com - The Prison Poets Of Guantanamo Find a Publisher
- 380. Gary Sullivan — Newly discovered Frank O'Hara play, world premiere in NYC
- 381. Karen Randall — extruded gilgamesh
- 382. Alan Sondheim — Filtering and Analog Digital
- 383. Allison Thomas — Soon to be released: POEMS FROM GUANTÁNAMO
- 384. mIEKAL aND — Re: extruded gilgamesh
- 385. amy king — US and THEM
- 386. Aaron Belz — the alligator king
- 387. David Buuck — Reading Thur 6/28 @ Electricworks Gallery (SF)
- 388. Ann Bogle — P.I.F.

- 389. Tom W. Lewis — Re: the alligator king
- 390. Jane Sprague — Book Release Party: Ara Shirinyan's Syria Is in the World at Late Night Snack
- 391. Ann Bogle — Wisc. Onions
- 392. George Bowering — Re: Wisc. Onions
- 393. Mark Prejsnar — new blog - APG

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- 395. Jesse Glass — Indigenous Writing Systems--Miekal And and the NYT
- 396. David Chirot — Wisconsin's Outside Art--Art Environments
- 397. David A. Kirschenbaum — Exhibit at Boog City's 4th Annual Small, Small Press Fair
- 398. Jim Andrews — News War; How Democrats Should Talk; Shirky Defends the Internet
- 399. kevin thurston — Fwd: Subscribe to FOURSQUARE!
- 400. susan maurer — Re: the alligator king
- 401. Thomas savage — Re: Newly discovered Frank O'Hara play, world premiere in NYC
- 402. Didi Menendez — Fw: Sugar Babies on TV-5pm-Univision--Primer Impacto
- 403. Adam Fieled — PFS Presents: King, Lamoureux, Fieled: 6/24
- 404. mIEKAL aND — Re: Indigenous Writing Systems--Miekal And and the NYT
- 405. mIEKAL aND — Re: Wisconsin's Outside Art--Art Environments
- 406. Fulcrum Annual — FULCRUM's New MySpace Page & Blog
- 407. konrad — 7/7/07 8PM SF: Writers Tell Film
- 408. Laura McClain — Found Poems
- 409. Maria Damon — Re: Indigenous Writing Systems--Miekal And and the NYT
- 410. Matt Timmons — Fold Appropriate Text!!!
- 411. Lisa Jarnot — poet running nyc marathon: please donate to Team For Kids
- 412. David A. Kirschenbaum — Boog City 42 Available, and Free PDF and Free PDF Subs, Too
- 413. Alan Sondheim — Heading

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- 414. Tom Beckett — MERITAGE PRESS ANOUNCEMENT
- 415. Joy Bennett — Habit Podcast
- 416. Nick Piombino — new on *fait accompli*
- 417. Didi Menendez — updated submission guidelines for MiPO now online
- 418. Andrea Rexilius — Parcel Issue One
- 419. Ricejunk2 — Request for flash-fiction submissions
- 420. Sheila Murphy — new from Sheila E. Murphy
- 421. Fulcrum Annual — FULCRUM seeks interns in Boston

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- 423. Poetics List — On behalf of David B. Chirot
- 424. Didi Menendez — Looking for a Guest Editor for OCHO #15 and #16
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- 426. Paul Nelson — Re: On behalf of David B. Chirot

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- 427. Jill Chan — New issue of Poetry Sz:demystifying mental illness
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- 429. Alan Sondheim — [Ringing julu...]
- 430. Alexander Jorgensen — Info on List servers
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- 434. Karen Randall — Re: Looking for Info on Broadsides
- 435. Schlesinger Kyle — Re: Looking for Info on Broadsides
- 436. Murat Nemet-Nejat — Re: On behalf of David B. Chirot

- 437. Vernon Frazer — Re: On behalf of David B. Chirot
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- 439. mIEKAL aND — Re: Info on List servers
- 440. Stephen Vincent — Re: On behalf of David B. Chirot
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- 443. Jennifer Karmin — Red Rover triple play: ACM, Karmin & Prevallet
- 444. Tom Beckett — The Chained Hay(na)ku Project!
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- 458. Trevor Joyce — SoundEye Festival #11
- 459. lily robert-foley — Re: Indigenous Writing Systems--Miekal And and the NYT
- 460. Jeffrey Side — Andrew Motion and Blake Morrison's The Penguin Book of Contemporary British ...
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- 481. Niels hav — Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
- 482. Jesse Glass — Cherokee and Japanese
- 483. Jim Andrews — Re: On behalf of Chirot/"The Ordinary Reader"
- 484. Ann Bogle — Re: On behalf of Chirot/"The Ordinary Reader"
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- 489. amy king — Re: Observable Readings, 2007-08
- 490. Halvard Johnson — Hamilton Stone Review, Issue 12, Summer 2007, Now Online!
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- 494. David A. Kirschenbaum — Boog City's Renegade Press Series at Vox Pop Fest, July 7-8
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- 496. Alan Sondheim — Re: Gnat swarming behavior
- 497. ALDON L NIELSEN — Re: Supreme Court on Race & Schools
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- 499. Kate Eichhorn — The Scream Literary Festival - Toronto (July 3 to July 9)
- 500. Dan Waber — altered books project
- 501. David-Baptiste Chirot — As Street Art Goes Commercial, a Resistance Raises a Real
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- 502. Sheila Murphy — email for Bill Keckler
- 503. amy king — Tonight in Brooklyn
- 504. Lewis LaCook — The ghosts at play beneath my skin
- 505. Fulcrum Annual — DULBLIN: to whom it may concern
- 506. Diane DiPrima — Re: The Scream Literary Festival - Toronto (July 3 to July 9)
- 507. Murat Nemet-Nejat — Re: Gnat swarming behavior
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- 509. Jesse Crockett — listenlight --- 1st anniv. iss. 10 (is awesome)
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- 520. steve d. dalachinsky — Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead
- 521. steve d. dalachinsky — Re: Observable Readings, 2007-08
- 522. Fulcrum Annual — Re: DULBLIN: to whom it may concern
- 523. Mary Kasimor — Re: The Scream Literary Festival - Toronto (July 3 to July 9)
- 524. mIEKAL aND — Re: talks to walk by
- 525. Tom W. Lewis — mind-mapping Minnesota
- 526. charles alexander — Re: talks to walk by
- 527. Mark Weiss — Re: talks to walk by

1. **David Baratier**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Thu 31 May 2007

Howdy Brian, dbc, CA and who all else--

I suppose what interests me most about this discussion as a person with a somewhat limited vested interest, but enough so to have at least one whole issue of a literary journal dedicated to attacking me and Pavement Saw about Ed Dorn, is the idea that the more current poems are in some way invalid. While I have not read the current edition, tho I am grateful to have Dale Smith as writer as the forward (on principle), and Michael Rothenberg as editor (because he, unlike the Chicago Review, is not a dabbler who has decided it is fashionable to run SOMETHING because ED died and is famous). Let me back that up, CR has shown recently, unfortunately, they are not interested in political poems unless they are by someone of accepted note, their entire tone has went to silence, in poetry that promotes inaction and is out of step with the needs of the current age. As our gas prices hit \$3.49 and George Bush heads towards another record year of addition to his family's income I find CR's inaction a suspect device in the stream of things. This is not to say they are entirely at fault but do they really think that the political power of poetry is irrelevant and unheard by others? Perhaps they should join Dana Gioia or the more recent meanderings of Dana Goodyear and Daisy Fried in their lack of understanding of why poetry can matter especially in the political realm.

The current poems I read in Ed Dorn's Etruscan edition as well as my friends at Limberlost, which I assume, between the two, is the majority of the new material being pointed at, hit me as having a ticker tape on the bottom and the top, with crosses at times, the same as we experience watching CNN, or, forgive me, Fox News, except, instead of exposing a Gay Teletubby, the lines above and below actually point toward underlying concerns about a problem rather than exuding a paid for perpetuated conservative agenda. The poem couched within is one of symbol, one that is free within the top and bottom headlines that couch its meaning and moment.

Back to Dale, his words follow his actions, not only did he substantially invest in ED, but also in Carl Thayler as PSP did and Brian for that matter, even though I think each of us knew what we were getting involved in, a controversial long shot whose political beliefs and a number of other things were continually questioned and attacked. I made this choice because I thought the poems would long outlive the resonance of the man; even tho I am composed of belief structures that created well known difficulties between Carl and I before his passing. Juvenal could have been a total jew hating satanist as far as I am concerned, what does this matter at this remove? Or Cardenal, or

Gavaudan, or Sordello? Not to say that Ed is guilty, but is treated as a corpus vile, nearly all of the voices rallying against him so far have been suspect and intricately steeped in poetic politics. Most appear to be those who would gain from tainting his name. If we know WCW is guilty, so what? Does it really add any direct meaning or should we fault those fuzzy things in the background? Well, I have had enough of them.

In addition, the whole Duke U Gunslinger is, in my opinion, a jest, a sad re-fashioning of history which is parallel to Ted Berrigan's Penguin version of the Sonnets. If you are in conflict with someone through out your life then I believe you do not wait until they die to retract the fangs; some of the positive items being said are outright disturbing if you knew the surrounding information about Ed or Ted or Hannah or Gil or whomever. In this situation a group of post partum parties got involved who were, at the very least, against Ed and said a substantial amount of negative material about the man, then suddenly decided it was in their best interest to "renegotiate" their beliefs.

To take it one step further, that Frontier Press vested their whole ass, not just a partial cheek, into the project seems a very relevant point of Brian's; Joanne Kyger gave me a copy of a number of the individual collections, Winter Book, 24 songs, the cycle, I forget what else, as there were copies left when Harvey Brown died because of how deep they were in their commitment. I like that fact that I am able to be that committed to an author myself, that I am not one of the flyboys (and yes they are mostly boys and poetically cute at that, but only in a surface, semiotic sense) who have printed so few copies of something that they are unable to spare a trade copy. At our table at AWP this year I was astounded at how many presses were afraid to trade their books due to only having ten copies printed.

The total separation of the author and text suggested by Jerome McGann seems as relevant today as when certain poets upheld and reified this notion on others. Otherwise we are back to a New Critical approach that is only able to "grade" a poem on the basis of a poets' life and its negative and/or meritable acts and the corrolation between. I hope our society as a whole has not become so retrograde as to adopt these types of policies in the microcosm of poetry for fear of that which will occur if we do not.

By the way Brian, Tom Raworth said to say hello and that he plans to reprint your first post on his website, if there is problem, or you wish to speak to him, let me know backchannel and I will give his info.

----- C.A.: Thanks for your reply.
I only made the exchange public in hopes of getting thoughtful people to weigh in on the matter. I have a few notes to your message.

I do not accuse Silliman of being cold, but rather the opposite: that he lets his personal animus against the man blind him to the rich possibilities to the later poetry. I admit I may be wrong in my deduction that Silliman singles out Dorn as contentious because Dorn notoriously dismissed the notion that something called the language school had changed and recharged the poetic landscape, but, despite having read all of Dorn that I can find, and having talked with him a few times, the notion that he was a nazi or an advocate of violent solutions remains outside my experience and unattested in the reviews in question. Silliman's view that Dorn was an implicit supporter of the policies that led us into Iraq is based on an entirely unsupported reading of one small poem. His notion that Dorn was a homophobe is, and this is only my opinion, twisted.

Knopf does not put its reputation on the line by publishing Gluck, who inhabits a tiny corner of that publishing empire. Those who published Dorn, on the other hand, declared the importance of the work by doing so, considering the necessity of a personal commitment. I do not say that those publications prove his significance; I merely wondered why, if Dorn's collapse is so obvious that both Silliman and Kleinzahler can assure us that it is so without adducing significant evidence, so many small publishers were willing to put their money, time, and reputations into publishing it.=20

Where, in Silliman's piece, does he talk about "the things Dorn said outside the poems"? The guy was no saint, and he may have said intemperate things, and if those things can be used to amplify the sense of the poems, I'm for that. But Silliman did not do so. The burden is on those who think Dorn said terrible things to come forward with the evidence.

You have come forward to--as you say--share, and your thoughts are welcome. I do not think Silliman was sharing; I think his project was closer to vilification. I think his reply to me, with its refusal to confront my arguments, suggests that my supposition is not without foundation.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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2. **Brian Cassidy, Bookseller**

Re: Need help identifying a Stein source

Fri 1 Jun 2007

"He Said It" from Geography and Plays, I believe.

Hope this helps.

-Brian

brian cassidy, bookseller

shop @ 471 wave st. monterey ca

mail: po box 8636 monterey ca 93943

██████████ / ██████████ (c)

██████████

<http://www.briancassidy.net>

On 5/31/07, Heidi Bean <██████████> wrote:

> I'm looking for the source of these Stein lines:

>

> MRS. MISSES KISSES MRS. MOST MRS.

> MISSES KISSES MISSES KISSES

> MOST.

>

> The line breaks are likely wrong (I'm guessing it was one "sentence"

> in the original). And it may be followed by "And the twelfth."

>

> Any leads would be greatly appreciated.

>

> Heidi Bean

> ██████████

>

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3. **David Baratier**

Re: The Wasteland Goes public

Fri 1 Jun 2007

Barry--

The split already happened. Where were you?

On 5/30/07, Barry Schwabsky <██████████> wrote:

>

> Maybe let's divide into two listservs, one consisting of all those
who

> would rather have counted among their friends Dr. William Carlos Williams,
> Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other
> consisting of all those who would rather have counted Ed Dorn a friend in
> preference to any or all of the aforementioned.
>
> kevin thurston <[REDACTED]> wrote: let's dovetail
>
> The ethic is behavioral. I am a poet. It seems to me a point of honour and
> deep responsibility that I not number among my friends a cop, or a doctor
> or
> lawyer, or a president of the united states, or the head of an insane
> asylum, or a gangster
> - Ed Dorn, 1963

Be well

David Baratier, Editor

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4. **Barry Schwabsky**

Re: Fwd: Re: translation publication possibilities

Fri 1 Jun 2007

To all you publishers out there--check this out. Sabato is amazing. I don't know this book but his "On Heroes and Tombs" is certainly one of the greatest novels of the second half of the 20th century. I've also read the three other books of his that have been translated (a novel, The Angel of Darkness; a novella, The Tunnel; and a collection of essays, The Writer in the Catastrophe of Our Time) and they are all worth seeking out too--though none appears to be currently in print.

Maria Damon <[REDACTED]> wrote: Dear Listlings: I got the following msg from someone who works in the Math Dept, adjacent to my dept at UMN: he's translated what looks like a v charming and interesting book by Ernesto Sabato (see description below). Now he is interested in publication possibilities. He is

cc'd on the msg above, so those of you who want to read the ms or have any other interest in the project shd contact him (Carl Toews) directly. bests, md

*Date: Thu, 31 May 2007 14:39:24 -0500
From: Carl Toews
To: Maria Damon
Subject: Re: translation publication possibilities*

Hi Maria,

Thanks for our brief chat this afternoon about publication possibilities for my translation. The book, as I mentioned, is /Uno Y El Universo/, written by Ernesto Sabato in 1944, the year he left physics and began to turn his attention to literature. It is an obscure work, consisting of short essays (fragments, really) arranged in alphabetical order, and touching on everything from Dali to Borges to Heisenberg to Pythagoras. It is sufficiently arcane that it wouldn't surprise me if no American publisher wanted to touch it, but my personal feeling is that it is both lovely and relevant: as the record of a great spirit struggling to understand the relation between art , science, and the human condition, it is as timely reminder of the primacy of the interior.

Though I undertook the translation as a labor of love, it would be nice to see an English version in print: if you find that email, or have any other suggestions for how I might go about seeking a publisher, I would appreciate hearing from you.

Thanks again,

*Carl Toews
Institute for Mathematics and Its Applications*

*[REDACTED]
[REDACTED]*

*Maria Damon wrote:
my name is maria damon
email [REDACTED]*

send me an email about our conversation and i will look for that email from the hispanic/latino publisher.

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5. **Dan Waber**

Rose Windows for the Cathedral of the Chewed, by Karl Kempton

Fri 1 Jun 2007

As we wave goodbye to the z of Jennifer Hill-Kaucher's Evolution Alphabet, it's time to wave hello to the a of Karl Kempton's Rose Windows for the Cathedral of the Chewed.

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 one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

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6. **JP Craig**

Re: Need help identifying a Stein source

Fri 1 Jun 2007

This is as close as I can get: "I caught sight of a splendid Misses. She had handkerchiefs and kisses. She had eyes and yellow shoes she had everything to choose and she chose me."

Love Song of Alice B. -- and that's just googling for the words to arrive at this busy little website, with its odd backhanded compliment of the poem:

<http://www.gayheroes.com/gertrude.htm>

On May 31, 2007, at 8:31 PM, Heidi Bean wrote:

I'm looking for the source of these Stein lines:

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MISSES KISSES MISSES KISSES
MOST.*

The line breaks are likely wrong (I'm guessing it was one "sentence" in the original). And it may be followed by "And the twelfth."

Any leads would be greatly appreciated.

Heidi Bean



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7. **Dan Wilcox**

Walt Whitman Celebration in Albany

Fri 1 Jun 2007

Happy Birthday, Walt -- May 31

Last night we gathered in Washington Park, at the Robert Burns Statue, to celebrate Walt Whitman's birthday by reading "Song of Myself". There were 12 readers sharing the duties while others wandered in & out, with their dogs, their babies, their ice cream cones, just to listen for a short or long while.

The long lines, the images from everyday life, the musings on philosophy, spirituality, the pure celebration of occupation, procreation, loafing resonated under the trees & on the grass while Robert Burns looked down from his perch. The multiple voices brought to life Walt's vision of democracy & diversity, the true greatness of America in its people.

"If you want me again look for me under your boot-soles."

Thank you to our readers Sylvia, Sally, Therese, Miriam, Mimi, Robin, Rebecca, Bob, Noah, Sue, & Marty.

See you all again next year -- & in the meantime, look for the schedule of Poets in the Park, 7PM, Saturdays in July, again under the shadow of Robert Burns in Washington Park, Albany.

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8. **Mark Salerno**

Looking For Readings

Fri 1 Jun 2007

Dear Colleagues:

I'll be on the road in March 2008, reading from my new book, entitled _Odalisque_ (see link below).

If anyone has a reading series in the following cities, let me know by b/c:

Austin

Baton Rouge

Atlanta

Miami, Florida

Thanks.

Mark Salerno

<http://www.saltpublishing.com/books/smp/9781844713295.htm>

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9. **Dan Waber**

May's \$100 winner at vispoets.com

Fri 1 Jun 2007

In the reward for interestingness monthly event*, the winner for May is:

C Mehrl Bennett for her wide range of collaborations (kimonos and other). To note a particular image, see the one below of her work with Jukka-Pekka Kervinen:

word ptg no. 4**

Congratulations to Cathy, there's \$100 worth of Bern Porter publications on their way to you from Mark Melnicove (Bern Porter's publisher, 1981-1992. Bern Porter's literary executor, currently). Enjoy!

Thanks to everyone who uploaded images to the Gallery this month. Keep uploading new images for your chance to win.

*<http://vispoets.com/index.php?showtopic=481>

**<http://vispoets.com/index.php?automodule=gallery&req=si&img=1606>

Regards,

Dan

PS: if you have a press that publishes visual poetry and are able to send "\$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1365 images and made 167 comments.

Total Gallery Size: 237.8mb

Total Image Views: 16772

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10. **Christopher Leland Winks**

Re: Fwd: Re: translation publication possibilities

Fri 1 Jun 2007

I heartily second Barry Schwabsky's assessment of Ernesto Sabato, who also headed the Argentine Commission investigating the disappearances during the Dirty War of 1976 and onwards, and had a lot to do with the report, "Nunca Mas" (translated into English and now, of course given our amnesic times, out of print). Sabato is still alive at 96, and in recent years has published a memoir,

"Antes del fin / Before the End," an essay, "La Resistencia," and diaries of a journey to Spain a few years ago.

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

From: Barry Schwabsky <[REDACTED]>

Date: Friday, June 1, 2007 7:29 am

Subject: Re: Fwd: Re: translation publication possibilities

To: [REDACTED]

To all you publishers out there--check this out. Sabato is amazing. I don't know this book but his "On Heroes and Tombs" is certainly one of the greatest novels of the second half of the 20th century. I've also read the three other books of his that have been translated (a novel, The Angel of Darkness; a novella, The Tunnel; and a collection of essays, The Writer in the Catastrophe of Our Time) and they are all worth seeking out too--though none appears to be currently in print.

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>touching on everything from Dali to Borges to Heisenberg to Pythagoras.

>It is sufficiently arcane that it wouldn't surprise me if no American

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>
>Thanks again,
>
>Carl Toews
>Institute for Mathematics and Its Applications
>[REDACTED]
>[REDACTED]
>
>
>
>
>
>
>
>Maria Damon wrote:
>> my name is maria damon
>> email [REDACTED]
>>
>> send me an email about our conversation and i will look for that email
>> from the hispanic/latino publisher.
>>

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11. **ellen baxt**

Ellen Baxt reading, NYC

Fri 1 Jun 2007

Book Party and Reading
of Analfabeto / An Alphabet by Ellen Baxt, published
by Shearsman Books

Wednesday June 6, 6:00-8:00 pm
Abrons Art Center, Main Gallery
466 Grand Street, NYC

Readings by Jill Magi, Wayne Koestenbaum and Ellen
Baxt

www.henrystreet.org
www.shearsman.com

See you there!

__ Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
<http://tv.yahoo.com/>

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12. **Kate Pringle** *pringle & zurawski send-off reading*

Fri 1 Jun 2007

we do hope Bay Area friends can make it!

& then, if you have time... there is also this:

the poetry center
and Café Royale
present
a celebratory send-off reading

kathryn l. pringle and
Magdalena Zurawski

Tuesday June 5, 2007
6:00 pm sharp @ Café Royale
800 Post (at Leavenworth), free

* In a few weeks, Minor Americans and local heroes
kathryn l. pringle and Magdalena Zurawski are packing
up their MINERAL green Toyota Corolla and heading
south. Soon Durham, North Carolina will be all the
richer, and those of us holding down the fort in the
Bay Area will have to find them on their Minor
American blog.

Magdalena Zurawski adopted the title "Minor American
Poet" in the late 90s after coming across a reference
listing Frank O'Hara as a minor American poet. She
started a blog bearing that imprint in 2004, and in
2005, was joined by kathryn l. pringle.

kathryn l. pringle is a graduate of the MFA program at
SFSU. Her chapbook *Temper and Felicity Are Lovers* was
published by TAXT. Her work has appeared or is
forthcoming in *Fourteen Hills*, *42opus*, *Alice Blue*,
Denver Quarterly, *Dusie*, *Em Literary Asylum*,

foursquare, sidebrow, small town, and others. She is co-editor, along with Elise Ficarra & Magdalena Zurawski, of the brand new print journal minor/american.

Magdalena Zurawski's novel *The Bruise* was recently awarded the Ronald Sukenick Innovative Fiction Prize, sponsored by FC2. FC2 will publish the novel in the fall of 2008.

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors, and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

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

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>

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13. **Maria Damon**

Re: Fwd: Re: translation publication possibilities

Fri 1 Jun 2007

glad for all the ringing endorsements; does any of you have publication suggestions for carl toews? or know of any translating rights in english, etc?

At 12:46 PM -0400 6/1/07, Christopher Leland Winks wrote:

>I heartily second Barry Schwabsky's assessment of Ernesto Sabato,
>who also headed the Argentine Commission investigating the
>disappearances during the Dirty War of 1976 and onwards, and had a
>lot to do with the report, "Nunca Mas" (translated into English and
>now, of course given our amnesic times, out of print). Sabato is
>still alive at 96, and in recent years has published a memoir,
>"Antes del fin / Before the End," an essay, "La Resistencia," and
>diaries of a journey to Spain a few years ago.

>

>

>----- Original Message -----

>From: Barry Schwabsky <[REDACTED]>

>Date: Friday, June 1, 2007 7:29 am

>Subject: Re: Fwd: Re: translation publication possibilities

>To: [REDACTED]
>
>
>> To all you publishers out there--check this out. Sabato is amazing. I
>> don't know this book but his "On Heroes and Tombs" is certainly one of
>> the greatest novels of the second half of the 20th century. I've also
>> read the three other books of his that have been translated (a novel,
>> The Angel of Darkness; a novella, The Tunnel; and a collection of
>> essays, The Writer in the Catastrophe of Our Time) and they are all
>> worth seeking out too--though none appears to be currently in print.
>>
>> Maria Damon <[REDACTED]> wrote: Dear Listlings:
>> I got the following msg from someone who works in the Math Dept,
>> adjacent to my dept at UMN: he's translated what looks like a v
>> charming and interesting book by Ernesto Sabato (see description
>> below). Now he is interested in publication possibilities. He is
>> cc'd on the msg above, so those of you who want to read the ms or
>> have any other interest in the project shd contact him (Carl Toews)
>> directly.
>> bests, md
>>
>> >Date: Thu, 31 May 2007 14:39:24 -0500
>> >From: Carl Toews
>> >To: Maria Damon
>> >Subject: Re: translation publication possibilities
>> >
>> >
>> >Hi Maria,
>> >
>> >Thanks for our brief chat this afternoon about publication possibilities
>> >for my translation. The book, as I mentioned, is /Uno Y El Universo/,
>> >written by Ernesto Sabato in 1944, the year he left physics and
>> began to
>> >turn his attention to literature. It is an obscure work, consisting
>> of
>> >short essays (fragments, really) arranged in alphabetical order, and
>> >touching on everything from Dali to Borges to Heisenberg to Pythagoras.
>> >It is sufficiently arcane that it wouldn't surprise me if no American
>> >publisher wanted to touch it, but my personal feeling is that it is
>> both
>> >lovely and relevant: as the record of a great spirit struggling to
>> >understand the relation between art , science, and the human condition,

>> >it is as timely reminder of the primacy of the interior.
>> >
>> >Though I undertook the translation as a labor of love, it would be nice
>> >to see an English version in print: if you find that email, or have
>> any
>> >other suggestions for how I might go about seeking a publisher, I would
>> >appreciate hearing from you.
>> >
>> >Thanks again,
>> >
>> >Carl Toews
>> >Institute for Mathematics and Its Applications
>> >[REDACTED]
>> >[REDACTED]
>> >
>> >
>> >
>> >
>> >
>> >
>> >
>> >Maria Damon wrote:
>> >> my name is maria damon
>> >> email [REDACTED]
>> >>
>> >> send me an email about our conversation and i will look for that email
>> >> from the hispanic/latino publisher.
>> >>
>>

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14. **Michael Sokolowski**

[MA] June: Buck Downs & Geoff Young; T. Winch & M. Lally.

Fri 1 Jun 2007

TWO READINGS

08 June 07 [Fri.]: Buck Downs & Geoffrey Young

29 June 07 [Fri.]: Terence Winch & Michael Lally

Location: Geoffrey Young Gallery, 40 Railroad St., Great Barrington, MA 01230.
tel: [REDACTED].

Readings at 5:30pm. Note the gallery will be open 11-5pm, drop by early for a look around. Show details below.

For directions: <http://www.geoffreyyoung.com/gyg/directions.html>

-

'APHRODITE' - GALLERY OPENING - SAT JUNE 2, 2007

The Geoffrey Young Gallery is pleased to announce it's 16th season, reopening on Saturday, June 2, 2007 with a three-person show called APHRODITE.

The moody Americana of KK Kozik's paintings (like single-image novellas), will be joined by the stunning graphite and ink drawings of Blaze Lamper's turbulent, wind-blown universe, and by the excruciating sensibility of Ann Pibal's abstract paintings.

These three women inhabit completely different, but not alien realms within the art world. Their goddess of love is not an historical remnant toggled in marble drapery, but is bodied forth in the passion and commitment with which they realize their particular creations.

There is a reception for the artists on Saturday, June 2, 5:30-7:30pm, to which all are invited.

APHRODITE runs from June 2 - July 1.

Gallery hours: Friday-Sunday, 11-5pm.

Geoffrey Young Gallery
40 Railroad Street
Great Barrington, MA 01230



directions: <http://www.geoffreyyoung.com/gyg/directions.html>

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15. **Jennifer Karmin** ***June 8-10: InPrint Project***

Fri 1 Jun 2007

THE INPRINT PROJECT: PERFORMANCE AS ACTIVISM

The inPrint Project brings together revolutionary artists and activists pushing the boundaries of traditional definitions of 'art' and 'community' and exploring the potential of these intersections.

Nine artists present work in three evenings curated by Chicago-based performance artist, Erica Mott.

http://www.ericamott.com/productions_inprint.html

8pm June 8-10
at Links Hall, 3435 N. Sheffield
Chicago, IL
<http://www.linkshall.org>

With performances by:

Anida Yoeu Ali
Rachel Damon
Clare Dolan
Elisa Foshay
Nicole Garneau
Jennifer Karmin
Erica Mott
Genevieve Erin O'Brien
Cristal Sabbagh

Tickets are \$12 (general)
\$10 (students/low income)
different program each night
see schedule below

SYMPOSIUM:

The inPrint Project also features a free symposium, Contextualizing Art and Community, on Saturday, June 9, 2pm-5pm prior to that evening's performances. Participating artists will debate burning questions like "How can we re-contextualize an artistic act as a social act? How do we walk the line between didacticism and aesthetics?" These burning questions and more will be debated by provocateurs formerly and presently from such organizations as Amnesty International, Insight Arts, and Bread and Puppet. The audience is encouraged to participate as artists address traversing the sticky terrain where art-making meets political activism.

PUBLICATION:

During the weekend of events, Growing Up Girl: An Anthology of Voices from Marginalized Spaces will be available for viewing and purchasing. Growing Up Girl is an eclectic collection of poems, essays, and short stories documents the transition from girl to woman as told by the girls and women who know the journey best. The multicultural anthology examines issues such as

identity, domestic violence, acceptance, motherhood, beauty, and sexuality. Copies of the anthology will be available thanks to Women & Children First, one of the largest feminist bookstores in the country.

<http://www.girlchildpress.com>

<http://www.womenandchildrenfirst.com>

PERFORMANCE PROGRAM:

****Friday, June 8th****

Nicole Garneau and a crew of volunteers will create an outdoor public action for peace and compassion at the intersection of Newport, Sheffield, and Clark entitled, 220 Weeks of War / Acts of Love. For this work, she is inspired by the words of poet Sekou Sundiata, who calls on artists and activists to “uncover a ‘transcendent’ vision of society that lifts our visions to the highest possibilities of human conduct.”

inPrint incorporates live voice, projected image, and movement to explore the disposability of the female body—a dark tale examining what we as a society throw away. Developed during a Dance Bridge Residency at the Chicago Cultural Center, inPrint was conceived by Chicago-based artist Erica Mott and includes movement by Mott, Rachel Damon, and Elisa Foshay

****Saturday, June 9th****

Exploring women's reactions to pornography and female pleasure, Jennifer Karmin will read her performative text This Expert Slut Moans. Part-poetry, part-narrative, inner and outer, beautiful and ugly at the same time.

In A Reading from the Interrogation Log of Detainee 063, Clare Dolan combines excerpts from the real interrogation log of a detainee held by the United States at "camp x-ray," with scenes of simple puppetry, movement, and music.

inPrint (see description above)

****Sunday, June 10th****

Created by Anida Yoeu Ali and Cristal Sabbagh, Say That! is a cathartic Butoh-inspired experiment in which sexual stereotypes of women are embodied,

confronted, and ultimately subverted. Improvisational movement and gesture also work in tandem with these memories, myths and emotions.

The Monk Who Licked Me is a modern day odyssey into the heart, mind, and body of a young woman on a spiritual quest. The story is a clever and poignant exploration of transnational identity and the effects of U.S. militarism from the U.S. war in Vietnam to the SARS scare to the current day U.S. war in Iraq . Through a compelling and often hilarious narrative, Erin O'Brien covers issues such as love, sexual violence against women, and globalization by interweaving her personal experiences and reactions with the realities of the aftermath of war and U.S. cultural imperialism.

inPrint (see description above)

ARTIST BIOS:

Anida Yoeu Ali is an interdisciplinary artist who seeks an artistic, spiritual and political exploration of her identity as a non hyphenated Cambodian Muslim American woman. She is interested in using performance work as a means to transform loss into conversations about healing and understanding. She aches for home, a good pair of ass-kicking shoes, and poetry by Audre Lorde.

<http://www.atomicshogun.com>

Rachel Damon performs, creates, designs, and manages performance. She currently works with Mad Shak Dance, Dance Chicago, Greasy Joan and Co., Collaboraction, Ravenswood Event Services, The NeoFuturists, and her own company Synapse Arts Collective. Rachel is the Technical Director of Links Hall, and is a member of Lumen Siccum, the production and lighting company under the direction of Margaret Nelson. Rachel also knits like a crazy woman, loves action movies, and eats dessert every day.

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

Clare Dolan has been creating cantastoria performances, toy theater shows, and life-sized puppet plays since 1992. She leads workshops in

stilt-dancing, puppet building, pageant-making and other things, while leading a secret double life as a nursing student and counselor in a residential mental health program. This production is a creation of the Performance Department of The Museum Of Everyday Life, a developing new museum, both theoretical and actual, based in Glover , Vermont and Ms. Dolan's brain.

Elisa Foshay spent much of her childhood in long skirts, spinning in circles until the skirt was billowing out and she got dizzy and fell down. This simple joy found in movement has carried her through her time as a competitive ballroom dancer, her undergrad at Columbia College Chicago to her current life of teaching and performing dance. Elisa loves to investigate new ways of moving and continues to do so by performing with various independent movement artists.

Nicole Garneau is an interdisciplinary artist involved in experimental theater, music, dance, visual art, and writing. Her work is informed by feminism, struggle against white supremacy, the politics of the female body, sexuality, spirituality, her experiences living and working in Russia , and the sociopolitical issues of contemporary urban life. For 10 years, she has worked closely with Insight Arts, an arts organization dedicated to increasing access to cultural work that promotes social justice and defends human rights. She is interested in creating performance and visual art work that is directly political, critically conscious, and community building. She just completed HEAT:05, a year of daily performances marking ten years since the 1995 Chicago heat wave disaster. She is a member of the gender performance troupe, A Sordid Collective. <http://www.nicolegarneau.com>

Jennifer Karmin is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan . She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a

number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include *Bird Dog*, *Milk Magazine*, *The City Visible: Chicago Poetry for the New Century*, and *Growing Up Girl: An Anthology of Voices from Marginalized Spaces*.

Erica Mott is a performer, director, and deviser whose work is particularly inspired by observation of her immediate environment. Through materials, improvisation, butoh inspired movement and site-specific performance, she attempts to capture and heighten the magic, mystery and tragedy in everyday activities and interactions. She endeavors to find universality in these actions and her performance that may be communicated across social, economic, and cultural boundaries. Erica has performed locally with Synapse Arts Collective, Storybox, Blair Thomas and Company, Redmoon Theater and Local Infinities Visual Theater. She was the artistic director of the MUKA Project Theatre in Johannesburg , South Africa and the founder/director of Collect4 in Exeter, England.

Genevieve Erin O'Brien is a Queer Vietnamese-Irish American interdisciplinary artist, community organizer, and popular educator. As an interdisciplinary artist her solo performance art has engaged audiences up and down the West Coast from Los Angeles to Vancouver B.C. Called a "modern day Virgil" by the LA Weekly, O'Brien's work addresses hate crimes, homophobia, and violence against women, with sensitivity and humor.
<http://www.erinobrien.org>

Cristal Sabbagh teaches art at Adlai E. Stevenson High School . She received her B.F.A. in Art Education from the University of Illinois , in Urbana/Champaign, and her M.A. in Interdisciplinary Arts at Columbia College , Chicago . She is a visual artist as well as an interdisciplinary performance artist. Her work is motivated by film, culture, history, death/rebirth, music, hip hop, yoga, and

butoh. She has been studying butoh with Katsura Kan , Daisuke Yoshimoto, Diego Pinon and others. Cristal has performed work in Michigan, North Carolina, New York and throughout Chicago.

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. <http://mobile.yahoo.com/go?refer=1GNXIC>

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16. **Fulcrum Annual**
Philip Nikolayev's new blog

Fri 1 Jun 2007

<http://blog.myspace.com/nikolayev>

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17. **Adam**
Looking for Readings in South Florida

Sat 2 Jun 2007

Subject: Looking For Readings in South Florida

I'll be in South Florida doing Workshops on Poetry and Politics on July 15th. I would like to find opportunities for readings in the area July 13th through 15th in the Palm Beach, Broward and Dade County area. I would be reading from my current book, *The Phoenix and the Dragon* as well as my upcoming collection *Identity Theft* (see link below).

If anyone has a reading series in the area, please let me know.

Thanks.

Adam Byrn Tritt

www.adamtritt.com

www.adamusatlarge.blogspot.com

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.472 / Virus Database: 269.8.6/828 - Release Date: 6/1/2007

11:22 AM

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18. **Jim Andrews**

ABC Invaders

Sat 2 Jun 2007

ABC Invaders: <http://nokturno.org/tatu/ABC-invaders-high.html>

This is a poem by Tatu Pohjavirta & Eino Santanen; the old arcade game Space Invaders goes textual. Plays very well. Would be interested in a translation of the text, if possible.

ja

<http://vispo.com>

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19. **J.P. Craig**

Knoxville, TN poetry, poets?

Sat 2 Jun 2007

I'm moving to Knoxville in late July. Can anyone put me in contact with poets working there? Or tell me about some local venues? Googling is only getting me slams, which are nice but not my cup of poesy. I'm hoping for fellow-travelers there from the poetics list. JP

JP Craig

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

<http://www.iowadsl.net/~jpcraig>

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20. **Jim Andrews**

Re: ABC Invaders: digital poem invades monitor

Sat 2 Jun 2007

Apologies, the link was bad. It should be

<http://www.nokturno.org/tatu/ABC-invaders-high.html>

This is a poem by Tatu Pohjavirta & Eino Santanen; the old arcade game Space Invaders goes textual. Plays very well. Would be interested in a translation of the text, if possible.

ja

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21. **Nick Piombino**

Nick Piombino and Corinne Robins reading

Sat 2 Jun 2007

Corinne Robins and I will be reading at the Ceres Gallery on Thursday, June 7 at 7:30 p.m. Right now the gallery is showing the work of Carol Goebel, a sculptor in steel whose work I admire. The requested \$8 donation goes to Planned Parenthood.

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22. **Mark Prejsnar**

Radio poetry event

Sat 2 Jun 2007

This coming Sunday
June 3 (tomorrow)

7-9 pm
on WREK (91.1 FM)

The radio show Sunday Special
and host Chris Campbell
will profile the Atlanta Poets Group

The APG will be there, in the flesh

There will be lots of poetry performed
not to be missed

^^^^^^

WREK is the student owned and operated Georgia Tech radio station,
broadcasting 24/7 at 91.1 FM with 40,000 Watts of power into Atlanta's
atmosphere, and streaming MP3 onto the Internet (running 7-day archive, too!)

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

--mark

"ahem see the doves fly from the computer"

--Hannah Weiner

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23. **Nick Piombino**

Nick Piombino and Corinne Robins reading

Sat 2 Jun 2007

That address is: 547 West 27th Street, NY, NY 10001. Hope to see you there.

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24. **amy king**

I'm obsessed ...

Sat 2 Jun 2007

Today (& yesterday ...) --> <http://www.amyking.org/blog>

~

Looking for a deal? Find great prices on flights and hotels with Yahoo!
FareChase.

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25. **George Bowering**

Re: The Wasteland Goes Public.

Sat 2 Jun 2007

Without any snideness at all, I would like to point out that if we are here referring to T.S. Eliot's poem, the title is The Waste Land.

gb

On May 29, 2007, at 9:50 PM, Joel Lewis wrote:

- > The Wasteland has been out of copyright a few years now. Two results
- > that sit in my library is Yale U Press's The Annotated Wasteland w/
- > Eliott's Contemporary Prose and Norton's critical edition of
- > Easteland, both good editions and useful for classroom use.
- >
- > Joyce's Ulysses now exists in differing editions, with varying
- > critical apparatus as part of competing for classroom market.
- >
- > In pop music, a way some composers circumvent time constraints on
- > copyright is to co-copright songs in the name of your children. Stevie
- > Wonder is the most prominent an example.
- >

> Joel Lewis

>

>

George Harvey Bowering

Fond of many dead people.

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26. **maxpaul**

Reminder: NAW READING in NYC, Friday, June 8

Sat 2 Jun 2007

Please join us

Friday, June 8, in NYC:

Paul Hoover, Maxine Chernoff, Martine Bellen, Linh Dinh, Sharon Mesmer, and Joel Lewis will read for NEW AMERICAN WRITING, in celebration of its 25th issue (and 25th year as a publication)

at the ACA Galleries

529 W. 20th Street, 5th floor

6-8pm

with music by A Brief View of the Hudson
and wine and cheese

sponsored by Boog City

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27. **Mark Weiss**

New ebooks from Shearsman

Sat 2 Jun 2007

Shearsman books <http://www.shearsman.com/> has three new ebooks up on its website, Ken Edwards, "Chaconne," Geoffrey Squires, "So," and Rodney Nelson, "Swede Poems." Very different work--Edwards does tight riffs on music, Squires comes as close to silence as words can get, and Nelson makes a kind of history. All three are distinguished by a spareness and poise unmarred by the slightest pretension. In Geoff Squire's case "So" joins last year's ebook "Lines." Both read as a meditation at some very deep point in the mind where essential connections are questioned.

Shearsman's website has to be one of the most generous on the web. There are 18 ebooks so far, a few by folks known to this list--Steve Vincent, Carlos Blackburn, and myself--and a bunch of others that should be. Shearsman is one of the best sources for the important poetry coming out of Britain, Ireland, and

Australia, but also a growing number of Americans: Nancy Kuhl, Tom Lowenstein, Deborah Meadows, Toby Olson, Simon Perchik, Lisa Samuels, Spencer Selby, Gustaf Sobin, Nathaniel Tarn, Elizabeth Treadwell, and I probably missed a few. And there are the translations, from French, Swedish, Spanish, Irish, German, Portuguese and Anglo-Saxon.

A lot of great browsing. And then there are the backissues of Shearsman magazine, an online gallery of e-chapbooks, and a large recommendations section, with smart comments from Tony Fraser, the wizard of all this, on an enormous range of English language, German and Hispanic poetry.

One could easily spend several days here.

Mark

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28. **Stephen Baraban**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Sat 2 Jun 2007

David B., I am quite puzzled--surely you meant to speak of a pre-New Critical, or a defiantly non-New Critical, not a New Critical, approach, which bases itself on an author's life...

- > The total separation of the author and text
- > suggested by Jerome McGann seems as relevant today
- > as when certain poets upheld and reified this notion
- > on others. Otherwise we are back to a New Critical
- > approach that is only able to "grade" a poem on the
- > basis of a poets' life and its negative and/or
- > meritable acts and the corrolation between. I hope
- > our society as a whole has not become so retrograde
- > as to adopt these types of policies in the microcosm
- > of poetry for fear of that which will occur if we do
- > not.

>

>

- > By the way Brian, Tom Raworth said to say hello
- > and that he plans to reprint your first post on his
- > website, if there is problem, or you wish to speak
- > to him, let me know backchannel and I will give his
- > info.

>

>

>

> C.A.: Thanks for your reply. I only made the
> exchange public in hopes of getting thoughtful
> people to weigh in on the matter. I have a few notes
> to your message.

>

> I do not accuse Silliman of being cold, but rather
> the opposite: that
> he lets his personal animus against the man blind
> him to the rich
> possibilities to the later poetry. I admit I may be
> wrong in my
> deduction that Silliman singles out Dorn as
> contentious because Dorn
> notoriously dismissed the notion that something
> called the language
> school had changed and recharged the poetic
> landscape, but, despite
> having read all of Dorn that I can find, and having
> talked with him a
> few times, the notion that he was a nazi or an
> advocate of violent
> solutions remains outside my experience and
> unattested in the reviews
> in question. Silliman's view that Dorn was an
> implicit supporter of the
> policies that led us into Iraq is based on an
> entirely unsupported
> reading of one small poem. His notion that Dorn was
> a homophobe is, and
> this is only my opinion, twisted.

>

> Knopf does not put its reputation on the line by
> publishing Gluck, who
> inhabits a tiny corner of that publishing empire.
> Those who published
> Dorn, on the other hand, declared the importance of
> the work by doing
> so, considering the necessity of a personal
> commitment. I do not say
> that those publications prove his significance; I

> merely wondered why,
> if Dorn's collapse is so obvious that both Silliman
> and Kleinzahler can
> assure us that it is so without adducing significant
> evidence, so many
> small publishers were willing to put their money,
> time, and reputations
> into publishing it.=20
>
> Where, in Silliman's piece, does he talk about "the
> things Dorn said
> outside the poems"? The guy was no saint, and he may
> have said
> intemperate things, and if those things can be used
> to amplify the
> sense of the poems, I'm for that. But Silliman did
> not do so. The burden is
> on those who think Dorn said terrible things to come
> forward with the
> evidence.
>
> You have come forward to--as you say--share, and
> your thoughts are
> welcome. I do not think Silliman was sharing; I
> think his project was
> closer to vilification. I think his reply to me,
> with its refusal to
> confront my arguments, suggests that my supposition
> is not without
> foundation.
>
>
>
>
>
>
=== message truncated ===

___ Boardwalk for \$500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

<http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow>

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29. **Daniel Zimmerman**

Re: the unrepublic of art

Sat 2 Jun 2007

Jim,

It seems to me that what one feels about art matters almost solely to oneself, and has importance almost solely to oneself. What one thinks about art shares the same fate--until one expresses those thoughts, at which point their importance does not depend on what (just) anyone thinks about art, but about what influence one's thinking has on others who think about art. How do you feel about this, and what do you think about it?

~ Dan

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

From: "Jim Andrews" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, May 31, 2007 9:07 AM

Subject: the unrepublic of art

*what you think and feel about art is as important as what anyone else thinks
and feels about art.*

this is the saving grace and the social dysfunction of art.

art is the one and only republic of anarchy.

long may it bumble and muddle through.

ja

<http://vispo.com>

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30. **George Bowering**

knowledge is not trivial

Sun 3 Jun 2007

On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?

Grammar does not have rules. It has laws.

> Mr. G. Bowering
Faster than a speeding pullet.

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31. **Alan Sondheim**

Sublime

Sun 3 Jun 2007

Sublime

"It is precisely in its lack of care that the Sublime manifests itself as such; indeed, any attempt at symbolization, description, language, can only destroy its presence and perception. Perception? As if perception had anything to do with fantasy! But this is a slow piece, as is stately for those objects which have remained inviolate, only to be destitute in an era of global warming. Still, yes, this work has to do with memory, memory of rock and rock, of that green glacial runoff that carries the dream of a universe within it. The sheer weight of a single boulder is enough of a loss of bone and skeleton, nothing slowly raises to the sky but sky, or but the world prior to landscape, beyond landscape. For landscape already requires a vanishing point, not of the subject, but of the subject's gaze which destroys it, so what of a landscape within and without which there is nothing of the human, nothing but the momentary skittering of two of them, signaling nowhere, nothing to say, unspeaking, unspeakable, in the throes of the Sublime? <http://www.asondheim.org/landscape.mp4>

"Then the world turned blood." <http://www.asondheim.org/jet.mp4>

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32. **Jim Andrews**

Re: the unrepublik of art

Sun 3 Jun 2007

Dan,

I agree that writing some semblance of what one thinks and feels about art changes things. Often it changes one's response to the art. And sometimes it changes others, too, a bit.

Consider how we go about thinking and feeling about a work of art we enjoy in light of a negative review from a critic of high standing whom we respect. We will read his/her remarks carefully, perhaps, but we will not simply roll over to the critic's point of view, even though s/he is famous as a thinker and feeler about art and we ourselves are but as moths to the light.

We will probably have reservations about the review--or the reviewer. Though the review may also have changed how we think and feel about the art. Indeed, it will have been an important event in the shaping of our response to the art; if writing our own remarks is important, then reading those of others is a bit less important but nonetheless influential. Usually. If we aren't bored by the writing; sometimes we read reviews or remarks that seemingly have little connection with our own experience, or to what we enjoyed.

So, yes, I think you're right to point out that attempting to communicate with others about the art is perhaps a fundamental act in creating an externalized response to the art that can be collective. A kind of republic of art.

Yet, even then, in the face of a republic of art, there is often tension between the social and individual response. The individual is challenged to deal productively with that tension or create his/her own productive wilderness. Or both.

ja

<http://vispo.com>

Jim,

*It seems to me that what one feels about art matters almost solely to oneself,
and has importance almost solely to oneself. What one thinks about art
shares
the same fate--until one expresses those thoughts, at which point their
importance does not depend on what (just) anyone thinks about art,
but about what influence one's thinking has on others who think about art.
How do you feel about this, and what do you think about it?*

~ Dan

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

From: "Jim Andrews" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, May 31, 2007 9:07 AM

Subject: the unrepublic of art

*what you think and feel about art is as important as what anyone else
thinks
and feels about art.*

this is the saving grace and the social dysfunction of art.

art is the one and only republic of anarchy.

long may it bumble and muddle through.

ja
<http://vispo.com>

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33. { brad brace }

Millennium

Sun 3 Jun 2007

Imagine the problem is not physical. Imagine the problem has never been physical, that it is not biodiversity, it is not the ozone layer, it is not the greenhouse effect, the whales, the old-growth forest, the loss of jobs, the crack in the ghetto, the methamphetamine in the suburbs, the abortions, the artworld acolytes, the stultified institutions, the tongue in the mouth, the diseases stalking everywhere as love goes on unconcerned. Imagine the problem is not some syndrome of our society that can be solved by commissions or laws or a redistribution of what we call wealth. Imagine that it goes deeper, right to the core of what we call our civilization and that no one outside of ourselves can effect real change, that our civilization, our governments are sick and that we are mentally ill and spiritually dead and that all our issues and crises are symptoms of this deeper sickness. Imagine the problem is not physical and no amount of relocation, no amount of rehabilitation will deal with the problem. Imagine that the problem is not that we are powerless or that we are victims but that we have lost the fire and belief and courage to act. We hear whispers of the future but we slap our hands against our ears, we catch glimpses but turn our faces swiftly aside.

Millennium project: red drawings: 1981-2007

All the "red drawings" are similar but different and slowly evolving. One free exchange (shipping included) per year if desired.

Various red and colored ink washes, dyes, pigments; photo-polymer palimpsest, photo-linocuts, engraved photo-linocuts (derived from even earlier drawings: collapsed, hollowed-out graphic art narratives -- restrained figure re-drawings -- interlocking parting wakes), multiple block-printed, water-based lino-inks/extendors, gauche, acrylic, color pencil, stencils on individually inked/painted, collaged, (archival bookbinding pastes), and mechanically compressed, thin, multi-layered papers. 9.5x12.5" (24x32cm)

Provenance: one big fish

Gallery price: \$1500

Rental/exhibit fee: \$55/mo.

Reproduction:

Inventory:

[bbrace.laughingsquid.net/millennium.html]

[bbrace.net/millennium.html]

[REDACTED]

[telephone:

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34. **CA Conrad**

RAIN BE DAMNED! The Gil Ott Tribute goes on!

Sun 3 Jun 2007

Someone called me this morning saying, "BUT CONRAD THIS STORM HAS A NAME!" Oh please, Gil Ott is also the name of a storm, and we will celebrate today!

Details: <http://CAConradEVENTS.blogspot.com>

People who are afraid of rain puzzle me. We're so much water we're so close to drowning in the water, so what's the big deal with a little splashing on us on the outside, right?

BUY AN UMBRELLA, and BOOTS, KICK the water AROUND, HAVE FUN, and most of all relax, please, relax. It's just rain. It's going to rain again one day, count on it!

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

35. **Murat Nemet-Nejat**

Re: the unrepublic of art

Sun 3 Jun 2007

Jim and Dan,

it seems if you feel strongly enough in your responses, then you write about it; you try to create your own narrative of response, to which others may respond or not. That is to say, a Darwininian, survival of the fitter (to what, the needs of others?) takes place in the realm of ideas, including about art. What it starts with is the strength of the original passion, or need, which makes one enunciate, put in writing that disagreement. In other words, new ideas start with facing down the fear of being disagreed with.

Ciao.

Murat

On 6/3/07, Jim Andrews <[REDACTED]> wrote:

>
> Dan,
>
> I agree that writing some semblance of what one thinks and feels about art
> changes things. Often it changes one's response to the art. And sometimes
> it
> changes others, too, a bit.
>
> Consider how we go about thinking and feeling about a work of art we enjoy
> in light of a negative review from a critic of high standing whom we
> respect. We will read his/her remarks carefully, perhaps, but we will not
> simply roll over to the critic's point of view, even though s/he is famous
> as a thinker and feeler about art and we ourselves are but as moths to the
> light.
>
> We will probably have reservations about the review--or the reviewer.
> Though
> the review may also have changed how we think and feel about the art.
> Indeed, it will have been an important event in the shaping of our
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> to the art; if writing our own remarks is important, then reading those of
> others is a bit less important but nonetheless influential. Usually. If we
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> seemingly have little connection with our own experience, or to what we
> enjoyed.
>
> So, yes, I think you're right to point out that attempting to communicate
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> externalized response to the art that can be collective. A kind of
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> of art.
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> Yet, even then, in the face of a republic of art, there is often tension
> between the social and individual response. The individual is challenged
> to
> deal productively with that tension or create his/her own productive
> wilderness. Or both.
>
> ja
> <http://vispo.com>
>

>
> > Jim,
> >
> > It seems to me that what one feels about art matters almost solely to
> > oneself,
> > and has importance almost solely to oneself. What one thinks about art
> > shares
> > the same fate--until one expresses those thoughts, at which point their
> > importance does not depend on what (just) anyone thinks about art,
> > but about what influence one's thinking has on others who think about
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> > How do you feel about this, and what do you think about it?
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> > ~ Dan
> >
> > ----- Original Message -----
> > From: "Jim Andrews" <[REDACTED]>
> > To: <[REDACTED]>
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> > > and feels about art.
> > >
> > > this is the saving grace and the social dysfunction of art.
> > >
> > > art is the one and only republic of anarchy.
> > >
> > > long may it bumble and muddle through.
> > >
> > > ja
> > > http://vispo.com
>

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36. **Dan Coffey**

Fwd: Database of Literary Copyright Information Available to Researchers

Sun 3 Jun 2007

----- Forwarded message -----

Database of Literary Copyright Information Available to Researchers

Database of Literary Copyright Information Available to Researchers

News Release May 29, 2007

AUSTIN, Texas

The Harry Ransom Humanities Research Center

The University of Texas at Austin

<<http://www.hrc.utexas.edu/news/press/2007/fobfile.html>>

AUSTIN, TexasThe University of Texas at Austin's Harry Ransom Humanities Research Center and the Reading University Library have created Firms Out of Business (FOB), an online database containing the names and addresses of copyright holders or contact persons for out-of-business printing and publishing firms, magazines, literary agencies and similar organizations that have archives housed in libraries and archives in North America and the United Kingdom.

FOB can be accessed at

<<http://www.fob-file.com>>

FOB is a companion project to the Writers, Artists and Their Copyright Holders (WATCH), an online database containing the names and addresses of copyright holders or contact persons for authors and artists. The WATCH file is accessible at

<<http://www.watch-file.com>>

The objective of both projects is to provide information to scholars and researchers about whom to contact for permission to publish text and images that have copyright protection.

"The long-standing partnership between the Ransom Center and the University of Reading has already produced the WATCH Web site, which has become a worldwide standard reference tool," said co-creator David Sutton, of the University of Reading in Whiteknights, United Kingdom.

<snip>

"It has always been particularly difficult for writers, editors and publishers to locate the rights holders for little magazines and book publishers that have vanished, leaving behind so-called orphaned works," said Ransom Center Librarian Richard Workman. "FOB will be a means of identifying the rightful

copyright owners of these works, thus allowing them to be republished or adapted."

=====

The complete press release may be read at the URL above at the top of this post.

Sincerely,
David Dillard
Temple University
(215) 204 - 4584



Net-Gold

<<http://groups.yahoo.com/group/net-gold>>Please do not set your "out of office" messages to reply to listserv messages.

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

37. **Dillon Westbrook** ***Re: knowledge is not trivial***

Sun 3 Jun 2007

Thanks for clearing that up. Perhaps then the following will explain why I have such bad grammar:

Case No. 7Sm004086
Cite No. P102291
Violation Date 01/22/07

RE: Under Submission Finding

In the above-mentioned case taken under submission, the Court makes a finding of Guilty. Judgment is as follows:

You have been ordered to pay a fine in the sum of 319.00 The cash bail on deposit has been applied to full payment of fine and the balance, if applicable, shall be refunded to the depositor within 45 days.

They go on to list separate fines for all the dangling modifiers I have on file. Of course, I never pay them.

They also sent a notice asking me to forward it to Mr. Geore Bowering. You owe US\$20 for the following sentence (taken off your website): "Not to the poet, but to the poem." Finding: insufficient subject.

signed,
Defendant

On Jun 3, 2007, at 12:47 AM, George Bowering wrote:

On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?

Grammar does not have rules. It has laws.

*Mr. G. Bowering
Faster than a speeding pullet.*

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38. **Tenney Nathanson** ***periplum?***

Sun 3 Jun 2007

(related to the David Antin walkabout query):

isn't there an extended discussion in Kenner somewhere of PERIPLUM in Pound?

I'm trying to point someone to it, and after thumbing around both big Kenner Pound books I can't find much. odd.

or is there a long discussion maybe in ABC of Reading?

anyway whenever I teach chunks of The Cantos I talk about periploi, but now can't find where I learned about them (oddly like: Pound saying there were 30 good pages in all of Whitman, but when he went to locate them he couldn't find them).

thanks,

Tenney

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39. **Brian Howe**
Glossolalia update
Sun 3 Jun 2007

Two Glossolalia tracks, Sudden Spider (feat. Rod Smith) and Marta E Davide (feat. me) are now available from Idiolexicon:

<http://www.idiolexicon.com/./archive/howe1.html>

<http://www.idiolexicon.com/archive/howe2.html>

The Glossolalia website <<http://glossolalia-blacksail.blogspot.com/>> now includes a new section called Half Hours-- mixes made quickly and on the fly-- which currently includes one scary mashup, one fractal noise track, and one version of Steve Reich's "Come Out" with digitally-manipulated improvisations for damaged guitar.

Coming soon from Glossolalia-- an exclusive mix for Spaltung, a new publication of the Atlanta Poet's Group, featuring Jon Leon and Allyssa Wolf.

xo
Brian

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40. **Laura McClain**
question regarding source material in poems
Sun 3 Jun 2007

A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

Got a little couch potato?
Check out fun summer activities for kids.
[http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)
[fr=oni_on_mail&p=summer+activities+for+kids&cs=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

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41. **George Bowering**
Re: knowledge is not trivial
Sun 3 Jun 2007

I am talking about laws as in the science of linguistics, not police rules called by them laws.

Advance!

gb

On Jun 3, 2007, at 9:50 AM, Dillon Westbrook wrote:

> Thanks for clearing that up. Perhaps then the following will explain
> why I have such bad grammar:
>
> Case No. 7Sm004086
> Cite No. P102291
> Violation Date 01/22/07
>
> RE: Under Submission Finding
>
> In the above-mentioned case taken under submission, the Court makes
> a finding of Guilty. Judgment is as follows:
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> You have been ordered to pay a fine in the sum of 319.00 The cash bail
> on deposit has been applied to full payment of fine and the balance,
> if applicable, shall be refunded to the depositor within 45 days.
>
> They go on to list separate fines for all the dangling modifiers I
> have on file. Of course, I never pay them.
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> They also sent a notice asking me to forward it to Mr. George Bowering.
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>>> ummm, are we actually going to pretend on this list that there's a
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>>> to a single use of a language we are all speaking identically?

>>

>> Grammar does not have rules. It has laws.

>>

>>

>>

>>

>>

>>

>>

>>

>>> Mr. G. Bowering

>> Faster than a speeding pullet.

>

>

George "The Innocent" Bowering

Working for a better galaxy.

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42. **Bobby Baird**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Sun 3 Jun 2007

Since no one's sprinting to our defense, I hope I can be forgiven for offering a brief response to David Baratier's comments on recent issues of Chicago Review. (Though I write as a co-editor of the magazine, I don't presume to speak for my fellow editors and staff members. The magazine is too small, too precariously assembled to tolerate a party line.)

I'd like to leave Mr. Baratier's concerns about the Dorn issue to the side, since I wasn't at the magazine then and can't speak for Eirik, except to say his deep knowledge of and serious passion for Dorn's work hardly qualifies him as a "dabbler." And I can't speak to whether our "entire tone has went to silence" or the poetry we publish "promotes inaction." It's true that we haven't had any fan letters from the barricades, but I'm not sure that settles the case. For most people on this planet, the fact that we pay as much attention to poetry as we do would count as evidence for charge that we're "out of step with the needs of the current age."

What irked me, prompting this response, is that we've just come off a string of issues that tried to confront exactly the question of "why [and how] poetry can

matter especially in the political realm." The question of the relation of literature and politics (and it is a question, with no simple untroubling answer) was and is a central one for the writers we've featured in recent issues: people like CD Wright, Lisa Robertson, Kenneth Rexroth, Wu Ming, Andrea Brady, and Keston Sutherland.

Poetry isn't going to make gas any cheaper, nor is it going to deprive the Bush family of their annual income. It probably won't stop the wars in Iraq and Afghanistan either. But this isn't to say that I doubt literature's possible relevance to politics. The tough questions, as always, are how and where and when that possibility can become actual. CR's not going to publish agitprop, but we do publish, and will continue to publish, writers who give those questions serious thought and attention.

Whether or not that qualifies us as sufficiently engagée is not a question that particularly troubles me. As an editor, my conscience is clear. What does particularly trouble me, as a human being and as a citizen, is the havoc this government continues to deploy in my and my compatriots' names and the degree to which I am complicit in that havoc. On that score, my conscience is deeply, and I hope permanently, troubled.

Robert P. Baird
Co-editor
Chicago Review

--

<http://humanities.uchicago.edu/review/>
<http://www.digitalemunction.com>

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43. **Joel Weishaus**

North-4 Text-3

Sun 3 Jun 2007

This is #18 of a projected 35 texts.

<http://web.pdx.edu/~pdx00282/North/North-4/text-3.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

Notes:

Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred. Paratext boxes opened by holding cursor over words or image.

-Joel

44. **David A. Kirschenbaum**

****Advertise in Boog City 42****

Sun 3 Jun 2007

Please forward

Advertise in

Boog City 42

*Deadline

--Thurs. June 14-Ad copy to editor

--Sat. June 23-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]

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45. **Alison Croggon**

Re: the unrepublik of art

Sun 3 Jun 2007

Why I like theatre. Not only the work, but that its temporal and collaborative nature and its immediacy invite conversation - eg the responses to responses to Helene Cixous's The Perjured City.

<http://theatrenotes.blogspot.com/2007/05/review-perjured-city.html>

All best

Alison

On 6/4/07, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> Jim and Dan,

>

> it seems if you feel strongly enough in your responses, then you write

> about

> it; you try to create your own narrative of response, to which others may

> respond or not. That is to say, a Darwinian, survival of the fitter (to

> what, the needs of others?) takes place in the realm of ideas, including

> about art. What it starts with is the strength of the original passion, or

> need, which makes one enunciate, put in writing that disagreement. In

> other

> words, new ideas start with facing down the fear of being disagreed with.

>

> Ciao.

>

> Murat

>

>

> On 6/3/07, Jim Andrews <[REDACTED]> wrote:

> >

> > Dan,

> >

> > I agree that writing some semblance of what one thinks and feels about

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> > <http://vispo.com>

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> > > How do you feel about this, and what do you think about it?
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> > > ~ Dan
> > >
> > > ----- Original Message -----
> > > From: "Jim Andrews" <[REDACTED]>
> > > To: <[REDACTED]>
> > > Sent: Thursday, May 31, 2007 9:07 AM
> > > Subject: the unrepublic of art
> > >
> > > > what you think and feel about art is as important as what anyone
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> > > >
> > > > this is the saving grace and the social dysfunction of art.
> > > >
> > > > art is the one and only republic of anarchy.
> > > >
> > > > long may it bumble and muddle through.
> > > >
> > > > ja
> > > > <http://vispo.com>
> >
>

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatretenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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46. **wil Hallgren**

Re: question regarding source material in poems

Sun 3 Jun 2007

The scholar exists in a realm where there are concerns of plagiarism. The artist exists in a realm where there are concerns of allusion. Pete Seger's father (or was it his grandfather who was the folklorist in the family) made the point that all cultural is predicated on the presumption of "plagiarism" in the strictest sense. The author of Ecclesiastes quite rightly asserted that there is nothing new new under the sun. The great songs of the various minstrels in the Odyssey are cribbed from stories in general circulation (a point which the text points out).

Language is inherently referential just as culture builds upon a foundation of common understanding and/or expression. (Even to attempt to make a conscious decision to deny this is, in effect, an affirmation of the essential truth of this as an underlying assumption). Therefore, we cannot avoid making implicit or overt references to other forms of verbal expression.

I was recently attempting to find the source of the quote "In dreams begin responsibility." Most sources point to Yeats or Delmore Schwartz (via Yeats) and leave it at that. But Yeats used the phrase as an epigram to his collection "Responsibilities" and cited it as coming from an "Old Play." Think about the legs that quote has had. (It applies to the topic of my response as well.) It is routinely attributed to Yeats but he claimed the source to be an unnamed "Old Play." Scholars attribute it to Yeats but Yeats himself blamed someone else.

So to morph a bit -- As long as we are responsible with our dreams As long as we build upon the material or shape it As long as we use it rather than merely passing it off

I think the point is that we should not intentionally deceive, we should assume (or at least hope for) general knowledge, and we should trust readers to be aware of the social/reader's contract with the author that reading is an act understanding and verification; that both reader and author are questing to build a common ground in a universe in which even previously stated "truths" have variable meanings in various contexts.

I'm am sorry to go on at such length here, but I feel that current U.S. concepts of "plagiarism" have become intensely stupid, materialistic, narrow minded, and

ignorant of tradition (particularlry non-western perspectives). All culture builds and feeds upon itself.

Artists are not scholars (in one of the narrow senses) we adhere (somewhat like Hebrew National hot dogs) to a higher authority, our own.

Wil Hallgren

p.s. The Waste Land had a lot of foot notes.

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

From: Laura McClain <[REDACTED]>

To: [REDACTED]

Sent: Sunday, June 3, 2007 3:22:22 PM

Subject: question regarding source material in poems

A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

Got a little couch potato?

Check out fun summer activities for kids.

[http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

[fr=oni_on_mail&p=summer+activities+for+kids&cs=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

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47. **Catherine Daly**

Re: question regarding source material in poems

Mon 4 Jun 2007

a fine poetics post

to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)

there's also footnote, endnote

I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side display of poems...

--

All best,
Catherine Daly



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48. **David-Baptiste Chirot**

3 June Happy Birthday to Allen Ginsberg

Mon 4 Jun 2007

Happy 81st Birthday to Allen Ginsberg--are there fire escapes in Heaven to sneak out onto to smoke?--is Heaven Holy?still feel like playing the changing hats game?--or go look at the Cezannes!?a handshake in thought old frienddavid

Hotmail to go? Get your Hotmail, news, sports and much more! Check out the New MSN Mobile! <http://mobile.msn.com>=

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49. **Alan Sondheim**

Raster, symmetries, and request for help

Mon 4 Jun 2007

Raster

I graph various forms of the equation $y = \tan(x^2)$; interesting phenomena appear. Check out the .gif images at <http://www.asondheim.org/> - the names are equation00.gif, equation01.gif, etc. The graphs extend along the x-axis with what appear to be constantly changing local symmetries. I have experimented with different software/hardware, beginning with a TI-85 graphing calculator and a highly precision similar software program, GraphCalc (obtained from Sourceforge). I've also used the graphing calculator and Mathematica in Mac OS9. Only in the last, Mathematica, did the symmetries seem to disappear. I think the phenomena - the perception of local symmetries - is the result of raster, i.e. the digitalization process in the calculation of what are basically analogic functions. Raster is tolerance-dependent; it's the digital 'jump' screened against the real. The symmetries appear to be, masquerade as, independent 'things,' different from one another, lined up and sometimes intersecting in a chaotic fashion. In other words, the appearance of things is constituted here by the very absence of things; within the digital raster, every point, pixel, is independent, disconnected, from every other.

Ah well, it's late and I'm not expressing myself well. I'll try again: Given $y = \tan(x^2)$, the resulting graph on a digital computer seems to be raster-dependent; the image appears to possess local and intersecting symmetrical segments which seem chaotic. These segments can be considered 'things' in the sense of perceptually-defined contour-mapping. (In other words, they appear to be things, local processes, local phenomena, whether or not they are in 'actuality,' within the real.) Using a bad metaphor, such 'things' are clearly gestalt images of disconnected pixels - i.e. a line in the graph which appears connected, isn't. When sections of the graph are enlarged, their morphology may radically transform. So what I'm interested in is the digital representation of this particular group of analogic functions, and the mathematics behind it. Is the representation really chaotic? Are the symmetries really geometrically different from one another, and if so, what's the mathematics behind this? And so forth. Any help you might give me is greatly appreciated. In the meantime, the images are beautiful. Check out the gifs and jpegs at <http://www.asondheim.org/> - look at the 'equation' files.

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50. **Dan Waber**

zoom! tour!

Mon 4 Jun 2007

Thanks to the organizational efforts of Martha Deed, Mike Kelleher, Sharon Harris, Max Middle and rob mclennan, early June is road trip time for Jennifer Hill-Kaucher and Dan Waber of Paper Kite Press. We'll both be reading and will have our suitcase full of Paper Kite titles and goodies for folks to rummage through.

The schedule looks like this:

Wednesday June 13th - 7 p.m.

Just Buffalo Open Reading Series at the Carnegie Arts Center
featuring Dan Waber and Jennifer Hill-Kaucher

Ten slots are open for readers throughout the community
Carnegie Art Center

240 Goundry Street, North Tonawanda, NY, USA

7:00pm

FREE

--

Thursday June 14th - 7:30 p.m.

Sharon Harris, Stephen Cain, Paul Dutton, Dan Waber and Jennifer Hill-Kaucher

Victory Cafe

<http://www.victorycafe.ca/>
Toronto, Canada

--

span-o (the small press action network - ottawa) & Griddle Grin Productions
present:

an ottawa small press book fair preview

with readings by Dan Waber (Wilkes-Barre, PA)
Jennifer Hill-Kaucher (Wilkes-Barre, PA)
& Stuart Ross (Toronto)

Friday, June 15, 2007; doors at 7pm, readings at 7:30 at The Carleton
Tavern (upstairs), Parkdale at Armstrong
Ottawa, Canada

lovingly hosted by Max Middle

June 16th - Noon until 5 p.m.
Ottawa Small Press Book Fair
we'll be meeting and greeting and selling at the Paper Kite Press table
Room 203 of the Jack Purcell Community Centre
(on Elgin, at 320 Jack Purcell Lane
Ottawa, Canada
FREE ADMISSION

Jennifer Hill-Kaucher is the author of four books of poetry: Questioning Walls Open, Nightcrown (a crown of sonnets in a limited edition lotus book), Book of Days, and A Proper Dress. A Pennsylvania Council on the Arts roster poet, Jennifer conducts poetry workshops and residencies throughout the state and also in Ireland. Among her other writing exploits, she is editor of Paper Kite Press and owner of Wordpainting, a studio devoted to creative writing and visual art.

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between." He makes his online home at logolalia.com.

Paper Kite Press & Wordpainting Studio
156 S. Franklin Street
2nd floor
Wilkes-Barre, PA 18702
USA
<http://www.wordpainting.com>

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51. **Dan Waber**
ars poetica update

Mon 4 Jun 2007

The ars poetica project continues to knock socks off at:

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

Poems appeared last week by: Karren Alenier, Jim Lyle and Nick Carbo.

Poems will appear this week by: Alison Croggon, Miles David Moore, Grace Cavalieri, and Annie Finch.

A new poem about poetry every day.

Enjoy,
Dan

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52. **mIEKAL aND**
Fahrenheit 451 Misinterpreted

Mon 4 Jun 2007

(I wonder how many people got that Fahrenheit 451 is about television, I sure didn't)

Ray Bradbury: Fahrenheit 451 Misinterpreted

L.A.'s august Pulitzer honoree says it was never about censorship

By AMY E. BOYLE JOHNSTON

Wednesday, May 30, 2007 - 7:00 pm

<http://www.laweekly.com/news/news/ray-bradbury-fahrenheit-451-misinterpreted/16524/>

When the Pulitzer Prizes were handed out in May during a luncheon at Columbia University, two special citations were given. One went to John Coltrane (who died in 1967), the fourth time a jazz musician has been honored. The other went to Ray Bradbury, the first time a writer of science fiction and fantasy has been honored.

Bradbury, a longtime Los Angeles resident who leads an active civic life and even drops the Los Angeles Times letters to the editor on his views of what ails his town, did not attend, telling the Pulitzer board his doctor did not want him to travel.

But the real reason, he told the L.A. Weekly, had less to do with the infirmities of age (he turns 87 in August) than with the fact that recipients only shake hands with Lee C. Bollinger, Columbia University's president, and smile for a photograph.

He wanted to give a speech, but no remarks are allowed. "Not even a paragraph," he says with disdain.

In his pastel-yellow house in upscale Cheviot Hills, where he has lived for more than 50 years, Bradbury greeted me in his sitting room. He wore his now-standard outfit of a blue dress shirt with a white collar and a jack-o'-lantern tie (Halloween is his favorite day) and white socks. This ensemble is in keeping with Bradbury's arrested development. George Clayton Johnson, who gave us *Logan's Run*, says, "Ray has always been 14 going on 15."

Bradbury still has a lot to say, especially about how people do not understand his most literary work, *Fahrenheit 451*, published in 1953. It is widely taught in junior high and high schools and is for many students the first time they learn the names Aristotle, Dickens and Tolstoy.

Now, Bradbury has decided to make news about the writing of his iconographic work and what he really meant. *Fahrenheit 451* is not, he says firmly, a story about government censorship. Nor was it a response to Senator Joseph McCarthy, whose investigations had already instilled fear and stifled the creativity of thousands.

This, despite the fact that reviews, critiques and essays over the decades say that is precisely what it is all about. Even Bradbury's authorized biographer, Sam Weller, in *The Bradbury Chronicles*, refers to *Fahrenheit 451* as a book about censorship.

Bradbury, a man living in the creative and industrial center of reality TV and one-hour dramas, says it is, in fact, a story about how television destroys interest in reading literature.

"Television gives you the dates of Napoleon, but not who he was," Bradbury says, summarizing TV's content with a single word that he spits out as an epithet: "factoids." He says this while sitting in a room dominated by a gigantic flat-panel television broadcasting the Fox News Channel, muted, factoids crawling across the bottom of the screen.

His fear in 1953 that television would kill books has, he says, been partially confirmed by television's effect on substance in the news. The front page of that day's L.A. Times reported on the weekend box-office receipts for the third in the Spider-Man series of movies, seeming to prove his point.

“Useless,” Bradbury says. “They stuff you with so much useless information, you feel full.” He bristles when others tell him what his stories mean, and once walked out of a class at UCLA where students insisted his book was about government censorship. He’s now bucking the widespread conventional wisdom with a video clip on his Web site (http://www.raybradbury.com/at_home_clips.html), titled “Bradbury on censorship/television.”

As early as 1951, Bradbury presaged his fears about TV, in a letter about the dangers of radio, written to fantasy and science-fiction writer Richard Matheson. Bradbury wrote that “Radio has contributed to our ‘growing lack of attention.’... This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again. We have become a short story reading people, or, worse than that, a QUICK reading people.”

He says the culprit in *Fahrenheit 451* is not the state — it is the people. Unlike Orwell’s 1984, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate. In the book, Bradbury refers to televisions as “walls” and its actors as “family,” a truth evident to anyone who has heard a recap of network shows in which a fan refers to the characters by first name, as if they were relatives or friends.

The book’s story centers on Guy Montag, a California fireman who begins to question why he burns books for a living. Montag eventually rejects his authoritarian culture to join a community of individuals who memorize entire books so they will endure until society once again is willing to read.

Bradbury imagined a democratic society whose diverse population turns against books: Whites reject *Uncle Tom’s Cabin* and blacks disapprove of *Little Black Sambo*. He imagined not just political correctness, but a society so diverse that all groups were “minorities.” He wrote that at first they condensed the books, stripping out more and more offending passages until ultimately all that remained were footnotes, which hardly anyone read. Only after people stopped reading did the state employ firemen to burn books.

Most Americans did not have televisions when Bradbury wrote *Fahrenheit 451*, and those who did watched 7-inch screens in black and white. Interestingly, his book imagined a future of giant color sets — flat panels that hung on walls like moving paintings. And television was used to broadcast meaningless drivel to divert attention, and thought, away from an impending war.

Bradbury’s latest revelations might not sit well in L.A.’s television industry, where Scott Kaufer, a longtime television writer and producer, argues, “Television is good for books and has gotten more people to read them simply by promoting them,” via shows like *This Week* and *Nightline*.

Kaufer says he hopes Bradbury “will be good enough in hindsight to see that instead of killing off literature, [TV] has given it an entire boost.” He points to the success of fantasy author Stephen King in television and film, noting that when Bradbury wrote *Fahrenheit 451*, another unfounded fear was also taking hold — that television would destroy the film industry.

And in fact, Bradbury became famous because his stories were translated for television, beginning in 1951 for the show *Out There*. Eventually he had his own program, *The Ray Bradbury Theater*, on HBO.

Bradbury spends most of his time now in a small space on the second floor of his home that contains books and mementos. There is his Emmy from *The Halloween Tree*, an Oscar that belonged to a friend who died, a sculpture of a dinosaur and various Halloween decorations. Bradbury, before a stroke left him in a wheelchair, typed in the basement, which is filled with stuffed animals, toys, fireman hats and bottles of dandelion wine. He referred to these props as “metaphors,” totems he drew on to spark his imagination and drive away the demons of the blank page.

Beginning in Arizona when his parents bought him a toy typewriter, Bradbury has written a short story a week since the 1930s. Now he dictates his tales over the phone, each weekday between 9 a.m. and noon, to his daughter Alexandria.

Bradbury has always been a fan, and advocate, of popular culture despite his criticisms of it. Yet he harbors a distrust of “intellectuals.” Without defining the term, he says another reason why he rarely leaves L.A. to travel to New York is “their intellectuals.”

Dana Gioia, a poet who is chairman of the National Endowment for the Arts, and who wrote a letter in support of granting Bradbury a Pulitzer honor, compared him to J.D. Salinger, Jack London and Edgar Allan Poe. Another supporter wrote that Bradbury’s works “have become the sort of classics that kids read for fun and adults reread for their wisdom and artistry.”

In June, Gauntlet Press will release *Match to Flame*, a collection of 20 short stories by Bradbury that led up to *Fahrenheit 451*. Pointing to his unpublished proofreading version of the upcoming collection, Bradbury says that rereading his stories made him cry. “It’s hard to believe I wrote such stories when I was younger,” he says.

His book still stands as a classic. But one of L.A.’s best-known residents wants it understood that when he wrote it he was far more concerned with the dulling effects of TV on people than he was on the silencing effect of a heavy-handed government. While television has in fact superseded reading for some, at least we can be grateful that firemen still put out fires instead of start them.=

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53. **Barry Schwabsky**

Re: question regarding source material in poems

Mon 4 Jun 2007

What is your distinction between "postmodern" and "contemporary," Catherine?

Catherine Daly <[REDACTED]> wrote: a fine poetics post

to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)

there's also footnote, endnote

I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side display of poems...

--

All best,

Catherine Daly

[REDACTED]

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54. **David A. Kirschenbaum**

NYC this Friday: Boog City presents New American Writing and A Brief View of the Hudson

Mon 4 Jun 2007

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

New American Writing
(Mill Valley Calif.)

This Fri. June 8, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
New American Writing editors
Maxine Chernoff and Paul Hoover

Featuring readings from

Martine Bellen
Maxine Chernoff
Linh Dinh
Paul Hoover
Joel Lewis
Sharon Mesmer

and music from
A Brief View of the Hudson

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

Curated and with an introduction by Boog City editor David Kirschenbaum

*New American Writing <http://www.newamericanwriting.com/> Founded in 1986, New American Writing is a literary magazine emphasizing contemporary American poetry. Edited by Paul Hoover, poet and editor of Postmodern American Poetry (W. W. Norton, 1994), and Maxine Chernoff, poet and author of the works of fiction Bop and American Heaven, it appears once a year in early June. The magazine is distinctive for publishing a range of innovative contemporary writing. Each issue includes cover art by leading artists, including Alex Katz, Robert Mapplethorpe, Jennifer Bartlett, Elizabeth Murray, and Fairfield Porter. Contributors have included John Ashbery, Robert Creeley, Charles Simic, Jorie Graham, Denise Levertov, Hilda Morley, August Kleinzahler, Ann Lauterbach, Ned Rorem, Wanda Coleman, Nathaniel Mackey, Barbara Guest, Marjorie Perloff, Lyn Hejinian, and Charles Bernstein, among others. Contributors have frequently been included in the annual anthology, The Best American Poetry (Scribners), edited by poet and critic David Lehman and a distinguished guest editor. Work from the magazine has also appeared in the distinguished Pushcart Anthology. In 1988 the magazine was named one of the nation's 10 outstanding literary magazines by the Coordinating Council of Literary Magazines. Special issues of the magazine include a supplement of Australian poetry edited by John Tranter (No. 4), an issue on Censorship and the Arts (No. 5), a supplement of innovative poetry from Great Britain edited by Ric Caddel, and a supplement of Brazilian poetry edited by Régis Bonvicino (No. 18).

Overall Performer Bios

A Brief View of the Hudson <http://www.myspace.com/abriefviewofthehudson>

³It's not often that a band sounds like nothing you've ever heard and still sounds good. That's what you get from A Brief View of the Hudson.² (N.Y. Sun) This unconventional trio is the brainchild of Texan Ann Enzminger and Canadian Nicholas Nace. Their off-kilter songs and music combine acoustic

guitars, streaming riffs and ³Š Ann Enzminger¹'s arrestingly powerful vocals, which are well tuned to the duo¹'s graceful songs of indie-folk heart.² (Time Out NY) They also were recently named ³Best Folk Duo of 2005² by N.Y. Press. Since meeting in drama school and forming the band four years ago, the pair have become veterans of the downtown performance scene and are the house band every Monday night for the ³belly laugh funny²(N.Y. Sun) O¹Debra Twins ³Show & Tell² open mic at the Bowery Poetry Club. In 2004 they self-released their ³Š beautifully imperfect Š² (Americana-uk.com) debut EP Go North to Find Me on their own North/South Records label and followed it up in early 2005 with the release of The Art Star Sounds Compilation, entirely produced and compiled by Nicholas Nace. Joel Herzig joined the duo as their full time bass player in the summer of 2006, and the trio has been performing non-stop ever since.

**** Martine Bellen** Martine Bellen is the author of six collections of poetry, including *The Vulnerability of Order* (Copper Canyon Press); *Tales of Murasaki and Other Poems* (Sun & Moon Press), which won the National Poetry Series Award; and *Places People Dare Not Enter* (Potes & Poets Press). Her collection *GHOSTS!* (Spuyten Duyvil Press) will be published later this year.

**** Maxine Chernoff** Maxine Chernoff is a professor and chair of the creative writing program at San Francisco State University. With Paul Hoover, she edits the long-running literary journal *New American Writing*. She is the author of six books of fiction and eight books of poetry, most recently *Among the Names* (Apogee Press, 2005). Her collection of stories, *Signs of Devotion*, was a New York Times Notable Book of 1993. Her novel *American Heaven* and her book of short stories, *Some of Her Friends That Year*, were finalists for the Bay Area Book Reviewers Award. Her novel *A Boy in Winter* is currently in production in Canada by an independent film company. With Hoover, she has translated *The Selected Poems of Friedrich Hölderlin*, which will be published by Omnidawn Press next year.

****Linh Dinh** Linh Dinh was born in Saigon, Vietnam in 1963, came to the US in 1975, and has also lived in Italy and England. He is the author of two collections of stories, *Fake House* (Seven Stories Press, 2000) and *Blood and Soap* (Seven Stories Press, 2004), and four books of poems, *All Around What Empties Out* (Tinfish, 2003), *American Tatts* (Chax, 2005), *Borderless Bodies* (Factory School, 2006), and *Jam Alerts* (Chax, 2007). His work has been anthologized in *Best American Poetry 2000*, *Best American Poetry 2004*, *Best American Poetry 2007*, and *Great American Prose Poems from Poe to the Present*, among other places. He is also the editor of the anthologies *Night, Again: Contemporary Fiction from Vietnam* (Seven Stories Press, 1996) and *Three Vietnamese Poets* (Tinfish, 2001), and translator of *Night, Fish and*

Charlie Parker, the poetry of Phan Nhien Hao (Tupelo, 2006). Blood and Soap was chosen by The Village Voice as one of the best books of 2004.

****Paul Hoover** Paul Hoover¹'s most recent books are *Edge and Fold* (Apogee Press, 2006), *Poems in Spanish* (Omnidawn, 2005), *Winter Mirror* (Flood Editions, 2002), *Rehearsal in Black* (Salt Publications, 2001), and *Totem and Shadow: New & Selected Poems* (Talisman House, 1999). He is editor of the anthology *Postmodern American Poetry* (W. W. Norton, 1994) and, with Maxine Chernoff, the annual literary magazine *New American Writing*. The University of Michigan Press published his collection of literary essays, *Fables of Representation*, in 2004. In 2002, he won the Jerome J. Shestack Award for the best poems to appear in *American Poetry Review* that year. With Chernoff, he has edited and translated *Selected Poems of Friedrich Hölderlin*, to be published by Omnidawn next year, and, with Nguyen Do, the anthology *Contemporary Vietnamese Poetry* (Milkweed Editions), both forthcoming next year. He teaches creative writing at San Francisco State University.

****Joel Lewis** Joel Lewis is the author of *House Rent Boogie*, *Vertical's Currency*, *Tasks of The Youth Leagues*, and the forthcoming *Learning from New Jersey*. He edited *Bluestones* and *Salt Hay*, an anthology of contemporary New Jersey poetry that earned him the praise of the people whom he included and the eternal wrath and scorn of the poets he left out. He also edited the *Selected Talks of Ted Berrigan* and the *Selected Poems of Walter Lowenfels*. He initiated the now-infamous New Jersey Poet Laureate position and is at work on a memoir of said enterprise entitled ³*How I accidentally screwed up Amiri Baraka's life*.² He is a social worker by day. He is also a staff writer at the New Jersey Performing Arts Center, Newark, where he is allowed to live out the dreams of his youth through interviewing personal heroes including Sonny Rollins, McCoy Tyner, Ornette Coleman, and Wayne Shorter. He lives in Hoboken with his wife, film theorist Sandy Flitterman Lewis.

****Sharon Mesmer** Sharon Mesmer is the author of two forthcoming poetry collections--*Annoying Diabetic Bitch* (Combo Books, 2007) and *The Virgin Formica* (Hanging Loose Press, 2008). Her other books include poetry titles *Vertigo Seeks Affinities* (Belladonna Books, 2006) and *Half Angel, Half Lunch* (Hard Press, 1998), and fiction works *Ma Vie a Yonago* (Hachette Litteratures, France, in French translation, 2005), *In Ordinary Time* (Hanging Loose Press, 2005), *The Empty Quarter* (Hanging Loose Press, 2000). For more information visit <http://virginformica.blogspot.com>.

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

Next event:

Thurs. July 12, 2007, House Press (Chicago, Buffalo, New York City)

--

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]

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55. **Didi Menendez**

the David Trinidad guest edited issue of MiPOesias

Mon 4 Jun 2007

Is now online

www.mipoesias.com

It will be up all summer long.....

Amy King and the rest of the staff are taking a long over due vacation until September from all our hard work this year. It is well deserved.

Thank you for reading.

And like the song goes....See you in September. See you when the summer's through....la la la....

Didi Menendez

Publisher

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56. **Sina Queyras**

Re: question regarding source material in poems

Mon 4 Jun 2007

Good posts on this. I'm all for end notes, or footnotes myself--though what doesn't come off the internet these days, really? One thing that the recent focus on found texts points out is the degree to which all text is in some way, found text...it's how you handle it.

Cheers,

SQ

a fine poetics post

to my mind part of it is who is your model -- modern (no), postmodern (probably not), contemporary (probably yes)

there's also footnote, endnote

I have done a few presentations on poems in dadada about the sources and the poems -- highlighting, side by side -- and it also has highlighting, side by side display of poems...

--

*All best,
Catherine Daly*

██████████

--

Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392

██████████

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57. **David Harrison Horton**

Re: question regarding source material in poems

Mon 4 Jun 2007

I think the fact that the Cento form (made up entirely of borrowed lines) has existed since at least the 2d century establishes appropriation as being well within the poetic tradition. David Harrison Horton

1341 58th Avenue #9

Oakland CA 94621

██████████ > Date: Sun, 3 Jun 2007 12:22:22 -0700> From: ██████████ >
Subject: question regarding source material in poems> To: ██████████ > > A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet

sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?> > > Laura> > > >

__> Got a little couch potato? > Check out fun summer activities for kids.>
[http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)
[fr=oni_on_mail&p=summer+activities+for+kids&cs=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

Play free

games, earn tickets, get cool prizes! Join Live Search Club.
http://club.live.com/home.aspx?icid=CLUB_wlmailtextlink=

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58. **Michael Kelleher**

Literary Buffalo E-Newsletter 06.04.07-06.10.07

Mon 4 Jun 2007

LITERARY BUFFALO

6.04.07-6.10.07

LITERARY BUFFALO IN THE NEWS

Buffalo Arts Groups Administrative Collaborations in The Buffalo News

<http://www.buffalonews.com/entertainment/story/90113.html>

R.D. Pohl on George Bowering in The Buffalo News Poetry Beat Blog

http://buffalonews.typepad.com/poetry_beat/

Geoffrey Hlibchuk Interviews George Bowering in Artvoice

http://artvoice.com/issues/v6n22/george_bowering_canadas_new_poet_laureate

EVENTS

CENTER FOR INQUIRY/JUST BUFFALO LITERARY CAFÉ

Gunilla Theander Kester (Classical Guitar and Poetry) and Susan Wehle (Voice)

Wednesday, June 6, 7:30 P.M.

The Center For Inquiry, 1310 Sweet Home Road, Amherst

And, as always, there will be plenty of room for open readers, so, please, if you write, bring some of your work with you to share.

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.

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

██████████

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59. **reJennifer Bartlett**
New on the SES Blog

Mon 4 Jun 2007

The Poetics of Disability: Julian Weise, Eoach, and parenthood:

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60. **Thomas savage**

Re: question regarding source material in poems

Mon 4 Jun 2007

A possible answer to this problem might be, unless it comes from someone else's poem, to just include the material without bothering to put it in quotations or to footnote it. After all, regardless of where it came from, it has never been in a poem before. Everything comes from somewhere. It seems like a simple solution. No use going crazy over some rigid notion of quotational ethics that no one adheres to anyway. Regards, Tom Savage

Laura McClain <[REDACTED]> wrote: A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information on an animal, but she got the information from mainly Internet sources, such as online encyclopedias. Much of it contains direct quotations, but much of it is also paraphrased; it is more than just an epigram, because it frames the rest of the poem, and is interspersed throughout the poem. How would you handle this without turning a poem into a research paper?

Laura

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61. **kevin thurston**

Re: question regarding source material in poems

Mon 4 Jun 2007

why privilege the poem?

On 6/4/07, Thomas savage <[REDACTED]> wrote:

>

> A possible answer to this problem might be, unless it comes from someone
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> Laura

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i could use some bone marrow, please

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

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62. **Catherine Daly**

Re: Fahrenheit 451 Misinterpreted

Mon 4 Jun 2007

it was LA's "one city one book" book the only time they tried that and since I taught it in my ca lit class & my film and lit class, I was supposed to lead a discussion at a local coffee shop and be on tv

well, no one showed up

I always thought was a lot about tv, but those portions were so durned misogynistic as well, that teaching, I tended to emphasize other aspects; and of course I taught it because... it has been made into a movie a few times, with varying results... and they were showing the films on tv and had them in all the local video stores to rent, so I knew that there was no excuse for the students not to read the book and see the movie

Catherine

On 6/4/07, mIEKAL aND <[REDACTED]> wrote:

> (I wonder how many people got that Fahrenheit 451 is about
> television, I sure didn't)

>

--

All best,

Catherine Daly

[REDACTED]

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63. **Anny Ballardini**

Re: the David Trinidad guest edited issue of MiPOesias

Mon 4 Jun 2007

What an issue, Didi, and a great and happy summer to you and Amy!

On 6/4/07, Didi Menendez <[REDACTED]> wrote:

>

> Is now online

> www.mipoesias.com

>

> It will be up all summer long.....
>
> Amy King and the rest of the staff are taking a long over due vacation
> until
> September from all our hard work this year. It is well deserved.
>
> Thank you for reading.
>
> And like the song goes....See you in September. See you when the summer's
> through....la la la....
>
> Didi Menendez
> Publisher
>

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64. **Skip Fox**

Re: question regarding source material in poems

Mon 4 Jun 2007

Personally, if it's from a poet or well known figure I try to put in the name in parenthesis after the quote when that works with the line or becomes rightly part of the poem. I also try to italicize it. And I'm not adverse to using endnotes. But sometimes all of these methods seem to sit adversely in the poem. Then I just use it the quote (always will to mention where it came from). Some people might call that stealing, but that's not how it seems to be to me. I try all of the above at least quickly before I use it without attribution. What the poem needs (as it seems to me) seems to be the only worthwhile standard, at least to me.

Some lines (i.e., "Death is the mother of beauty") need no attribution for many people and the above doesn't apply to them, at least not in the same way.

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

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

Behalf Of Thomas savage

Sent: Monday, June 04, 2007 11:20 AM

To: ██████████

Subject: Re: question regarding source material in poems

A possible answer to this problem might be, unless it comes from someone else's poem, to just include the material without bothering to put it in quotations or to footnote it. After all, regardless of where it came from, it has never been in a poem before. Everything comes from somewhere. It seems like

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Laura

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65. **Mark Weiss**

Re: question regarding source material in poems

Mon 4 Jun 2007

Two things to think about, whatever the source:

1. is the fact of the borrowing a part of the poet's intent? In which case clearly it should be cited, or it remains a private joke.
2. is the material owned by an entity that's likely to ask for permission for the citation and perhaps \$\$ for use, or on the other hand throw scary lawyers at you if you don't ask permission. That's what acknowledgements are for.

On the latter, we most of us most of the time take the odds that the poem will remain obscure. After you've won the Nobel Prize you may regret the poem beginning "when you wish upon a star."

Mark

At 12:30 PM 6/4/2007, you wrote:

>why privilege the poem?

>

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>i could use some bone marrow, please
>
><http://fuckinglylies.blogspot.com/>

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66. **Halvard Johnson**
Re: Fahrenheit 451 Misinterpreted

Mon 4 Jun 2007

I mean, what would Bradbury know about it? Really!

Hal

"I don't know what music is."
--Ludvig van Beethoven

Halvard Johnson

=====



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

On Jun 4, 2007, at 9:13 AM, mIEKAL aND wrote:

(I wonder how many people got that Fahrenheit 451 is about television, I sure didn't)

Ray Bradbury: Fahrenheit 451 Misinterpreted

L.A.'s august Pulitzer honoree says it was never about censorship

By AMY E. BOYLE JOHNSTON

Wednesday, May 30, 2007 - 7:00 pm

<http://www.laweekly.com/news/news/ray-bradbury-fahrenheit-451-misinterpreted/16524/>

When the Pulitzer Prizes were handed out in May during a luncheon at Columbia University, two special citations were given. One went to John Coltrane (who died in 1967), the fourth time a jazz

musician has been honored. The other went to Ray Bradbury, the first time a writer of science fiction and fantasy has been honored.

Bradbury, a longtime Los Angeles resident who leads an active civic life and even drops the Los Angeles Times letters to the editor on his views of what ails his town, did not attend, telling the Pulitzer board his doctor did not want him to travel.

But the real reason, he told the L.A. Weekly, had less to do with the infirmities of age (he turns 87 in August) than with the fact that recipients only shake hands with Lee C. Bollinger, Columbia University's president, and smile for a photograph.

He wanted to give a speech, but no remarks are allowed. "Not even a paragraph," he says with disdain.

In his pastel-yellow house in upscale Cheviot Hills, where he has lived for more than 50 years, Bradbury greeted me in his sitting room. He wore his now-standard outfit of a blue dress shirt with a white collar and a jack-o'-lantern tie (Halloween is his favorite day) and white socks. This ensemble is in keeping with Bradbury's arrested development. George Clayton Johnson, who gave us Logan's Run, says, "Ray has always been 14 going on 15."

Bradbury still has a lot to say, especially about how people do not understand his most literary work, Fahrenheit 451, published in 1953. It is widely taught in junior high and high schools and is for many students the first time they learn the names Aristotle, Dickens and Tolstoy.

Now, Bradbury has decided to make news about the writing of his iconographic work and what he really meant. Fahrenheit 451 is not, he says firmly, a story about government censorship. Nor was it a response to Senator Joseph McCarthy, whose investigations had already instilled fear and stifled the creativity of thousands.

This, despite the fact that reviews, critiques and essays over the decades say that is precisely what it is all about. Even Bradbury's authorized biographer, Sam Weller, in The Bradbury Chronicles, refers to Fahrenheit 451 as a book about censorship.

Bradbury, a man living in the creative and industrial center of reality TV and one-hour dramas, says it is, in fact, a story about how television destroys interest in reading literature.

"Television gives you the dates of Napoleon, but not who he was," Bradbury says, summarizing TV's content with a single word that he spits out as an epithet: "factoids." He says this while sitting in

a room dominated by a gigantic flat-panel television broadcasting the Fox News Channel, muted, factoids crawling across the bottom of the screen.

His fear in 1953 that television would kill books has, he says, been partially confirmed by television's effect on substance in the news. The front page of that day's L.A. Times reported on the weekend box-office receipts for the third in the Spider-Man series of movies, seeming to prove his point.

"Useless," Bradbury says. "They stuff you with so much useless information, you feel full." He bristles when others tell him what his stories mean, and once walked out of a class at UCLA where students insisted his book was about government censorship. He's now bucking the widespread conventional wisdom with a video clip on his Web site (http://www.raybradbury.com/at_home_clips.html), titled "Bradbury on censorship/television."

As early as 1951, Bradbury presaged his fears about TV, in a letter about the dangers of radio, written to fantasy and science-fiction writer Richard Matheson. Bradbury wrote that "Radio has contributed to our 'growing lack of attention.'... This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again. We have become a short story reading people, or, worse than that, a QUICK reading people."

He says the culprit in Fahrenheit 451 is not the state — it is the people. Unlike Orwell's 1984, in which the government uses television screens to indoctrinate citizens, Bradbury envisioned television as an opiate. In the book, Bradbury refers to televisions as "walls" and its actors as "family," a truth evident to anyone who has heard a recap of network shows in which a fan refers to the characters by first name, as if they were relatives or friends.

The book's story centers on Guy Montag, a California fireman who begins to question why he burns books for a living. Montag eventually rejects his authoritarian culture to join a community of individuals who memorize entire books so they will endure until society once again is willing to read.

Bradbury imagined a democratic society whose diverse population turns against books: Whites reject Uncle Tom's Cabin and blacks disapprove of Little Black Sambo. He imagined not just political correctness, but a society so diverse that all groups were "minorities." He wrote that at first they condensed the books, stripping out more and more offending passages until ultimately all

that remained were footnotes, which hardly anyone read. Only after people stopped reading did the state employ firemen to burn books.

Most Americans did not have televisions when Bradbury wrote Fahrenheit 451, and those who did watched 7-inch screens in black and white. Interestingly, his book imagined a future of giant color sets — flat panels that hung on walls like moving paintings. And television was used to broadcast meaningless drivel to divert attention, and thought, away from an impending war.

Bradbury's latest revelations might not sit well in L.A.'s television industry, where Scott Kaufer, a longtime television writer and producer, argues, "Television is good for books and has gotten more people to read them simply by promoting them," via shows like This Week and Nightline.

Kaufer says he hopes Bradbury "will be good enough in hindsight to see that instead of killing off literature, [TV] has given it an entire boost." He points to the success of fantasy author Stephen King in television and film, noting that when Bradbury wrote Fahrenheit 451, another unfounded fear was also taking hold — that television would destroy the film industry.

And in fact, Bradbury became famous because his stories were translated for television, beginning in 1951 for the show Out There. Eventually he had his own program, The Ray Bradbury Theater, on HBO.

Bradbury spends most of his time now in a small space on the second floor of his home that contains books and mementos. There is his Emmy from The Halloween Tree, an Oscar that belonged to a friend who died, a sculpture of a dinosaur and various Halloween decorations. Bradbury, before a stroke left him in a wheelchair, typed in the basement, which is filled with stuffed animals, toys, fireman hats and bottles of dandelion wine. He referred to these props as "metaphors," totems he drew on to spark his imagination and drive away the demons of the blank page.

Beginning in Arizona when his parents bought him a toy typewriter, Bradbury has written a short story a week since the 1930s. Now he dictates his tales over the phone, each weekday between 9 a.m. and noon, to his daughter Alexandria.

Bradbury has always been a fan, and advocate, of popular culture despite his criticisms of it. Yet he harbors a distrust of "intellectuals." Without defining the term, he says another reason why he rarely leaves L.A. to travel to New York is "their

intellectuals.”

Dana Gioia, a poet who is chairman of the National Endowment for the Arts, and who wrote a letter in support of granting Bradbury a Pulitzer honor, compared him to J.D. Salinger, Jack London and Edgar Allan Poe. Another supporter wrote that Bradbury’s works “have become the sort of classics that kids read for fun and adults reread for their wisdom and artistry.”

In June, Gauntlet Press will release Match to Flame, a collection of 20 short stories by Bradbury that led up to Fahrenheit 451. Pointing to his unpublished proofreading version of the upcoming collection, Bradbury says that rereading his stories made him cry. “It’s hard to believe I wrote such stories when I was younger,” he says.

His book still stands as a classic. But one of L.A.’s best-known residents wants it understood that when he wrote it he was far more concerned with the dulling effects of TV on people than he was on the silencing effect of a heavy-handed government. While television has in fact superseded reading for some, at least we can be grateful that firemen still put out fires instead of start them.

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67. **Barry Schwabsky**

Re: question regarding source material in poems

Mon 4 Jun 2007

When John Ashbery began a poem with the words, "We hold these truths to be self-evident," he did not need to cite his source nor was it a private joke. Many quotations seem so "self-evident," it would be pedantic to point them out. On the other hand, a non-US reader might not recognize Ashbery's citation. There is an irresolvable conflict between the temptation to write to those who know what you know (which might be, in fact, only you) and the desire to write to everyone, possibly all sentient beings that might exist now and in the future (which is impossible). The negotiation of this conflict can be called style.

Mark Weiss <[REDACTED]> wrote: Two things to think about, whatever the source:

1. is the fact of the borrowing a part of the poet's intent? In which case clearly it should be cited, or it remains a private joke.
2. is the material owned by an entity that's likely to ask for permission for the citation and perhaps \$\$ for use, or on the other hand throw scary lawyers at you if you don't ask permission. That's what acknowledgements are for.

On the latter, we most of us most of the time take the odds that the poem will remain obscure. After you've won the Nobel Prize you may regret the poem beginning "when you wish upon a star."

Mark

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>On 6/4/07, Thomas savage wrote:

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>>Laura

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

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68. **Catherine Daly**

Re: question regarding source material in poems

Mon 4 Jun 2007

contemporary academic practice, there's a tendency to over-endnote

contemporary = happening now

postmodernism = an art history term referring to art made "after" modernism
from approximately the end of world war 2 to the resignation of Richard Nixon

In general, I'm in favor of either "not at all" or "obsessively" noting sources, but
I have this manuscript that I've really struggled with the notes for, because I
feel knowing the sources adds a dimension to the work, and the work is perhaps
less obviously built from sources than someone who isn't in "the Industry" and
also a reader of LA writing

I like what Rachel Loden did in her book... "after" Richard Nixon... I think she
was asked to make notes by her press? Is she still on list? And so, then
basically worked the notes from memory. If I remember correctly.

--

All best,

Catherine Daly



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69. **luke daly**

Michael Carr, Softer White

Mon 4 Jun 2007

House Press is pleased to announce the publication of *Softer White*, a new chapbook by Michael Carr. Copies are available for five dollars at www.housepress.blogspot.com

www.housepress.blogspot.com

www.housepress.org

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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70. **Jennifer Karmin**

Bechtel Prize

Mon 4 Jun 2007

Bechtel Prize

from Teachers & Writers Collaborative

<http://www.twc.org>

A prize of \$3,500 and publication in *Teachers & Writers* magazine is given annually for an essay that relates to creative writing education, literary studies, or the profession of writing.

Submit an essay of no more than 5,000 words by June 29.

There is no entry fee. Call, e-mail, or visit the Web site for complete guidelines.

Teachers & Writers Collaborative

Bechtel Prize

520 Eighth Avenue

Suite 2020

New York, NY 10018



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71. **Rod Smith**

New @ Bridge Street: 19 Lines, Armantrout, Brathwaite, Spahr, Magee, Andrews, Scalapino, Gordon, Myles, Dinh, Browne, Stefans, signed Age of Huts, &&&

Mon 4 Jun 2007

Terrific list this time. Thanks for your support. Ordering & discount information at the end of this post.

SWOON NOIR, Bruce Andrews, Chax, 136 pgs, \$16. "You're the reason I'm Lying"

COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, \$17. Includes "Why Don't Women Do Language-Oriented Writing?," "Mainstream Marginality," "Poetic Silence," "Cheshire Poetics," "Darkinfested," &&&.

DS (2), Kamau Brathwaite, New Directions, 266 pgs, \$18.95. "My mother now come in. into my coma of dream. into>"

DAILY SONNETS, Laynie Browne, 164 pgs, \$15.50. "Hitting will / never pronounce / Heathers (of) / Avail"

LEARNING TO LIVE FINALLY: THE LAST INTERVIEW, Jacques Derrida, Melville House, 96 pgs, \$15.95. "To feel joy and to weep over the death that awaits are for me the same thing."

JAM ALERTS, Linh Dinh, Chax, 146 pgs, \$16. "Stop torturing me, OK?"

ULULU, Thalia Field, Coffee House, 256 pgs, \$25. "Shhhhhhhh."

FOLLY, Nada Gordon, Roof, 128 pgs, \$13.95. "A duck's quack doesn't echo, and no one knows why."

A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, \$14. "praise the beautiful insects"

SELECTED POEMS, Kenneth Koch, ed Ron Padgett, Library of America, cloth 192 pgs, \$20. "I love you as a sheriff searches for a walnut"

MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, \$12.95. "Featherspoon becomes -- a test case -- / Featuring Michael Caine -- / The censors -- would Never again allow / Such massive violence "in" -- the screen"

SORRY, TREE, Eileen Myles, Wave Books, \$14. "I love you too / don't fuck up my hair"

NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95. Alcalay, Ashbery, Bernstein, A. Berrigan, Bok, Bonvicino, Brown, Cabral de Melo Neto, Clark, Darragh, A. Davies, K. Davies, Davis, Dau, DeGraff, Derksen, Downs, Drucker, Durnad, Elmslie,

Farrell, Fitterman, Frieland, Gladman, Goldsmith, Gordon & Sullivan, Harryman, Hejinian, Howe, Hunt, Knowles, Larsen, Levitsky, Lin, Mac Low, Luoma, Marcus, Mayer, McVarish, Mlinko, Moxley, Myles, Owen, Raworth, Robertson, Smith, Spahr, Stefans, Tillman, Torres, Vicuna, Warsh, Watten, Welish, & Young.

I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, \$12.95. "Don't turn corners too sharply or you might run over something you once loved."

DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, \$17.95. "Extraordinary rendition (s) to go _on_"

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, \$13.50. "What they realized about themselves was that most often they dismissed the thinking."

KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, \$13.95. "The globe shags the land / of light's / discrete/ damaging. I/ my/ locks / error (omit/ enough) lantern/ wrestle."

ONE BIG SELF, C.D. Wright, Copper Canyon, 88 pgs, \$15. "That dog, the guard said, is emancipated"

Signed copies:

THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, \$19.95. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, \$22.95. SOME VALUES OF LANDSCAPE AND WEATHER, Peter Gizzi, 102 pgs, \$13.95. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, \$13.50. GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth \$24. SHADOWTIME, Charles Bernstein, Green Integer, 130 pgs, \$11.95. TURNERESQUE, Elizabeth Willis, Burning Deck, 96 pgs, \$14. COLLECTED POEMS, Tom Raworth, Carcanet, \$29.95.

Some Best Sellers:

NEXT LIFE, Rae Armantrout, Wesleyan, cloth 78 pgs, \$22.95. A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, \$23.95. THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, U CAL, cloth 750 pgs, \$24.95. NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, \$12.95. NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, \$21.95. ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, \$24. THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, \$10. 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. 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" Way More West, Ed Dorn, Penguin, \$20. SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, \$19.95. RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, \$18. DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, \$34.95. A READING 8-10, Beverly dahlen, Instance Press, \$12. CASE SENSITIVE, Kate Greenstreet, Ahsahta, \$16. MIRRORS FOR GOLD, Roberto Tejada, Krupskaya, \$14. ACADEMONIA, Dodie Bellamy, Krupskaya, \$14. SINCE I MOVED IN, Tim Peterson, Chax, 96 pgs, \$16. MIRTH, Linda Russo, Chax, 100 pgs, \$16. WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, \$13.50. AGAINST THE DAY, Thomas Pynchon, Pen guin, cloth 1,085 pgs, \$35.00. 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. THE MEN, Lisa Robertson, BookThug, 72 pgs, \$16. 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.

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. Thanks!

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72. **Simon DeDeo**

rhubarb is susan

Mon 4 Jun 2007

First of all, thanks for the patience of all our contributors to absent issue two. Elisa and I, and our angel Irwin Chen, are so terribly, terribly close to coming out and are now just wrestling with horrific cross-platform browser issues. All should look out for the issue in the near future -- we have fantastic poetry, translations and prose in the works.

Secondly, two new reviews on rhubarb is susan, of Sarah Hannah (in versedaily) and of Ron Silliman (in milk, meaning the work appeared in milk magazine, not that it was written by Ron while sitting in a churn.)

<http://rhubarbissusan.blogspot.com/2007/06/sarah-hannah-at-last-fire-seen-as.html> <http://rhubarbissusan.blogspot.com/2007/05/ron-silliman-from-zyxt.html>

There are also some personal updates from me at

<http://rhubarbissusan.blogspot.com/2007/06/publishing-updates.html>

And the full archive of reviews, now numbering over one hundred of fifty, spanning a large fraction of the best journals on and offline, and going back over thirty months or so, is always available linked from the homepage:

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

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73. **Gerald Schwartz**

Re: knowledge is not trivial

Mon 4 Jun 2007

On May 28, 2007, at 10:24 AM, Dillon Westbrook wrote:

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically?

Dillon: No, not grammar, but the way of looking how language works. Perhaps this is what's been misleading here, since when you take a look at something like this for the first time you can have some misconceptions about what they are about and what they can offer. I don't believe anyone is talking about some kind of authority on what is correct and what is incorrect in a given language (even the language of this poetics list). But in looking at the way of language; we could treat language and the ways people use it as phenomena to be looksee'd much as a paleobotanist treats what grew/grows. I think we are talking here of wanting to figure out how what we say works to make us work

(or not). I don't think we're any more in the biz of making value judgments about the way we say what we say than any "scientists" are in the business of making value judgments about the cooling of the earth's core.

Gerald Schwartz

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74. **Halvard Johnson**

Re: question regarding source material in poems

Mon 4 Jun 2007

I mean, how anal can we get? Imagine a visual artist like Jess (check out the cover of Silliman's compleat edition of The Age of Huts) crediting individually all the magazines he snipped images from. Imagine an Ives score with footnotes or endnotes for every borrowed tune. Imagine Joyce documenting every Paddy he lifted language from.

Starts to sound like Academy Rewards night. Or maybe the US Government awarding patents to bits of DNA.

Come on.

Hal

"Can't stop the dancing chicken."

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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75. **George Bowering**

Re: something small, with Hs

Mon 4 Jun 2007

Thanks for the H stuff for bp.

Note: you could check out which of the alphabet sections of Winnipeg that beep lived inn as a kid.

Also, did you notice that if you draw horizontal lines on top

and bottom, H becomes 8?
H is the 8th letter in the alphabet.

On May 31, 2007, at 7:17 AM, Dan Waber wrote:

On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time.

That is very neat. If you get an old enough Houston Astros hat, you get an H inside a star. Wow.

I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.

If you check out the cover of bp's *As Elected: Selected Writing*, Talonbooks, 1980, you'll see a nice photo of two tall trees with that part of the H (what IS its name?) that is horizontal. The photo was taken by Kim Ondaatje in the Nass Valley of BC.

>

George
Satisfied with his undergarments.

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76. **Mark Weiss**

Re: question regarding source material in poems

Mon 4 Jun 2007

The Declaration of Independence is public domain.

As I understand the law, there's a line limit for fair use of poetry and a word limit for prose. And parody is free-speech protected, and tends to be very broadly defined. On the other hand, corporations with large legal staffs have been prone to sue even when they know they would lose in court, because their pockets are deep enough to bankrupt the rest of us before we get anywhere near a judge. Mostly those cases don't make the news, because the little guy backs off immediately. Then there are cases like Apple Records suing Apple Computer over the use of the word apple. Really. It was a bargaining chip in negotiations over the use of Beatles songs online. That it cost both sides millions in legal fees didn't matter.

But mostly we fall below the radar. Just be aware that there are no guarantees. It won't change my practice.

The negotiation of this conflict can be called attorneys, Barry. Your version is more clever, but I'm not sure it means anything.

Mark

At 01:06 PM 6/4/2007, you wrote:

>When John Ashbery began a poem with the words, "We hold these truths
>to be self-evident," he did not need to cite his source nor was it a
>private joke. Many quotations seem so "self-evident," it would be
>pedantic to point them out. On the other hand, a non-US reader might
>not recognize Ashbery's citation. There is a irresolvable conflict
>between the temptation to write to those who know what you know
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>the future (which is impossible). The negotiation of this conflict
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>about, whatever the source:

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>case clearly it should be cited, or it remains a private joke.

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>permission for the citation and perhaps \$\$ for use, or on the other
>hand throw scary lawyers at you if you don't ask permission. That's
>what acknowledgements are for.

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>On the latter, we most of us most of the time take the odds that the
>poem will remain obscure. After you've won the Nobel Prize you may
>regret the poem beginning "when you wish upon a star."

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> >why privilege the poem?

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77. **Simon DeDeo**
grousing about citation
Mon 4 Jun 2007

I think there's something deeply wrong with a poem that, in the reasonable interests of fairness or credit, needs to somehow mark a citation (except when it occurs as an epigram, I suppose that's as fair game as indenting for a linebreak within a metrical unit.)

There's something wrong I think with a poetic practice that requires one make typographical decisions to properly notate the "pose" of quotation. I'm not adverse to italics to denote a stance along the lines of "I am speaking in the voice of another" -- this is something deeply connected to notions of poetry-as-oral-performance, with ritualized and finite gestures -- but when you have a poem that requires that stance go beyond an atomistic gesture, I think there's been a malfunction.

I think this practice, in general, of creeping citationism (nice Spoonerism: seeking creationism) is a symptom of the final stages of a certain notion of poetry that is thankfully dissipating: the idea of poetry as some kind of gloss on ideas from the academy, a kind of "singing along to the tune". Cantor to the Cantos.

There's an even worse process, I think, which is when poets start writing "to" each other as if they're exchanges in a peer reviewed journal. I don't mean to close off any of the infinite avenues for poetry to travel down, but really, the exchange of ideas in academic journals has got to be one of the thinnest gruels we've tried to live on in a long time.

All this should definitely be appended with the note that I'm not attacking the work of anybody on this thread (when I do attack work, I use names!) I suppose what I'm saying to whoever first posted the request, and whoever gave suggestions is that I promise you're a better poet than that.

Be brave, steal, if your poem is any good your readers won't care. There's another sad reason for people's drive to cite, of course, which is the problem that we reward poets not for poetry, but for "being poets" by occupying a seat in the English department. For completely valid reasons we expect our professors to be creative, independent beings, but what this has to do with the communal practice of poetry I don't know.

It does drive people to cite contemporaries and near-misses because how awful would it be to get tenure on an excellent poem collaged from others? You might get hauled up in front of a plagiarism committee (having served on the jury of such a thing, it's not fun for anyone.)

Anyway, put the conditions of the above two paragraphs down to yet another maleficent influence of Enlightenment scholarship on the Rhapsode.

Because of the onerous two-message limit, I can't really elaborate or respond (I find conversations rapidly move out from under me in these situations where you have to wait a day.) I'm dealing with this question in an essay coming out soon in absent, and I'm happy to chat backchannel.

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78. **Cecil Touchon**

Re: question regarding source material in poems

Mon 4 Jun 2007

I run collagepoetry.com and its email group. Everybody on that list uses collage method cut and paste for poetic construction. Some attribute everything, others attribute nothing. It is more interesting to read an attribution but it is tedious and hardly worth the trouble unless you want the reader to be aware of your sources. In the case of my own collage poetry you can put just about any line of my work in google and find the source but I don't attribute any of it to anybody because just about everything anyone says is phrased in a common use of the language and very little can be considered original. Often the original location of the materials I quote melt away and my lines are all that is left of the ever fluid and eroding internet where almost all of my material comes from.

An example...

BOOK 2 - #58 - 6/4/2001 11:56 PM

my response to poetry comes immediately

it just slipped out.

i've sworn off politics

this is a coincidence only

often overlooked and should not be.

A friend wanted to know where you can get the little box.

I'll have to go back and look.

It does not affect any urban areas.

the big media scare is all going around.

is "it" or the hype more frightening?

Thus we try to stop the spread

yes, there'll be less tourists

by slaughtering/burning large numbers
and then made [into] airline food imported from Argentina
and picnic [snacks] or something like that.
as lovely an idea as that seems,
you'll be able to get your holiday that much cheaper
as the current scare seems to be killing tourism.
at the moment it's really quiet, just local people.
it's the usual political/economic farce
I've heard all kinds of stories
This info comes via my partner's mother's neighbor
What are her qualifications I wonder?
The truth about what's off limits [is]
Distressing certainly, but not surprising.

Cecil Touchon

<http://collagepoetry.com>

<http://touchon.com/COLLAGEPOETRY/>

██████████

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

From: UB Poetics discussion group [mailto:██████████] On
Behalf Of Mark Weiss

Sent: Monday, June 04, 2007 2:15 PM

To: ██████████

Subject: Re: [POETICS] question regarding source material in poems

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79. **Skip Fox**

Re: grousing about citation

Mon 4 Jun 2007

But sometimes the citation is integral to the piece

<snip>

"Even the least story begins nowhere, in the webbing of

what cannot be touched by definition. Between the transmitter and Spicer's radio. Deep space. "The primitive does not exist" (Todorov). Before beyond. What's beneath the word. The world we say. . ."

<snip>

That's an obvious example, where "(Todorov)" seems essential to the line (and poem) as well as establishing the quote as that of someone else with a certain stance (allowing the poet to contradict it, to torque the idea in certain ways, whatever. I would suggest that there are many more, less obvious, uses of citation whether inter-textual or in endnotes, etc. Some of these may seem difficult to justify with logic, but seem artistically necessarily. At least to my "ear."

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

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

Behalf Of Simon DeDeo

Sent: Monday, June 04, 2007 2:42 PM

To: ██████████

Subject: grousing about citation

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80. **Chris Stroffolino**
...a different kind of writing workshop...

Mon 4 Jun 2007

A Workshop in Poetry, Non-Poetry, Creative Non-Fiction & Song Lyrics

With internationally published poet, essayist, & musician Chris Stroffolino
Offered by Brill Building Boiler Room in a fun, nurturing, non- accredited
setting

Eight (8) Two-Hour Sessions; meetings will be once every two weeks.

DATES & TIMES TO BE DETERMINED depending on the needs of the class
(We will do our best to accommodate people's schedules—
most likely an evening during the week, starting in MID-JULY).

The workshop will culminating in a public reading /performance/talk

@ the 2519 San Pablo Avenue Gallery Space in Oakland

Class Size: minimum of 7, maximum of 10.

Cost: \$160: Check, money-order or cash are all acceptable.

Class Description: Do you have something to say, but don't quite know what is the best way to communicate it? Do you need to write for the sake of self-knowledge or catharsis, but aren't sure if you want to make it public? Did a friend, teacher or other professional writer call your writing a 'mere journal entry?' or a 'song lyric?' Did they say your poetry rhymed too much, or maybe not enough? Did they say your prose was too poetic, or had too many ideas and not enough characters? Are you confused, or feel excluded, by the 'proper' definitions of genre that academic authorities and/or 'the marketplace' try to impose on your writing? Are you frustrated that the writing they often claim is 'better' than yours doesn't really speak to you? Do you believe your writing may very well be able to better the lives of others? Do you believe in magic? Do ya?

If you've answered yes to any of these questions (or even if you think they're silly), this is the workshop for you. Taking each student's writing and/or performance pieces as its starting point, this workshop encourages students working in varying different 'genres'. Students may work within one genre throughout the entire course, but will be encouraged to explore a range of stylistic options including poems, manifestoes, creative non-fiction, dialogue pieces, songlyrics, poem-paintings, texts that redefine or de-define genre, 'hybrid texts' or 'non-poetry.' Students will offer critiques of each other's work to create a dialogue with a 'unity in diversity' approach. By the end of the class, students can expect a deeper understanding into the creative process as well as the business of publishing or other ways of making their work public. Note: This class is intended for all levels.

Chris Stroffolino is the author of seven books of poetry, including *Speculative Primitive* (2004), *Scratch Vocals* (2003), *Stealer's Wheel* (1999), *Light As A Fetter* (1997), *Cusps* (1995) and *Oops* (1994). He also published two books of

literary criticism, *Spin Cycle* (2001), and, with David Rosenthal, a book length study of Shakespeare's *12th Night* (2000). Since 2001, he's been singer/songwriter for Continuous Peasant, and has also performed and recorded with The Silver Jews, Jolie Holland, Greg Ashley, Brian Glaze, and Rising Shotgun. His music and cultural criticism has appeared in *The Bigtakeover*, *Kitchen Sink*, *Big Bridge*. He was a recipient of a 2001 New York Foundation for the Arts grant before moving to Oakland where he was Visiting Distinguished Poet at St. Mary's College from 2001-2006. He has also taught at San Francisco Art Institute, Mills College, Rutgers University, NYU, LIU, Temple, Drexel among others. His poetry has been widely anthologized, and translated into Spanish, Bengali, Hungarian, and Dutch. He also has edited literary journals and anthologies and curated several reading/talk series. To Register, contact Chris Stroffolino at [REDACTED] or [REDACTED] (or [REDACTED]). Spaces are limited. No more than 10 students will be accepted per class. Interested students should submit a short 3-5 page sample (or 2 MP3 if working in primarily an audio format) to [REDACTED] class is intended primarily for Bay Area residents, but if there's enough interest, a 'virtual' computer-based class can be arranged as well (Stroffolino is also available for private tutorials, and piano lessons).

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81. **Stephen Vincent**
Ultimate Virtual Headline
Mon 4 Jun 2007

Just when we were getting back to using our backyard laundry line, enjoying sunny sheets rippling in the small breezes, the Washington Post comes through with this 'virtual' pathos, as unreal as it is real, re-defining what hangs on another kind of 'line' in such a sadly, disturbing way:

"Soldiers' Belongings Seen Online"

This is somehow like discovering the missing child's clothes and shoes next to the old village water well. Except this time the village is the Internet's "www".

Stephen V

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

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82. **Maria Damon**
toscano/elrick in milwaukee?

Mon 4 Jun 2007

hey did anyone catch the collapsible poetics theatre at woodland pattern? or can anyone who's seen it in action give me a bit of a rundown on what it's like, how it works, from an audience/participant p of v?

[↑ Contents](#)

83. **maxpaul**
Fwd: New American Writing 25 (2007)

Mon 4 Jun 2007

The 2007 issue of New American Writing, No. 25, has just been mailed to subscribers and should appear in bookstores and newstands this week.

Features include poetry of Jorge Luis Borges (trans. Terese Coe), Tomaz Salamun (Brian Henry and the author), Andrej Bursa (Kevin Christianson), and Montalbetti (William Rowe); Brenda Hillman's essay "On Song, Lyric, and Strings," and the Quickmuse serial poems / sequences of David Lehman and Kevin Young (four consecutive poems, each produced in a timed 15 minute period).

Poems by Landis Everson, Andrew Joron, Ben Lerner, Claudia Keelan, Laura Mullen, Stephanie Strickland, Andrew Zawacki, Brian Henry, Elizabeth Robinson, Ray DiPalma, Edward Smallfield, Mathew Cooperman, Lisa Samuels, John Olson, Bruce Beasley, Maxine Chernoff, Christopher Arigo, Calvin Bedient, Dara Wier, Noah Eli Gordon and Joshua Marie Wilkinson, Brian Strang, Steve Dickson, Tiff Dressen, Mary Burger, James Brook, Khaled Mattawa, Joel Lewis, Dawn-Michelle Baude, Michael Sikkema, Hugh Behm-Steinberg, Barry Silesky, Joseph Noble, Donna Stonecipher, Rodney Koenek, Chad Sweeney, Jordan Stempleman, William Hunt, J. Michael Martinez, Steve Wilson, Linda Norton, Francois Luong, Jane Joritz- Nakagawa, Rebecca Stoddard, Sawako Nakayasu, Curtis Bonney, Elizabeth Marie Young, Kate Colby, Barbara Claire Freeman, Nancy Kuhl, Michael Todd Edgerton, Kim Hayes, James Jackson, a.e. clark, and Stacy Nathaniel Jackson.

If you wish to order a copy, send a check for \$15 to New American Writing, 369 Molino Avenue, Mill Valley, CA 94941. Subscriptions are \$36 for three annual issues, \$9 less than the cover price. Like puzzles? Play free games & earn great prizes. Play Clink now.

----- End forwarded message -----

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84. **Jorgensen, Alexander**

'The Cult of the Amateur' -- Poetry and Art

Mon 4 Jun 2007

<http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html>

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Subtitled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing. Keen does not believe in "the wisdom of the crowd". Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity" which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion. He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents. 'The Cult of the Amateur' is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Boardwalk for \$500? In 2007? Ha!

Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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85. **CA Conrad**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's

Mon 4 Jun 2007

Baratier, I just wanted to say that your gripe against CHICAGO REVIEW has puzzled me. When I think about all the literary journals it feels like 95 percent of them would never consider featuring Zukofsky or Dorn for an entire issue.

I'm not much of a Dorn fan but like I said before, that piece by Dale Smith in the CHICAGO REVIEW made me rethink Dorn, and also made me wish I liked Dorn's poems more.

CAConrad

<http://PhillySound.blogspot.com>

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86. **mIEKAL aND**
more edible than literary critics

Mon 4 Jun 2007

(at the very end of the article--Hemingway to Pound explaining why bulls are better than literary critics)

'Laundry letters' worth millions

POSTED: 10:31 a.m. EDT, June 4, 2007

<http://www.cnn.com/2007/WORLD/europe/06/04/britain.letters.reut/index.html>

LONDON, England (Reuters) -- One of the world's greatest collections of historical letters, including a note written by Napoleon to his lover Josephine, has been found in a filing cabinet tucked away in a Swiss laundry room.

The treasure trove of almost 1,000 documents, collected over 30 years by a wealthy Austrian banker, includes letters written by Winston Churchill, Peter the Great, Mahatma Gandhi, Alexander Pushkin, John Donne and Queen Elizabeth I.

One of the rarest and most touching of the collection is a passionate letter written by an apologetic Napoleon to his wife to be, Josephine, the morning after a furious argument.

"I send you three kisses -- one on your heart, one on your mouth and one on your eyes," wrote the chastened lover in a spidery scrawl full of corrections and crossings out.

The letters, which cover more than 500 years and range across art, science, literature and philosophy, are to be auctioned by Christie's in London on July 3 and are expected to raise up to 2.3 million pounds (\$4.6 million).

"It really is an incredibly dense, very carefully researched collection," Thomas Venning, director in Christie's books department and a specialist in signed letters, told Reuters.

"To get a collection of letters like this nowadays is really a one-off, it's almost unheard of."

The owner, Albin Schram, began amassing the archive in the early 1970s, steadily building up one of the largest and most comprehensive collections outside a major museum.

Though an inveterate collector, Schram wasn't interested in conservation or display -- the letters were kept in an old metal cabinet in the laundry room of his villa in Lausanne, Switzerland, ordered by size rather than author or date.

When he died in 2005, his family barely knew they were there.

Schram's interests spanned Russian poets, Argentine authors, French philosophers, English politicians and Italian sculptors.

One of the most prized lots, with an auction estimate of up to 120,000 pounds, is a note written by metaphysical poet John Donne to Lady Kingsmill a day after the death of her husband in October 1624.

Urging her not to presume to contest God's actions, Donne, who was dean of St Paul's Cathedral at the time, adds: "although we could direct him to do them better."

"It's an incredibly moving letter to read," said Venning.

"This is one of Britain's greatest poets, a contemporary of Shakespeare, writing at a very emotional time... Not only that, but it's exceptionally rare -- there is perhaps only one other John Donne letter in private hands."

Another lot of interest is a letter written by Ernest Hemingway to the American poet and critic Ezra Pound in 1925, explaining why bulls are better than literary critics.

"Bulls don't run reviews. Bulls of 25 don't marry old women of 55 and expect to be invited to dinner. Bulls do not get you cited as co- respondent in Society divorce trials. Bulls don't borrow money. Bulls are edible after they have been killed."

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87. **Chris Stroffolino**

Spare Room Collective in Portland?

Tue 5 Jun 2007

Does anybody know here is the spare room collective still exists in Portland?

And, if so, what their contact info would be?

Thank you.

Chris

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88. **Jesse Glass**

Lou Rowan to Read at Four Stories, Osaka, July 17th and at Meikai University on the 19th and 25th

Tue 5 Jun 2007

The innovative fiction writer and editor of Golden Handcuffs Review (www.goldenhandcuffsreview.com), Lou Rowen will be reading from his new collection of short fiction Sweet Potatoes (Ahadada Books) at Four Stories/

Osaka on Sunday, July 17th. For more information, times and location please go to: www.fourstories.org/events--upcoming.html.

Mr. Rowen will then be giving readings to selected afternoon literature classes at Meikai (Bright Sea) University on July 19th and 25th. Public invited. For more information please contact Jesse Glass at [REDACTED] or go to www.ahadadabooks.com

Sweet Potatoes has been praised by such fine writers as Harry Matthews, David Antin, and Rochhelle Owens, and will soon be available from Ahadada Books via SPD, and/or the Ahadada Books website. Queries invited.

If you're in Osaka, or Chiba at these times please give us a shout! Everyone invited. Jess

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89. **Maria Damon**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:

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>of much of online publishing.
>Keen does not believe in "the wisdom of the
>crowd". Much of the content filling up YouTube,
>MySpace, and blogs is just an "an endless
>digital forest of mediocrity" which,

>unconstrained by professional standards or
>editorial filters, can alter public debate and
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>Boardwalk for \$500? In 2007? Ha!
>Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
Games.

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90. **Lewis Warsh**

Long Island University/Spuyten Duyvil Reading

Tue 5 Jun 2007

The MFA Program in Creative Writing at Long Island University

&

Spuyten Duyvil books

presents readings by

Barbara Henning

John High

Tod Thilleman

Lewis Warsh

June 12 Tuesday 6-8 PM

Bisquit BBQ
President Street & Fifth Avenue
Brooklyn, New York

Barbara Henning is the author of *Smoking in the Twilight Bar* (United Artists 1988), *Love Makes Thinking Dark* (UA, 1995), *Detective Sentences* (Spuyten Duyvil, 2001), *You, Me and The Insects* (SD, 2005) and *My Autobiography* (UA, 2007). For many years she taught in the English department at Long Island University. She presently lives in Tucson, Arizona.

John High's most recent books are *Here* (Talisman, 2006) and *Talking God's Radio Show* (Spuyten Duyvil, 2006). He is the editor of *Crossing Centuries: The New Russian Poetry* (Talisman) and has co-translated books by Russian poets Nina Iskrenko, Aleksei Parshchikov and Ivan Zhdanov. He teaches in the MFA program at Long Island University.

Tod Thilleman is the author of numerous books of poems and the novel *Gowanus Canal*, Hans Knudsen (Spuyten Duyvil, 2003). . From 1991-1999 he was editor of *Poetry New York*, a journal of poetry & translation. He is editor and publisher of Spuyten Duyvil Books.

Lewis Warsh's most recent books are *The Origin of the World* (Creative Arts, 2001) and *Ted's Favorite Skirt* (Spuyten Duyvil, 2002). A new novel, *A Place in the Sun*, is forthcoming from Spuyten Duyvil, and a new book of poems, *Inseparable: Poems 1995-2005* is forthcoming from Granary. He is director of the MFA program in creative writing at Long Island University.

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91. **Christophe Casamassima**
Summer Film Series at the Towson Arts Collective
Tue 5 Jun 2007

Hi, everyone. After the Towson Arts Collective successfully curated the "Cruellest Month Poetry Series", they take on a new venture with a feast for the eyes. All summer long (every 2nd and 4th Thursday) we will be hosting a series of films in our gallery. The details are below. The Towson Arts Collective is easy to get to - it's just next door to the Green Turtle in Towson on York Road. Call if you need directions: [REDACTED]

Christophe Casamassima & Brian Truax
Summer 2007 Film Series
at Towson Arts Collective
presents
"The Human Condition"

2nd & 4th Thursdays

Doors at 7:00 P.M.

Introductions & Film at 7:30 P.M.

Donation Requested!

Human vs Machine!

2001: A Space Odyssey

June 14

Human vs Nature!

Fitzcaraldo

June 28

Race vs Identity!

Chino

July 12

Human Nature vs Spirituality!

Night of the Iguana

July 26

Mind vs Mind!

Altered States

August 9

Propriety vs Desire!

Lolita

August 23

410 York Road + 

=

Time and Task Management

Free - Track Time, Projects, Tasks Web Based Project Management.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?>

[redirectid=6ea3fd7f5f08940289ce15d8e1c667e4](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=6ea3fd7f5f08940289ce15d8e1c667e4)

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92. **Mary Kasimor**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

There is as much mediocre art at the university as there is out "in the streets" (or on the internet). I don't have a proof of that except from personal observation. It seems that in academia art is often predictable and conservative. It is not until after the fact that academia examines that art. I think that it is important to know where your art is coming from. Does the artist have a perspective on the tools and form of expression? Has the artist viewed or read art to get a sense of its history, how it fits into the culture, etc. Some of the most exciting art (including writing) has been created outside of academia. It is simply harder to live and create without academic support, but then it is also hard to live and create within academia. I see all the poetry that is being written now, and I know that little of it will survive the years, including my own. I guess I don't write for that reason. Why the hell do we create anyway? I ask myself that all the time, but I continue writing my "mediocre" poetry nonetheless. It is important to me, as I am sure that bloggers are important to the bloggers, as are all forms of creative expression. Mary

Maria Damon <[REDACTED]> wrote:

trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:

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>Keen does not believe in "the wisdom of the
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>He also fears that the free swapping,
>downloading, mashing-up and aggregating of
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Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on,
when.

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93. **witz**

Witz Journal PDF Archive

Tue 5 Jun 2007

Set the Wayback Machine to 1992 . . .

From 1992 to 2000, I edited WITZ: A Journal of Contemporary Poetics. It's no longer as contemporary as it was back then, but I'm putting PDF files of the original issues up on my web site, for anyone who's interested.

Right now, there are seven issues available for download, with more on the way.

Some of these have been available in the EPC archives, in ascii format only. But issue 2.2 has never been available electronically before, and it has a great conversation between David Bromige and Robert Grenier.

<http://www.christopherreiner.com/witz>

ISSUES AVAILABLE NOW:

Witz 1.1 — Summer 1992 Stephen Ratcliffe's "Interoptions," Nick Piombino on "Writing and Persevering," Edward Foster on Alice Notley and Douglas Oliver, Michelle Murphy on John High, Stephen-Paul Martin on Jacques Servin, Keith Waldrop on Cole Swensen, Susan Smith Nash on Dorothy Trujillo Lusk, Bruce Campbell on Walter Abish, and "Witz End" by David Bromige.

Witz 1.2 — Fall 1992 John High's "Working Notes from Moscow," Clint Burnham interviews Steve McCaffery, Raffael de Gruttola on Steve McCaffery, Karl Young on Anne Tardos, Susan Smith Nash on Barry Silesky, John Tritica on Stephen-Paul Martin, Thomas Taylor on Rochelle Owens, Alan Davis on Harryette Mullen.

Witz 1.3 — Spring 1993 Susan Smith Nash on John Perlman, Serge Gavronsky interviews Raquel Levy, Johanna Drucker on Chris Tish, Clint Burnham on Karen Mac Cormak, John Tritica on Sheila E. Murphy, Charles Plymell on Jim McCrary.

Witz 2.2 — Spring 1994

David Bromige / Robert Grenier : A Conversation, Susan Smith Nash on Kathleen Fraser and Janet Grey.

Witz 3.1 — Fall/Winter 1994 Charles Bernstein on "Community and the Individual Talent," Daniel Barbiero on subjectivity, Dan Featherston on political poetry, Chris Stroffolino on Cole Swensen, Clint Burnham on Pam Rehm.

Witz 3.2 — Spring 1995 Mark Wallace "On the Lyric As Experimental Possibility," Karl Young on "Roman Reading," Robert Grenier and Chris Stroffolino on Don Byrd, Daniel Barbiero on The Art of Practice, and Harry Polkinhorn on Left Hand Books.

Witz 3.3— Fall 1995 Susan Smith Nash on Leslie Scalapino, Mark DuCharme on "Poem's Tensity," Stephen Ellis on Edward Foster and Susan Smith Nash, David Giannini on John Perlman.

--

End Up Here:

www.christopherreiner.com

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94. **Mary Kasimor**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never. Mary Kasimor

Maria Damon <[REDACTED]> wrote:

trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

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Games.

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel
and lay it on us.

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95. **Rebecca Loudon**

Re: Spare Room Collective in Portland?

Tue 5 Jun 2007

Chris, yes, it still exists. I read there, had dinner with them, a couple
months ago. Please back channel me for e-mail info.

██████████

<http://radishking.blogspot.com>

On 6/4/07, Chris Stroffolino <██████████> wrote:

>
> Does anybody know here is the spare room collective still exists in
> Portland?
> And, if so, what their contact info would be?
> Thank you.
>
> Chris
>

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96. **Crane's Bill Books**
Re: Spare Room Collective in Portland?

Tue 5 Jun 2007

Chris,

The web page, with reading schedule and contact info, is here:

<http://www.flim.com/spareroom/>

J. A. Lee

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

From: "Chris Stroffolino" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 05, 2007 12:00 AM

Subject: Spare Room Collective in Portland?

*Does anybody know here is the spare room collective still exists in
Portland?*

*And, if so, what their contact info would be?
Thank you.*

Chris

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97. **amy king**
apocryphaltext vol. 2, no. 1

Tue 5 Jun 2007

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apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Guest Editor: Tim Earley

kirsten andersen

john m. bennett

jessica bozek

eric elshtain

johannes göransson

brian howe

amy king

danielle pafunda

tony tost

jillian weise

~~

apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Scott Malby on apocryphaltext:

"Steven Teref writes in a poem featured in this impressive little journal: "The tunnel is subject to what the eyes fill it with." This quote can also be applied to electronic literary publishing in a number of fascinating ways. In APOCRYPHAL TEXT the literate mixes with garage band and appears to create not only a new vocabulary, but a new language and landscape. Editor Alan May is unerring in his textual choice of print and spacing. He states on his submissions page, "APOCRYPHAL TEXT seeks to publish poets with distinct voices/visions. The idiosyncratic and downright ornery are welcome." This strange little poetry site may well provide a remarkable and perverse glimpse into tomorrow. It is thoroughly embedded in the surreal possibilities and dangers inherent in contemporary literary internet publishing, and yet, as a result of, or because of it, provides a minimal, apocalyptic, starkly appealing vision."

--from Eclectica (http://www.eclectica.org/v11n2/malby_apr_07.html)

~~

apocryphaltext vol. 2, no. 1 -- http://apocryphaltextpoetry.com/Vol._%202,_%20No.1/V.2_n.1.htm

~~

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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98. **Halvard Johnson**
Offers you can't refuse

Tue 5 Jun 2007

Friends and neighbors--

If you haven't gotten your copy of *Tango Bouquet* yet, you can download a copy (.pdf or .doc) from my page at Anny Ballardini's Poets' Corner:

<http://www.fieralingue.it/modules.php?name=Content>

Or you can request a copy (.doc or .pdf, as you prefer) from yours truly. Please put "Tango Bouquet request" in your subject line, lest it be lost.

The second book from Vida Loca Books (Hal and Lynda pretending to be publishers--submissions by invitation only, please) is Rochelle Ratner's *Toast Soldiers*. You may also request that bc or find it at her website (google her name and you'll find it).

Forthcoming: James Cervantes' *From Mr. Bondo's Unshared Life*

Forthcoming: Lynda Schor's *Sex Manual for the Lower Classes*

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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99. **Tom W. Lewis**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.

or they're looking at art and literature based on their conception of "the canon" and how works fit into that imaginary library in the sky. that's one way to interact with creative works, especially when you can't otherwise relate to/understand what you have in front of you. but it's so limiting!

isn't the "cult of the amateur" a recent phenomenon, according to Keen? so he's reacting to what he sees as a cheapening, broadening, de-eternalizing of artistic creation? same as it ever was, Baby. let him wring his hands: time washes over his work, too.

I only believe in Great Art if it's been around as long as the Lascaux cave paintings -- as someone once said, aim high or die trying. (actually it was me, just now.)

tl

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

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

On Behalf Of Mary Kasimor

Sent: Tuesday, June 05, 2007 9:06

To: ██████████

Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never. Mary Kasimor

Maria Damon <████████> wrote:

trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:

><http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html>

>

>

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>Andrew Keen, a former Silicon Valley
>entrepreneur, has set the blogosphere alight
>with his new book, a scathing attack on
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>Internet is killing our culture", Keen's book is
>a polemic against the "anything goes" standards
>of much of online publishing.
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>unconstrained by professional standards or
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>downloading, mashing-up and aggregating of
>intellectual property threaten the ability of
>artists and thinkers with contributions of real
>value to earn a livelihood from their talents.
>'The Cult of the Amateur' is published by Random
>House on June 5. Andrew Keen will be online to
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Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user
panel and lay it on us.

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100. **Thomas savage**

Re: question regarding source material in poems

Tue 5 Jun 2007

why privelege the poem? We privelege poems everyday by writing them. Also,
it seems to me that transferring something from one medium to another is a
case where copyright or patents become less important. This may not be the
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> Got a little couch potato?
> Check out fun summer activities for kids.
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> [http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)
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> -----

> Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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i could use some bone marrow, please

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

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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101. **Adam Fieled**

Kristy Odelius on PFS Post

Tue 5 Jun 2007

Check out three fab poems from Chicago poet Kristy Odelius on PFS Post:

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

Many new funtime poems from myself and Andrew Lundwall:

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

Random weirdness:

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

Peace Out, y'all.....

Moody friends. Drama queens. Your life? Nope! - their life, your story.
Play Sims Stories at Yahoo! Games.

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102. **kevin thurston**

Re: question regarding source material in poems

Tue 5 Jun 2007

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

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http://fuckinglylies.blogspot.com/

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103. **Alan Sondheim**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1224819485-1181058773=:14973

I feel just the opposite; perhaps I have no standards, but I'm amazed at the amount of terrific work that is published. Online as well - some of the work on Second Life for example. The fact that most of Myspace & Youtube is terrible doesn't mean much - only that new means of communication are opening up. And there's amazing work on both - just saw an Alan Resnais piece on the latter and BeMe Seed has a lot of older and new work on Myspace (which is great for independent music). - Alan

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<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.
=====

--0-1224819485-1181058773=:14973--

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104. **David-Baptiste Chirot**

FW: Yahoo! News Story - Japanese robot likes sushi, fears president - Yahoo! News

Tue 5 Jun 2007

very amazing implications in so many directions in this story!computer generated "associative thinking"--i find especially interesting--in teaching poetry of the future!also the questions of doubles and immigration . . . > Date: Tue, 5 Jun 2007 07:51:57 -0700> From: [REDACTED]> To: [REDACTED]> CC: [REDACTED]> Subject: Yahoo! News Story - Japanese robot likes sushi, fears president - Yahoo! News> > > ([REDACTED]) has sent you a news article. > (Email address has not been verified.)> -----> Personal message:> > > Japanese robot likes sushi, fears president - Yahoo! News> > http://news.yahoo.com/s/nm/20070605/tc_nm/japan_robot_tech_dc> > =====> Yahoo! News > http://news.yahoo.com/>

With Windows

Live Hotmail, you can personalize your inbox with your favorite color.
www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

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105. **Thomas savage**

Re: question regarding source material in poems

Tue 5 Jun 2007

What I am priveleging in that sense is that if it comes from someone else's poem, it should be acknowledged as such since what is being written by you or someone is also a poem. This makes sense to me and is thus, as you say, personal. But if we are to establish any guidelines for what is proper use of another's material, it makes sense to me that this be an exception to the general nonrule of appropriation of anything as now occurs. Of course there are examples of poets who did this without acknowledgement (Ted Berrigan comes immediately to mind in this regard). But I suspect that in his case, he felt that the sources of his appropriations were likely to be obbbvious to the readers of his poetry. Perhaps not. Regards, Tom Savage

kevin thurston <[REDACTED]> wrote: okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

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> > Got a little couch potato?

> > Check out fun summer activities for kids.

> >

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> [http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

[fr=oni_on_mail&p=summer+activities+for+kids&cs=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)

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

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106. **Fulcrum Annual**

Poets Mazer, Nikolayev, Pope, Share in Boston June 14 w open mic

Tue 5 Jun 2007

FIND OUTÂ... BORDERS

Presents

A Tapestry of Voices

Hosted by Harris Gardner (██████████)

THURSDAY, JUNE 14th, 2007Â- 6:30 P.M. FREE

With an OPEN MIC to follow

Borders Boston -- Downtown Crossing
Corner of Washington and School Streets
██████████

FEATURED POETS:

Ben Mazer is the author of Johanna Poems(Cy Gist Press) and White Cities (Barbara Matteau Editions). He is the editor of Landis Everson's Everything Preserved: Poems 1955-2005 (Graywolf) and The Complete Poems of John Crowe Ransom(forthcoming from Handsel/Norton).

Philip Nikolayev, raised in Russia, grew up equally fluent in English and Russian. On relocating in 1990 to attend Harvard, he has written primarily in English. His poetry collections include Letters from Aldenderry (Salt, 2006) and Monkey Time (2001 Verse Prize). He co-edits Fulcrum: an annual of poetry and aesthetics (<http://fulcrumpoetry.com>).

Jacquelyn Pope's first collection of poems, Watermark, was selected by Marie Ponsot for the inaugural Marsh Hawk Poetry Prize and was published by Marsh Hawk Press in 2005. Her poems, essays, and translations have appeared in journals and newspapers in the United States and Europe, Her work has received awards from the Academy of American Poets and the Massachusetts Cultural Council.

Don Share has for quite a few years been curator of the Woodbury Room, Harvard University, as well as Poetry Editor of Harvard Review. This summer he will become Senior Editor of Poetry Magazine in Chicago. His most recent book of poems is Squandermania. His other books include Union; Seneca in English; I Have Lots of Heart: The Selected Poems of Miguel Hernandez; and a

book about the poet Basil Bunting. He has received awards and fellowships from Yaddo, PEN New England, and the UK Society of Authors, and has been nominated for the Boston Globe L.L. Winship Award for outstanding book.

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107. **CA Conrad**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

"Jorgensen, Alexander" wrote: <<Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing. <<<<

Ezra Pound was very upset about mass publishing in his time. Where do I recall him being upset about this? Maybe THE ABC of READING book?

And I say HOORAY! Okay, let me enter this again with a hooray, because, it feels important, and feels important enough to talk about it out loud and as often as possible.

My saying HOORAY, or hooray, is due to my excitement that art is FINALLY getting out of the hands of those who want the python grip around its neck. Art is simply too big, and only getting bigger!

"Mediocre Art" gets thrown around on this List ever once in a while and it makes me chuckle. I mean, YES there are those who devote far more time to their craft than others, but c'mon, isn't there room for everyone? You don't HAVE TO LIKE everything, but GEE FUCKING WHIZ let's make some room here!

That passion and excitement you get when you create, isn't that something you want EVERYONE to feel? Because I sure do! I will FIGHT with anyone and everyone standing in the way of this until I'm dead.

Look, I HATE A LOT OF POETRY, but it's none of my fucking business if people want to write poetry that I don't want to read. It's better to encourage creativity, for many reasons (not the least of which being that we will never change this fucked up world unless everyone's involved with the creative process)

The Internet, and blogs, these are the tools to open the world up. The only thing laid to ruin will be the cliché of the fucking bourgeois stuffed shirts who think they know more than everyone else.

Art is here to liberate, not stifle! When Breton said "Art will be convulsive or not at all!" was he fingering the direction of the convulsion? Not in my book! You convulse on your own, it's all your own! And fuck off to anyone who would stand in the way of that.

Here's to Art that we Love, and to Art that pisses us off!

CAConrad

<http://PhillySound.blogspot.com>

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108. **Alan Sondheim** ***Neurosis [taps head]***

Tue 5 Jun 2007

Neurosis [taps head]

I'm as sick of these avatars as you are. This one has 37 actions which pile on each other like an avalanche. This one has a roving veering camera. This one has that one. I need to work on other models. This one has new skin. I need to take it elsewhere. This one's lost its objects. This one goes round and round. I spoke to Foofwa. He needs live audience for dance/performance work. I need live audience but I need equipment. I sit here in this damn hot NYC space and can't think of a thing to do. There's great mocap stuff at Columbia in Chicago. I'd love to use it. [taps head] Anyone have contacts/context? I saw it. I think there were twelve cameras. I saw the connections. I could rewire. I could make something fabulous. I could make something new. Something unbelievable. I could expand the vocabulary of the human body, abjection, interiority, performance. You're sick of hearing me complain. I could expand the vocabulary of sickness. I could expand the vocabulary of complaint. It's all in here [taps head]. There's nothing without equipment. Without support. Without a life-net. We're all waiting to hear our future. There's a great cave at Brown. Give me access to that cave and support me. I'll produce like you won't believe. In the meantime I sit here in 85 degree computer slowup weather and write stuff like this and make stuff like this:

<http://www.asondheim.org/neurosis.mp4>

Give me that mathematician and show me the anatomy of this:

<http://www.asondheim.org/calc.mov>

It's in here. [taps head]

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109. **Stephen Vincent**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

Re Maria D's take

My recollection is that Jessie Owens was an amateur.

We know what Hitler & the German State thought of this one.

Stephen V

Walking Theory is my new book from Junction Press.

For more, including ordering information, go to:

www.junctionpress.com

At long last is Walking Theory, Stephen Vincent¹'s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day:

Goodbye, rhetoric, the desperate,
what can the poem do, walking, step-by-step:
witness, suffer, hope.

Urbane and companionable, rare virtues flaunted here, curbside delight.

Bill Berkson

rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.

or they're looking at art and literature based on their conception of "the canon" and how works fit into that imaginary library in the sky. that's one way to interact with creative works, especially when you can't otherwise relate to/understand what you have in front of you. but it's so limiting!

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I only believe in Great Art if it's been around as long as the Lascaux cave paintings -- as someone once said, aim high or die trying. (actually it was me, just now.)

tl

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

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

On Behalf Of Mary Kasimor

Sent: Tuesday, June 05, 2007 9:06

To: ██████████

Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

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Mary Kasimor

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value to earn a livelihood from their talents.
'The Cult of the Amateur' is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

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Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

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110. **Jim Andrews**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

published by random house, publicized by the financial times and the poetics list. interesting.

won't be buying it, though. too predictable.

simple + not so simple searchability is important amid data glut. hence google rules, not random house.

ja

<http://vispo.com>

[↑ Contents](#)

111. **tyrone williams**

Re: Offers you can't refuse

Tue 5 Jun 2007

And Tango Bouquet is all that and more..one of my favorites this year so far...

tyrone

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

>From: Halvard Johnson <[REDACTED]>

>Sent: Jun 5, 2007 7:49 AM

>To: [REDACTED]

>Subject: Offers you can't refuse

>

>Friends and neighbors--

>

>If you haven't gotten your copy of *Tango Bouquet* yet,

>you can download a copy (.pdf or .doc) from my page at

>Anny Ballardini's Poets' Corner:

>

> <http://www.fieralingue.it/modules.php?name=Content>

>

>Or you can request a copy (.doc or .pdf, as you prefer) from

>yours truly. Please put "Tango Bouquet request" in your

>subject line, lest it be lost.

>

>The second book from Vida Loca Books (Hal and Lynda

>pretending to be publishers--submissions by invitation only,

>please) is Rochelle Ratner's *Toast Soldiers*. You may also

>request that bc or find it at her website (google her name

>and you'll find it).

>

>Forthcoming: James Cervantes' *From Mr. Bondo's

>Unshared Life*

>

>Forthcoming: Lynda Schor's *Sex Manual for the Lower

>Classes*

>

>

>

>"Getting shot hurts."

> --Ronald Reagan

>

>Halvard Johnson

>=====

> [REDACTED]

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

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

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

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

Tyrone Williams

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112. **Maria Damon**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

my point was not about academia vs "out there." it was a critique of the cult of elitism among folks who don't know what they're talking about, i.e.

"entrepreneurs" complaining about artistic mediocrity on the internet.

Mary Kasimor wrote:

> There is as much mediocre art at the university as there is out "in the streets" (or on the internet). I don't have a proof of that except from personal observation. It seems that in academia art is often predictable and conservative. It is not until after the fact that academia examines that art. I think that it is important to know where your art is coming from. Does the artist have a perspective on the tools and form of expression? Has the artist viewed or read art to get a sense of its history, how it fits into the culture, etc. Some of the most exciting art (including writing) has been created outside of academia. It is simply harder to live and create without academic support, but then it is also hard to live and create within academia. I see all the poetry that is being written now, and I know that little of it will survive the years, including my own. I guess I don't write for that reason. Why the hell do we create anyway? I ask myself that all the time, but I

> continue writing my "mediocre" poetry nonetheless. It is important to me, as I am sure that bloggs are important to the bloggers, as are all forms of creative expression.

> Mary

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> the academy, i find that it's the scientists who
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> At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:

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>> <http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html>

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> Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

>

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113. **Stephen Ellis**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

Great art? Or, well, what does "great" mean? Is longevity re: Lascaux the primary measure? Time seems such an ungenerous measure . . . of anything. So does "eternity", whatever that may be - the whole Gestalt? It seems to me that a poet cannot practice as either a "professional" or an "amateur", but only as a god who will lose his way . . . even, and especially, where clear directions are "given". Isn't defining the universe, its various words and definitions, ultimately (?) destructive to that aspect of the universe that nevertheless attempts (as if it had a consciousness of its own . . .) to remain elusive? We might refer here to Edward Dorn's lovely poem, "That's The Way I Hear The Momentum." Or that in "getting lost" - attentively - one might come to the factual curvature of space that J.H. Prynne once claimed (in additional reference to Olson and Blake), "was love." Perhaps great = single, as of the cosmos. Which implies a completeness. Completeness itself implying recurrence. And recurrence suggesting the closure in which "no miracle is possible." So there we are. Back to our catholic tastes once again. SE

From: "Tom W. Lewis" <[REDACTED]>

To: [REDACTED]

Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

Date: Tue, 5 Jun 2007 10:07:01 -0500

rounding out the Minnesota contingent here: my latest run-ins have been with friends, colleagues -- even my wife -- who keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and false a phrase as "the Great American Novel," and I tend to think that people who throw such expressions around are the least capable of recognizing work that's worth investing time in.

or they're looking at art and literature based on their conception of "the canon" and how works fit into that imaginary library in the sky. that's one way to interact with creative works, especially when you can't otherwise relate to/understand what you have in front of you. but it's so limiting!

isn't the "cult of the amateur" a recent phenomenon, according to Keen? so he's reacting to what he sees as a cheapening, broadening, de-eternalizing of artistic creation? same as it ever was, Baby. let him wring his hands: time washes over his work, too.

I only believe in Great Art if it's been around as long as the Lascaux cave paintings -- as someone once said, aim high or die trying. (actually it was me, just now.)

tl

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

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

On Behalf Of Mary Kasimor

Sent: Tuesday, June 05, 2007 9:06

To: ██████████

Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

I need to add that whenever I go into a bookstore like B&N (the only bookstore in the town that I live in), I am amazed at all the books that should never have been published. Never. Mary Kasimor

Maria Damon <████████> wrote:

trust a non-artist, an "entrepreneur," to take up the conservative mantle when it comes to art. in the academy, i find that it's the scientists who are deeply invested in some old-fashioned model of literary and artistic "excellence" as if our job were to serve their nostalgia for the one Western Civ requirement they had to take in college.

At 8:16 PM -0700 6/4/07, Jorgensen, Alexander wrote:

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Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user
panel and lay it on us.

Play games,
earn tickets, get cool prizes. Play now-it's FREE!
http://club.live.com/home.aspx?icid=CLUB_hotmailtextlink1

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114. **Tom W. Lewis**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

just coming at this with a fool's-cap full of economics, poli sci and casual
observation, but isn't this "controversy" just a kind of commercial positioning?

isn't this another example of the trend toward privileging one kind of work -- as defined by the (artificial/non-existent) elite that Keen seems to speak for -- and demanding the marginalization of all the rest?

I've never read Keen's work and only know his position through this chain, but do you think we'll be seeing him promote his book on O'Reilly any time soon?

here's another take on Keen's unease at the debasement of culture 'n shit:
<http://www.binarylaw.co.uk/index.php/2007/05/02/is-the-internet-killing-our-culture/>

tl

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

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

On Behalf Of Maria Damon

Sent: Tuesday, June 05, 2007 16:16

To: ██████████

Subject: Re: 'The Cult of the Amateur' -- Poetry and Art

my point was not about academia vs "out there." it was a critique of the cult of elitism among folks who don't know what they're talking about, i.e. "entrepreneurs" complaining about artistic mediocrity on the internet.

Mary Kasimor wrote:

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115. **Jorgensen, Alexander**
Re: 'The Cult of the Amateur' -- Poetry and Art
Tue 5 Jun 2007

For those interested ... there will be an online debate on this issue on 7 June -
so please refer back to the article for the details. Interesting responses.

Alex Jorgensen

"Tom W. Lewis" <[REDACTED]> wrote: rounding out the Minnesota contingent
here: my latest run-ins have been with friends, colleagues -- even my wife -- who
keep banging the "but is it Great Art?" drum.

I doubt they know what they mean by "Great Art" -- to my ears it's as tinny and
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Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user
panel and lay it on us.

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.

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116. **Gregory Severance**

Re: The Cult of the Amateur -- Poetry and Art

Tue 5 Jun 2007

Based on the text of this post (an excerpt of an item from the "Ask the Expert" section of the Financial Times web site), I would speculate that Andrew Keen really fears that the anarchy of the Internet is threatening the ability of other ~Silicon Valley entrepreneurs~ to earn a livelihood from their talents. Earning a livelihood from my talent as a poet has never been much of an option. But I've

been writing all my adult life (since 1980) anyway. And self-publishing in various forms, off and on, on the Internet since 1996.

I would imagine that the majority of poets/artists who earn a living in academia (since I don't I'm merely speculating here) are paid, for the most part, for doing things (teaching, administration etc.) other than writing poetry/making art.

But I don't think Keen is really concerned about poets being threatened by the Internet. And I won't be reading/buying the book. I'm too busy earning a livelihood and reading ~War and Peace~ (really!), ~Peirce and Pragmatism~ by W.B. Gallie and ~Learning SQL~ by Alan Beaulieu. Neither will I be online at 9pm on Thursday to ask him questions about it.

I did enjoy CA Conrad's rant in response to this.

Gregory Severance

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

Subject: The Cult of the Amateur -- Poetry and Art

From: "Jorgensen, Alexander" <[REDACTED]>

Date: Mon, June 04, 2007 11:16 pm

To: [REDACTED]

<http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html>

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Sub-titled "How the Internet is killing our culture", Keen's book is a polemic against the "anything goes" standards of much of online publishing.

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He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents.

'The Cult of the Amateur' is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

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Yahoo! Games.*

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117. **Alison Croggon**

Re: 'The Cult of the Amateur' -- Poetry and Art

Tue 5 Jun 2007

It's all a little familiar to me. In my neck of the woods, the blogosphere is the only place that decent, thoughtful criticism takes place! It sure isn't in my local newspapers, which are (a) disinterested (b) often make factual errors and (c) are depressingly homogenous.

Consequently, a lot of arts journalists (and not only here) are getting a little paranoid. Check out this fierce debate

<http://www.artsjournal.com/ajblog/>

All best

Alison

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatretnotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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118. **Matt Timmons**

Insert Press [dot] Net

Wed 6 Jun 2007

Dear All, Insert Press now has a website - <http://insertpress.net> This is very exciting. Now that we are on the internets, some amazing things can happen; for example, you can order our chapbooks online. You can order Harold Abramowitz's Three Column Table. You can order Julien Poirier's Absurd Good News. You can preorder our first perfectbound book, Ara Shirinyan's Handsome Fish Offices. You can even preorder the first issue of Fold Magazine: Fold Appropriate Text and browse the list of contributors. The internet is now even more exciting. Stan Apps & Mathew Timmons - editors of Insert Press.

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119. **CA Conrad**

new CAConrad chapbook: German translations of THE FRANK POEMS (translated by Holger)

Wed 6 Jun 2007

new CAConrad chapbook: German translations of THE FRANK POEMS
(translated
by Holger)
YPOLITA Press (ONLY \$5 + shipping)
KONTAKT / CONTACT: [REDACTED]

for details, including sample poems: <http://theFRANKpoems.blogspot.com>

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120. **Jesse Glass**

Lou Rowan Reading Dates Corrected to June

Wed 6 Jun 2007

Date: Tue, 5 Jun 2007 15:41:46 +0900

From: Jesse Glass <[REDACTED]>

Subject: Lou Rowan to Read at Four Stories, Osaka, June 17th and at
Meikai University on the 19th and 25th

The innovative fiction writer and editor of Golden Handcuffs Review (www.goldenhandcuffsreview.com), Lou Rowen will be reading from his new collection of short fiction Sweet Potatoes (Ahadada Books) at Four Stories/ Osaka on Sunday, June 17th. For more information, times and location please go to: www.fourstories.org/events--upcoming.html.

Mr. Rowen will then be giving readings to selected afternoon literature classes at Meikai (Bright Sea) University on June 19th and 25th. Public invited. For more information please contact Jesse Glass at [REDACTED] or go to www.ahadadabooks.com

Sweet Potatoes has been praised by such fine writers as Harry Matthews, David Antin, and Rochhelle Owens, and will soon be available from Ahadada Books via SPD, and/or the Ahadada Books website. Queries invited.

If you're in Osaka, or Chiba please stop in. Jess

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121. **Pierre Joris**

New Nomadics Blog Posts

Wed 6 Jun 2007

Check out these recent Nomadics Blog posts:

funnybook babylon broohaha
Prague, Celan, Dada
Wistful
The Fassbinder Legacy
Habermas & the Fourth Estate
Celan on Mandelstam

here: <http://pjoris.blogspot.com>

be well & travel much trough summer,

Pierre

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

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>

=====

"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
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=====

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street

Albany NY 12202

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122. **Alan Sondheim**

Book Reviews - Books I like and some hardware/software as well (fwd)

Wed 6 Jun 2007

Books I like and some hardware/software as well (not much)

I'm behind in my reviews; the last few months have been a mess. I may be missing some books. I may have misplaced. others. I hunger for reading, but it's all transparent, pathetic, collapsed. There's nothing to say about reading that hasn't been said before. Humans compress history's repetition until the world's squeezed out. If I'm missing a book in what follows, forgive me; the oversight wasn't deliberate, just an effect of physiology. The following books are in no particular order; for the most part, they're books that have been more than useful, have been inspirational, works I've returned to at times. I'm including some miscellaneous reviews of software/hardware as well. (First off, apologies for the poor style below; it's hard for me to convey sustained excitement, but such underlies most of what follows.)

Buddhist Dictionary, Manual of Buddhist Terms and Doctrines, Nyanatiloka, Buddhist Publication Society, Sri Lanka. This is an amazing and often technical work, documenting the terms of the Pali Canon and beyond; it has information I literally haven't found elsewhere. The Pali vocabulary is extensive, often highly structured conceptually, and this has proved, not only to be an invaluable guide, but also an interesting read in itself.

I am a Cat (three volumes), Soseki Natsume, translated Aiko Ito and Graeme Wilson. The original Japanese work appeared in the first decade of the 20th century; it's an amazing rumination on everything by a cat. The work is reminiscent of Sterne and I found myself enveloped in it (in a manner similar to reading something like *The Journey to the West*); it says a great deal about Japanese modernization and city life, and is beautifully written. It's not an 'animal' story in any sense of the term. The work's available from Tuttle. (Alexanne Don introduced me to this years ago.)

Murray's Hand-Book, India, Burma, and Ceylon, 1898. The world's population around the time of the French Revolution was twenty-million (according to Mike Davis, *Planet of Slums* - required reading). This is another traveler's guide, along the lines of the Baedeker's, and is incredibly illuminating in terms of British/colonial attitudes towards the 'Far East' at the end of the 19th century. It also provides descriptions of places long since transformed by modernization and war. I've been collecting travel guides from 1850-1940 for a while now; they're fairly inexpensive, and one can learn so much by reading, say, the Baedeker on Weimar Berlin. (I used a Baedeker on Switzerland, late 19th-century, when we were working in the Alps - the differences in glaciers and routes were of great interest.)

Body Voyage, A Three-Dimensional Tour of a Real Human Body, Alexander Tsiaras, Time-Warner, 1997. Remember the Visible Human Project? This is a pictorial overview of the body slices that appeared at the time in another Time-Warner publication, a cdrom with 'flights' through the body. Both were and are, even in the current climate of war and plastination, wonderful; they've led to my rethinking avatar phenomenology. Unlike the plastination approach, these images are grounded in the real, but entrenched in the virtual; they relate to the continuous problematic/aporia of online/offline life. Check this out if you can.

Japan's Sex Trade, A Journey Through Japan's Erotic Subcultures, Peter Constantine, Yenbooks, 1993. The title says it all; this is an excellent and detailed history/description of sex clubs, practices, economies, and so forth, centered in Tokyo. Think of avatar behavior and imaginary contact, think of contact with the imaginary; this book is useful.

The Book Before Printing, Ancient, Medieval, and Oriental, David Diringer, Dover reprint from 1953 original. I think this might be valuable to anyone thinking through online literature; we tend to take the book and its overall topography for granted, but this is a bit ethno-centric. This work presents a wide range of writing and reading technologies; it's a bit dated at times in its attitude, but somewhere in it a thesis lurks on hypertext and the Net.

Competing with the Sylph, *The Quest for the Perfect Dance Body*, L.M. Vincent, M.D., Dance Horizons, 1989. Because I work with dancers, who are already partaking of the imaginary, I've been interested in dancers' bodies, disorders, and so forth. I deal with this issues, and this book, however rambling and strange, is one of the better accounts of at least some of the issues. Read the book, build an avatar, dream of escaping Second Life: they're all related. Now the book is almost twenty-years old, admittedly; the material might be out of date.

New Media Art, Mark Tribe, Reena Jana, ed. Uta Grosenick, Taschen, 2006. Everything is new media art; there is no new media art; there are no new media; everything is new media, etc. etc. It comes down, I think to what one's interested in; I find manifestos and exclusionary politics detrimental in an environment of over a billion communicators. That said, this, for me, has been one of the most interesting accounts of at least some online work; Carnivore, Young-Hae Chang Heavy Industries, Jodi, Natalie Jeremijenko, etc. are included. I'd get this one and then get as many others as possible and then stay online for hours on end, read the entire archives of nettime, install linux, check out all the websites you can; then you might get at least an image of new media, or maybe not, and you'd have to repeat the whole thing the following week anyway.

Film as a Subversive Art, Amos Vogel, Random House, 1974. Find this, buy this, read it. This is one of the most inspiring books on film, from experimental to counter-culture to, yes, subversive, ever. If you're making film, read this; if you're watching Turner Classic Movies late- night, read this. The book is heavy on the 60s, but does a good job on very early cinema as well - and it stresses those auteurs, etc. who turned film and culture upside-down. There's an image of Fred Baker's *Events* with the comment "The most dangerous image known to man (sic.) Though it portrays the most universal, most fundamental, most desired human act, it must not be shown (either in its joining of bodies or coupling of organs), be it because sex is (still) considered sinful or because of an atavistic fear that the act will spring from the screen and invade the audience with its heavenly power. As long as this image is forbidden, its presentation will be a liberating act." There's a romanticism in this and the book as a whole for that matter, but its emphasis on the materiality of film and filmic representation is a great antidote to the smooth swallowing of current mass media.

Bharata, *The Natyasastra*, Kapila Vatsyayan, Sahitya Akademi, 1996, and Dr. Manomohan Ghosh's translation of the full *Natyasastra* by Bharata in two volumes, Calcutta, various editions. The first is somewhat of an explication of the second, and invaluable in its analysis of the 'implicit and explicit text'; it also lists all the known mss. of the *Natyasastra*. The original may or may not

have been written between 200 b.c.e. and 100 a.c.e. or earlier. It is a compendium of Indian dramaturgical theory which includes poetry, song, drama, dance, art, theater construct, and music; it is perhaps the first phenomenological treatise of performance and its theory of rasa is still influential today. I've used the work in my own studies and writings on performance. I can't say enough good about it! One has to wade through endless listings, read between the lines and as many introductions as one can find, in order to understand the theory and its foundation. But such a reading provides an inexhaustible sourcebook for current art - particularly for understanding avatars and their positioning culturally and in relation to the body. You can find cheap editions on abe and other second-hand sources; order both volumes (as well as Vatsyayan's introduction) from India.

How to Play Tabla and Bongo-Congo with Pictures; and How to Play Flute, both by Vikas Aggarwal, Creative Publication, Delhi. These are excellent introductions to Indian music and tabla/flute technique (forget the bongo-congo (sic)!), although the English is so bad, and there are so many untranslated terms, that I've been literally driven crazy, trying to make heads or tails out of these. But if you have patience, look up the terms online, and so forth, these will prove quite useful. Order from India; when they're imported, the prices seem to rise unacceptably.

Avatars of Story, Marie-Laurie Ryan, Minnesota, 2006. I love this book, although my method of reading has been to bounce around in it. Everything from offline through Eliza and Olia Lialina is considered in terms of avatar and narrative; there's a useful typology of games and a discussion of narrative metalepsis, transgressive break of the 'narrative stack.' Codework and Memmott and Cayley are brought up in relation to this. I must admit I don't see Cayley's work as 'codework' but he's cited over and over again; I'd be a lot happier with Cramer or Baldwin or anyone else really working in the area (obviously I have a stake in this). If we don't get down to the abject heart of the semiotic, we'll never understand this area, if area it is. Ah well; do read the book; again, it expands the notion of avatar/s which seems to dominate these reviews.

The Barons' Wars, Mymphidia, and Other Poems, Michael Drayton, Routledge, 1887. He's a contemporary and probably friend of Shakespeare. I've been reading his sonnets, which seem half towards Donne and half oddly post-modern and for that reason alone, they're really worth a look.

The Singing Life of Birds, The Art and Science of Listening to Birdsong, with CD, Donald Kroodsma, Houghton Mifflin, 2005. If anything this book indicates how deaf we really are; birdsongs are amazing, starlings sing recursively (previously thought a primary condition of human language), some species have

upwards of 2400 different songs; there are regional dialects; some species sing instinctual patterns, most don't; and so forth. We're dealing with languaging here, not 'bird-brains' in any sense but the literal, of the word. This book not only has extended accounts of a number of species, but also a tight correlation with the cd; I began to understand what I was listening to. This is really highly recommended; we have to do everything we can to break down anthrospociation (is that a word?) - and begin to understand, if not the consciousness, at least the cultural manifestations, of animals in general.

Letter to a King, A Peruvian Chief's Account of Life Under the Incas and Under Spanish Rule, Huaman Poma, translated by Christopher Dilke, Dutton, 1978. I definitely want to draw your attention to this book, since I haven't heard of it (and should have). It not only complements the 'classic' accounts of the conquest and its aftermath; it reads as new and vital material. If you're interested in this area of culture and history, find and read the book. Given the quality, I'm amazed it's been unknown (at least to me) for so long. Heavily illustrated by the original author.

Planet of Slums, Mike Davis, Verso, 2006. This book is critical; everyone should read it. Material on the future of the world; I saw this first-hand at work in Ciudad Juarez and now it's fifteen years later. This isn't virtual, but virtuality plays a role, Harry Potter as catalyst to accusations of witchcraft in Zaire. Davis is known for theatrical, almost roman-ticized, accounts of Armageddon; the problem is they're true. The work is excellent as source-material, bibliography, as well.

The Alpbach Symposium 1968, Beyond Reductionism, New Perspectives in the Life Sciences, edited by Arthur Koestler and J.R. Smythies. There was a brief period when semiotics, holism, cybernetics, mini-computers, systems theory, Waddington's evolutionary theory, etc. came together in a wonderful synthesis. One doesn't hear Waddington's name anymore, and most syntheses have broken apart in the light of dark matter, Iraq, extinctions and global warmings. But this book and others like it serve as a reminder that there might be hope yet, that visions might still, on some level, cohere. This book has Koestler's Some General Properties of Self-Regulating Open Hierarchic Order, which is well worth the read.

Overtime, Selected Poems, Philip Whalen, intro. by Leslie Scalapino, edited by Michael Rothenberg. My fault, but I never had a 'hold' on Whalen before, and this book (like the one following) is an absolutely wonderful and deep and wry collection; this is an important - perhaps _the_ important strain in American literature, giving as it does some knowledge of space and the wild in the very strain of the language. It's a book I can return to again and again (that sounds idiotic but it's true). I would recommend everyone get a copy of this as well as

The Gary Snyder Reader, 1952-1998. (See the above.) Not to mention the obvious connections w/Buddhism and perhaps a bit of Bon.

Semiotique, dictionnaire raisonne de la theorie du langage, A.J. Greimas and J. Courtes, Hachette, 1979. One can have fun with serious French dictionaries, and this one is inspiring; I hadn't heard of it before (which indicates my ignorance), but I've found it very very useful.

Mind-Seal of the Buddhas, Patriarch Ou-i, translated J.C. Cleary, Sutra Translation Committee. This book is distributed freely and the Sutra is beautiful, as is the description of the Pure Land. And I think I've mentioned before Thomas Cleary's translation of The Flower Ornament Sutra (referenced by the Mind-Seal), The Avatamsaka Sutra, the most beautiful Sutra I've ever read, and a masterpiece of world literature - it's also one of the longest Sutra around! (Are the Clearys related? The Clearies?)

Introduction to the Middle Way, Chandrakirtis Madhyamakavatara with Commentary by Jamgon Mipham, translated by the Padmakara Translation Group, Shambhala, 2002. I can't really review this, since I've been reading in it very inconsistently, but if you're interested in Buddhist philosophical discourse or the Madhyamika school, this book is perfect.

Devices of the Soul, Battling for Our Selves in an Age of Machines, Steve Talbott, O'Reilly, 2007. This is a collection of articles originally published in The Nature Institute's online newsletter, NetFuture (they've been revised for the book). I must note his comments on bird-feeders are off; he states that 'A feeder draws a dense, "unnatural" population of birds to a small area. This not only encourages the spread of disease, but also evokes behavioral patterns one might never see in a less artificial habitat.' In fact recent studies have shown feeders are not detrimental, that birds can go easily with or without them, but that they're convenient - and the animals don't become dependent. But then this might not be right either; in any case, he calls for a conversancy with the natural world that rings true. The book is written simply, which is wonderful; at first, I thought too much so - then I was irritated, now I love it. One has to approach machines with care, one has to deconstruct the rhetoric around them. This isn't a Luddite work at all; it's an interesting analysis in favor of a conversant humanism. He takes for example Rodney Brooks to task for his analysis of humans-as-machines. This book is a must for anyone working on the social-machine interface, from someone in the field. (Talbott wrote The Future Does not Computer and has been a software pro- grammar. He writes from the inside-out.)

Recorders: I generally use Sony Minidisk for my work, but recently I've been interested in different technologies. Here's an older one - the Sony Mic'n Micro M-100MC micro-cassette recorder 'For Lectures and Meetings' - and its

fabulous for both. It has something called 'Clear Voice' built in; the result is not very high-quality sound, but an absolutely perfect way to record voice, which comes through loud and, yes, clear. The recorder can be placed anywhere - on a table in a coffee-shop for example, and does a good job taking out background noise, and focusing on speech. I almost bought one of these new a few weeks ago, but found the same for \$3 at a garage sale. I also want to recommend the Olympus Digital Voice Recorder WS-300M; this is also an .mp3 and .wma player, but more importantly, it's solid-state, it's recording quality is quite good, and it can be plugged directly into a USB connection. I've been using it for film/video work since it also has a very delicate voice activation control which makes 03 interesting effects.

Head, w/ The Monkees, 1968. Check out this film written by Jack Nicholson. Monkees deconstruct, implode. No plot, no beginning titles, pure celluloid roll. Sequences break down, Vietnam images ending with blonds. Monkees self-destruct. Play this against Apocalypse Now; they're not that dissimilar. I was never a Monkees fan, but neither is this film. It's astounding. Brilliant. Look for Victor Mature, Frank Zappa, Sony Liston, others.

GraphCalc - I was looking for a good scientific calculator to work with in WinXP, and I found this free one on Sourceforge. It's excellent, based somewhat I think on the TI graphing calculators, but with much more computing power, of course. I found a TI-85 at a garage sale recently for \$2. It's much more useful than I thought it would be; not only does it program, but it has built-in functions like cosh and tanh, does parametric equations, polar coordinates, and has really good zooming capabilities. I started working with the equation $y = \sqrt{k - f(x) \cdot \tan(x^2)}$ on it (which is similar to just $y = \tan(x^2)$ in terms of the raster patterns it produces. Highly recommended for fiddlers.

The John Franklin Bardin Omnibus (The Deadly Percheron, The Last of Philip Banter, Devil Take the Blue-Tail Fly), Penguin, 1976. These novels are amazing, reminiscent of Philip K. Dick; I hadn't heard of Bardin before. These were written in the 1940s and are like nothing else in the period. They're dark, psychological, ridden with issues of identity and potential madness - check them out.

A few sites of interest - the Odyssey art and performance page on Ning, <http://odysseyart.ning.com/> and Odyssey in Second Life - the work of Gaz, Sugar Seville, Patrick Lichty, Ian Ah, among others; Facebook but not Myspace; and why are my listings going down in Google week after week? Check out the amazing repository / archive of files at <http://www.textfiles.com/directory.html> . For the best discussion of climate I've seen, go to Real Climate, <http://www.realclimate.org/> . If you don't know NOAA weather, you should; the

site has complete discussion of current conditions in the US, as well as the phenomenology behind them - NOAA at <http://www.weather.gov/> .

Ossi Oswalda!!! - has become my favorite silent film star, after seeing her in Ernst Lubitsch's *The Oyster Princess* (*Die Austernprinzessin*), 1919, and *I don't want to be a Man* (*Ich mochte kein Mann sein*), 1920. Her acting is furious and incredibly intense, comedic with a very dark edge something like the early Courtney Love. I'm trying to find more of her work. *I don't want to be a man* is way ahead of its time, and *The Oyster Princess* is so over the top that it's interesting today - not as 'silent film' - but as brilliant satire.

Abel Gance's *Napoleon* - this is just one of the most brilliant silent films ever, almost unobtainable today. It was originally made for simultaneous triple projection; the images were interlocked in all sorts of ways. There's a VHS version you might find second-hand; I had it converted to two DVDs (the film's quite long). If you haven't heard of this, look it up online; needless to say it's amazing.

Siva Purana, Uttarakhanda, Text with English Translation and Introduction, Dr. U.N. Dhal, Nag, 2000. Anything about Siva is going to be terrific - this is a translation of a major portion of the Purana. Sanskrit and an odd English rendering are given. You can find this, again, online - order direct from India (through abe).

I don't feel I've done my homework on the Purana, done Steve Talbott justice, understood the ins and outs of the *Madhyamika*; I travel far too quickly through regions I know little about. I want to know Chinese and Japanese and cuneiform, but don't have the time or ability to _sit still_ and learn them. I read *Make* magazine - an O'Reilly publication I swear by - but I haven't built anything but a VLF radio and antenna in years. I scurry too quickly - I worry too much about death and this summer I don't have my favorite laboratory machines to play with. I'm afraid reading novels take up too much time; Whalen and Snyder are caresses. I don't want to end up like Ossi Oswalda or at least without doing something as good as her work was. I want to learn more about the Planet of Slums and do something about the human condition. I'm lazy and arrogant and run around signing petitions at best. In any case at one point I read a biography of the (real) monk in *The Journey to the West*, he brought thousands of Buddhist scriptures to China, and I wonder how many people were alive then and what were they carrying?

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123. **Burt Kimmelman**

Reading in the East Village on June 16th at 2

Wed 6 Jun 2007

Reading in the East Village:

Phoenix Reading Series Presents

Jane Augustine

Michael Graves

Michael Heller

Burt Kimmelman

June 16th at 2

High Chai Café

18 Avenue B (near 2nd Street)

New York, NY



<http://newyork.citysearch.com/review/41797825>

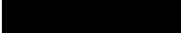
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124. **Thomas savage**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

The fear of freedom is one of the greatest psychological problems of our time. I have not read this book nor do I intend to. If the description I read of it here is correct, it sounds like the author is anal retentive. It is the nature of the definition of the word "mediocre" that in any large pool of artistic submissions, the majority will be mediocre or worse. The question to be posed then is whether the level of that mediocrity is rising or falling in quality. On this point, only time will tell whether Youtube, Myspace, etc. will provide us with work of lasting interest to audiences other than the creators of the material. Still the freedom of unfettered access to expression must be counted a good thing, I believe.

"Jorgensen, Alexander" <> wrote:

<http://www.ft.com/cms/s/9cbeed14-fee9-11db-aff2-000b5df10621.html>

Andrew Keen, a former Silicon Valley entrepreneur, has set the blogosphere alight with his new book, a scathing attack on user-generated content. Subtitled "How the Internet is killing our culture?" Keen's book is a polemic against the "anything goes" standards of much of online publishing. Keen does not

believe in “the wisdom of the crowd? Much of the content filling up YouTube, MySpace, and blogs is just an “an endless digital forest of mediocrity?which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents. ‘The Cult of the Amateur’is published by Random House on June 5. Andrew Keen will be online to answer questions about his book on Thursday June 7 at 2pm BST (9am EDT).

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"[H]e who leaps into the void owes no explanation to those who watch.?(Jean-Luc Godard)

Boardwalk for \$500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

Got a little couch potato?
Check out fun summer activities for kids.

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125. **maxpaul**

Re: Fwd: New American Writing 25 (2007)

Wed 6 Jun 2007

Please add the name of Julie Carr to our list of contributors.

The 2007 issue of New American Writing, No. 25, has just been mailed to subscribers and should appear in bookstores and newstands this week.

Features include poetry of Jorge Luis Borges (trans. Terese Coe), Tomaz Salamun (Brian Henry and the author), Andrej Bursa (Kevin Christianson), and Montalbetti (William Rowe); Brenda Hillman's essay "On Song, Lyric, and Strings," and the Quickmuse serial poems / sequences of David Lehman and Kevin Young (four consecutive poems, each produced in a timed 15 minute period).

Poems by Landis Everson, Andrew Joron, Ben Lerner, Claudia Keelan, Laura Mullen, Stephanie Strickland, Andrew Zawacki, Brian Henry, Elizabeth Robinson, Ray DiPalma, Edward Smallfield, Mathew Cooperman, Lisa Samuels, John Olson, Bruce Beasley, Maxine Chernoff, Christopher Arigo, Calvin Bedient, Dara Wier,

Noah Eli Gordon and Joshua Marie Wilkinson, Brian Strang, Steve Dickison, Tiff Dressen, Mary Burger, James Brook, Khaled Mattawa, Joel Lewis, Dawn-Michelle Baude, Michael Sikkema, Hugh Behm-Steinberg, Barry Silesky, Joseph Noble, Donna Stonecipher, Rodney Koenek, Chad Sweeney, Jordan Stempleman, William Hunt, J. Michael Martinez, Steve Wilson, Linda Norton, Francois Luong, Jane Joritz-Nakagawa, Rebecca Stoddard, Sawako Nakayasu, Curtis Bonney, Elizabeth Marie Young, Kate Colby, Barbara Claire Freeman, Nancy Kuhl, Michael Todd Edgerton, Kim Hayes, James Jackson, a.e. clark, and Stacy Nathaniel Jackson.

If you wish to order a copy, send a check for \$15 to New American Writing, 369 Molino Avenue, Mill Valley, CA 94941. Subscriptions are \$36 for three annual issues, \$9 less than the cover price. Like puzzles? Play free games & earn great prizes. Play Clink now.

----- End forwarded message -----

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126. **Jim Andrews**

Re: 'The Cult of the Amateur' -- Poetry and Art

Wed 6 Jun 2007

should add that amid data glut, not only good searchability is important, but also that which enables good searchability, which is the underlying republic/unrepublic of art: the network of writings and links betwixt them that searchability is predicated (and indexed) upon.

the network of writings and links--and, of course, the relationships implicit therein--not only form a web that allows people to surf from site to site, but also form a structure that allows search engines to usefully map the dictionary (plus phrases) to sites.

so, although searchability is important, it is predicated upon, indexed upon, presumably reflective of the language and relationships that exist on the net via hypertext and its links. which is something *we* create page by page, link by link.

i'm sort of contradicting myself from a previous post called 'the unrepublic of art', but not really. i mean it's a radically haywire structure, isn't it.

ja?
<http://vispo.com>

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127. **Ana Bozicevic-Bowling**

RealPoetik: Open Submission in June! or -- you, send us your stuff!

Wed 6 Jun 2007

Dear All,

RealPoetik will be reading submissions of poetry (and microprose) for the month of June. We read and love all schools and styles: just make them good. Spread the word!

Since 1996, RealPoetik has delivered a poem (or more) weekly to 1000+ newsletter subscribers, including (in the last year) Bill Knott, Ilya Kaminsky, Sawako Nakayasu, Mathias Svalina, Sharon Dolin, Rebecca Loudon, Miguel Murphy, Amy King, Carmen Firan, Mairead Byrne, Tomas Ekstrom, The Pines, jeroen nieuwwand, C. Dale Young, Noah Eli Gordon, Jose Luis Peixoto, and many many others... Find us online at <http://realpoetik.blogspot.com/>.

To submit, send 3-5 poems and a brief bio to [REDACTED].

Cheers,

++++++

Ana Bozicevic-Bowling & Caroline Conway, Editors

Sal Salasin, Managing Editor

++++++

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128. **Samuel Wharton**

interview

Wed 6 Jun 2007

dear friends, family, & people whose email i have for some reason or another~
there is a quick & informative interview of yours truly up at the pshares blog
<<http://pshares.blogspot.com>>

what fun!

~samuel wharton

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129. **Halvard Johnson**

Re: 'The Cult of the Amateur?-- Poetry and Ar t

Wed 6 Jun 2007

The only fear of freedom we have to fear is fear
of freedom itself.

Hal

Not responsible for typographical errors.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Jun 6, 2007, at 10:18 AM, Thomas savage wrote:

The fear of freedom is one of the greatest psychological problems of our time. I have not read this book nor do I intend to. If the description I read of it here is correct, it sounds like the author is anal retentive. It is the nature of the definition of the word "mediocre" that in any large pool of artistic submissions, the majority will be mediocre or worse. The question to be posed then is whether the level of that mediocrity is rising or falling in quality. On this point, only time will tell whether Youtube, Myspace, etc. will provide us with work of lasting interest to audiences other than the creators of the material. Still the freedom of unfettered access to expression must be counted a good thing, I believe.

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Keen does not believe in "the wisdom of the crowd? Much of the content filling up YouTube, MySpace, and blogs is just an "an endless digital forest of mediocrity?which, unconstrained by professional standards or editorial filters, can alter public debate and manipulate public opinion

He also fears that the free swapping, downloading, mashing-up and aggregating of intellectual property threaten the ability of artists and thinkers with contributions of real value to earn a livelihood from their talents.

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Got a little couch potato?

Check out fun summer activities for kids.

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130. **CA Conrad**

Re: 'The Cult of the Amateur'-- Poetry and Art

Wed 6 Jun 2007

Thomas Savage wrote:

<<<<The fear of freedom is one of the greatest psychological problems of our time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!! I wrote to him and said, "You mean YOUR blog will mean less, don't you? You like

being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch tv all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad

<http://PhillySound.blogspot.com>

p.s. Thomas Savage, you're so lucky to have the name SAVAGE!

Are you a savage? Do you live up to your name? Just curious.

If my last name were Savage I'd be even more of a savage than I already am!

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131. **Dodie Bellamy**

Book Party for Dodie Bellamy and Christine Wertheim- June 23rd-MJT

Wed 6 Jun 2007

BOOK PARTY INVITE

You are invited to a fabulous party for the launch of not one, but TWO books.

"+|'me'S-pace" by Christine Wertheim (Les Figues)

+ Dodie Bellamy's "Academonia" (Krupskaya)

To be held 7-10pm on the evening of Saturday June 23rd.

At the Museum of Jurassic Technology - 9341 Venice Boulevard, Culver City (x St- Bagley...Nr Robinson)

We look forward to seeing you.

There will be readings, and drinks and eatables,
and you can view the exhibition Christine has curated on the
Crystallogic of Shea Zelwegger.

For more info on this event
and to order "+|'me'S-pace" see << www.lesfigures.com >>

For info and to order "Academonia" see << www.spdbooks.org >>>

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132. **Barrett Watten** *Grand Piano 3 release date*

Wed 6 Jun 2007

The Grand Piano part 3 has been published and will ship to distributors early next week. Subscribers should receive their copies about two weeks after that.

<http://www.english.wayne.edu/fac%5Fpages/ewatten/books/cover%20gp3.html>

For an order form, go to:

http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp2orderbw.pdf

We are accepting subscriptions for part of the run. If you want a subscription beginning with number 3, for instance, you should send \$90 - (2 x \$10) = \$70; beginning with number 4, \$90 - (3 x \$10) = \$60, etc.

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133. **Skip Fox** *Re: question regarding source material in poems*

Wed 6 Jun 2007

I would second this, but say that the personal decision is ideally an artistic one. Nothing trumps practice, discovering what works and what doesn't, and "works" means more than following a position or applying a theory.

"First thought, already too late." (Bumpersticker for radical intuitionists.)

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

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

Behalf Of kevin thurston

Sent: Tuesday, June 05, 2007 10:26 AM

To: ██████████

Subject: Re: question regarding source material in poems

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[REDACTED]> wrote:

>

> why privelege the poem? We privelege poems everyday by writing
> them. Also, it seems to me that transferring something from one medium to
> another is a case where copyright or patents become less important. This
> may not be the law of the matter, if there is any, but it seems to be the
> practice of many, certainly on the internet. I writee many poems while
> watching films, plays, operas, and visual art. Usually when I post these
> poems on Wrying-L I include a note as to the source. It is currently a
> matter of issue for me whether or not to include these notes when the
poems

> are published in book form. Regards, Tom Savage

>

> kevin thurston <[REDACTED]> wrote: why privilege the poem?

>

> On 6/4/07, Thomas savage wrote:

> >

> > A possible answer to this problem might be, unless it comes from someone
> > else's poem, to just include the material without bothering to put it in
> > quotations or to footnote it. After all, regardless of where it came
> from,

> > it has never been in a poem before. Everything comes from somewhere. It
> > seems like a simple solution. No use going crazy over some rigid notion
> of

> > quotational ethics that no one adheres to anyway. Regards, Tom Savage

> >

> > Laura McClain wrote: A poet friend and I were

> > recently discussing the use of outside sources in our poems, and we came
> up

> > with a question we couldn't answer. When you extract text directly from
> > research to use as lines in the poem, how should you cite the source?

> For

> > example, she has written a wonderful poem including a lot of information
> on

> > an animal, but she got the information from mainly Internet sources,
> such as

> > online encyclopedias. Much of it contains direct quotations, but much of

> it
> > is also paraphrased; it is more than just an epigram, because it frames
> the
> > rest of the poem, and is interspersed throughout the poem. How would you
> > handle this without turning a poem into a research paper?
> >
> >
> > Laura
> >
> >
> >
> >
> >
> >
>

> > Got a little couch potato?
> > Check out fun summer activities for kids.
> >
> >
>
[http://search.yahoo.com/search?
fr=oni_on_mail&p=summer+activities+for+kids&c
s=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz)
> >
> >
> >
> > -----
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> >
>
>
>
>
> --
> i could use some bone marrow, please
>
> <http://fuckinglylies.blogspot.com/>
>
>
>
> -----
> Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's

> on, when.

>

--

i could use some bone marrow, please

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

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134. **Tom W. Lewis**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

Here Comes Everybody... and about time, too.

*I've consistently heard poets say, "There's just too many poets now!"
What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

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

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

On Behalf Of CA Conrad

Sent: Wednesday, June 06, 2007 13:22

To: ██████████

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Thomas Savage wrote:

<<<<The fear of freedom is one of the greatest psychological problems of our time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!! I wrote

to him and said, "You mean YOUR blog will mean less, don't you? You like being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch tv all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad <http://PhillySound.blogspot.com> p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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135. **Vernon Frazer**

Seeking Accommodations in Spain (posted on behalf of Michael Rothenberg)

Wed 6 Jun 2007

This summer Terri and I will be going to Barcelona August 7-12 approx. and we are looking for cheap recommendations or free offers for some place to stay while we are there.

Thanks!

Best,

Michael Rothenberg

www.bigbridge.org

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136. **heidi arnold**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

hi Tom,

it's given in a really cool interview with Gary Snyder at

<http://www.poetryfoundation.org/archive/print.html?id=179396>

peace,

heidi

back to lurkdom --

On 6/6/07, Tom W. Lewis <[REDACTED]> wrote:

>

> Here Comes Everybody... and about time, too.

>

> >I've consistently heard poets say, "There's just too many poets now!"

> >What? NO! There can never be enough!

>

> which reminds me, I've been looking for that quote of WCW's about poetry

> not being worth anything, but it saves more lives daily than all the

> fire departments in the US or something something... can anyone point me

> to where that aphorism lives?

>

>

>

> -----Original Message-----

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

> On Behalf Of CA Conrad

> Sent: Wednesday, June 06, 2007 13:22

> To: [REDACTED]

> Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

>

> Thomas Savage wrote:

> <<<<The fear of freedom is one of the greatest psychological problems of

> our

> time.

>

> Also the fear of invisibility.

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> And YES, I agree with you. Yet I don't think any other time period was

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> less burdened with this problem, considering the endless obsessive
> compulsive behaviors taught by religions, etc. for fear of freedom of
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> AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!! I wrote to
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> said, "You mean YOUR blog will mean less, don't you? You like being
> special, is that it? What are you afraid of exactly? Don't be
> ridiculous!
> Your getting on my nerves!" I wrote things like that to him until he
> finally stopped bugging me.
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> envy.
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> them that some choices will have to be made:
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> 1) either kill yourself, or stop writing, or play video games, or watch
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> all day, or drink
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> create
> and to see that despite all the games so many poets play (especially
> some of
> our nervous elder poets dividing and manipulating us into categories)

> and accept the space and the FREEDOM the actual and real FREEDOM of
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> space to create and to do the best you can with the life you have and
> know
> that everything else is bull
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> CAConrad
> <http://PhillySound.blogspot.com>
> p.s. Thomas Savage, you're so lucky to have the name SAVAGE!
> Are you a savage? Do you live up to your name? Just curious.
> If my last name were Savage I'd be even more of a savage than I already
> am!
>

--

www.heidiarnold.org

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

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137. **Paul Nelson**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 6 Jun 2007

<http://www.poets.org/viewmedia.php/prmMID/15541>

My heart rouses

thinking to bring you news

of something

that concerns you

and concerns many men. Look at

what passes for the new.

You will not find it there but in

despised poems.

It is difficult

to get the news from poems

yet men die miserably every day

for lack

of what is found there.

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002

██████████ or ██████████

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

From: Tom W. Lewis <██████████>

To: ██████████

Sent: Wednesday, June 6, 2007 1:28:04 PM

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Here Comes Everybody... and about time, too.

*I've consistently heard poets say, "There's just too many poets now!"
What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

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I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

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CAConrad <http://PhillySound.blogspot.com> p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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138. **Rachel Loden**

Re: question regarding source material in poems

Wed 6 Jun 2007

Thanks, Catherine. I made notes at first because nobody (or very few bodies) seemed to have heard of people like Felix Dzerzhinsky, Bebe Rebozo, and Vigdís Finnbogadóttir. We live in a country without historical memories. Or, apparently, maps.

Then I made notes because they amused me. I see them as hotlinks within the text--as part of the work, not something tacked on to it.

Rachel Loden

<http://jacketmagazine.com/33/loden3.shtml>

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

From: UB Poetics discussion group

[mailto:] On Behalf Of Catherine Daly
Sent: Monday, June 04, 2007 10:10 AM
To:
Subject: Re: question regarding source material in poems

contemporary academic practice, there's a tendency to over-endnote

contemporary = happening now

*postmodernism = an art history term referring to art made "after"
modernism from approximately the end of world war 2 to the resignation
of Richard Nixon*

*In general, I'm in favor of either "not at all" or "obsessively"
noting sources, but I have this manuscript that I've really struggled
with the notes for, because I feel knowing the sources adds a
dimension to the work, and the work is perhaps less obviously built
from sources than someone who isn't in "the Industry" and also a
reader of LA writing*

*I like what Rachel Loden did in her book... "after" Richard Nixon... I
think she was asked to make notes by her press? Is she still on list?
And so, then basically worked the notes from memory. If I remember
correctly.*

--

*All best,
Catherine Daly*



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139. **Gerald Schwartz**

Re: 'The Cult of the Amateur' -- Poetry and Art

Wed 6 Jun 2007

*should add that amid data glut, not only good searchability is important,
but also that which enables good searchability, which is the underlying
republic/unrepublic of art: the network of writings and links betwixt them
that searchability is predicated (and indexed) upon.*

Isn't the republic/unrepublic of art: that very network of writings and
links

the same as it's ever been... just now cybernated?

And, as far as the levels of mediocrity rising and falling... isn't this
just a

question of velocity and volume... but, also, same as it ever was?

Gerald S.

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140. **Charles Bernstein**
Mo Pitkin's (NY) Reading

Wed 6 Jun 2007

John Ashbery
Lynn Emanuel
Charles Bernstein

The Reader's Room
Monday, June 11, 2007
7-8:15pm

Mo Pitkin's House of Satisfaction
34 Avenue A (Between 2nd & 3rd Streets)
<http://www.mopitkins.com>

one-drink minimum / table-service food

._*._*._*._*._*._*._*._*

<http://epc.buffalo.edu/authors/bernstein/blog>

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141. **Daniel Zimmerman**
Re: question regarding source material in poems

Wed 6 Jun 2007

Nice bumper sticker, Skip.

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

From: "Skip Fox" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, June 06, 2007 4:26 PM

Subject: Re: question regarding source material in poems

I would second this, but say that the personal decision is ideally an artistic one. Nothing trumps practice, discovering what works and what doesn't, and "works" means more than following a position or applying a theory.

"First thought, already too late." (Bumpersticker for radical intuitionists.)

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

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

Behalf Of kevin thurston

Sent: Tuesday, June 05, 2007 10:26 AM

To: [REDACTED]

Subject: Re: question regarding source material in poems

okay, but you originally wrote 'unless it comes from someone else's poem, to just include it without bothering...' which, to me, is different then saying 'i privilege poems everyday by writing them'

and the transfer from medium to medium part copyrights/patents become 'less important' too

i am interested in why you think these things are more or less important as it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[REDACTED]> wrote:

>

> why privelege the poem? We privelege poems everyday by writing
> them. Also, it seems to me that transferring something from one medium to
> another is a case where copyright or patents become less important. This
> may not be the law of the matter, if there is any, but it seems to be the
> practice of many, certainly on the internet. I writee many poems while
> watching films, plays, operas, and visual art. Usually when I post these
> poems on Wrying-L I include a note as to the source. It is currently a
> matter of issue for me whether or not to include these notes when the
poems

> are published in book form. Regards, Tom Savage

>

> kevin thurston <[REDACTED]> wrote: why privilege the poem?

>

> On 6/4/07, Thomas savage wrote:

> >

> > A possible answer to this problem might be, unless it comes from someone
> > else's poem, to just include the material without bothering to put it in
> > quotations or to footnote it. After all, regardless of where it came
> from,

> > it has never been in a poem before. Everything comes from somewhere. It
> > seems like a simple solution. No use going crazy over some rigid notion
> of

> > quotational ethics that no one adheres to anyway. Regards, Tom Savage
> >

> > Laura McClain wrote: A poet friend and I were

> > recently discussing the use of outside sources in our poems, and we came
> up

> > with a question we couldn't answer. When you extract text directly from
> > research to use as lines in the poem, how should you cite the source?

> For
> > example, she has written a wonderful poem including a lot of information
> on
> > an animal, but she got the information from mainly Internet sources,
> such as
> > online encyclopedias. Much of it contains direct quotations, but much of
> it
> > is also paraphrased; it is more than just an epigram, because it frames
> the
> > rest of the poem, and is interspersed throughout the poem. How would you
> > handle this without turning a poem into a research paper?
> >
> >
> > Laura
> >
> >
> >
> >
> >
> >
>

> > Got a little couch potato?
> > Check out fun summer activities for kids.
> >
> >
>
[http://search.yahoo.com/search?
fr=onl_on_mail&p=summer+activities+for+kids&c
s=bz](http://search.yahoo.com/search?fr=onl_on_mail&p=summer+activities+for+kids&c=s=bz)
> >
> >
> >
> > -----
> > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
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> --
> i could use some bone marrow, please
>

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> Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's
> on, when.
>
--
i could use some bone marrow, please
<http://fuckinglylies.blogspot.com/>

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142. **thom donovan**

Peace On A Presents: Steensen & Valle : June 12th at 8PM

Wed 6 Jun 2007

Peace On A

presents

Sasha Steensen & Charles Valle

Tuesday, June 12th 2007 8PM

BYOB & recommended donation: \$5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2

New York, NY 10009

about the readers:

Sasha Steensen is the author of **A Magic Book** (Fence Books) and **correspondence** (with Gordon Hadfield, Handwritten Press). Her new manuscript, **The Method**, is forthcoming from Fence Books. Recent work has appeared or is forthcoming in *Aufgabe*, *Denver Quarterly*, *Shiny*, *Shearsman*, and the anthology **Not For Mothers Only: Contemporary Poems on Child-Getting and Child-Rearing** (Fence Books). She is one of the poetry editors of *Colorado Review* and a co-editor of *Bonfire Press*. She teaches Creative Writing at Colorado State University.

THIS PLAIN PLACE

Nothing has happened in this place
and it happened forever
until recently.

It was forever happening
amid Method's fluctuating vision.
He heard rustling in the bushes,
the bandicoot poking around in its pouch,
to pull finally nothing
out.

He understood the animal's sorrow
to find plainly and without denial
emptiness where a relation ought to be
a deep and majestic blue
into which one carefully
places
a heart,
plainly
steps back,
places
a body around
a heart,
steps back
into a past place where
only the monks,
deathly afraid of nothing,
turn the deaf
away.

Charles Valle works in educational publishing. His works have appeared in various literary journals-- most recently 2ndavepoetry.com. He sleeps, spins records, and eats pupusas in Brooklyn.

SKEIN

She will read your arterial
curves pressed flat—gathered in a box,
she will imagine a language
for your seasons—she, who only
translates fall as the ending
of monsoons—she will create
your branch, your roots digging down...
What do you say to someone
who cannot name new worlds?
find the green one with five fingers on fire

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Robert Kocik, Wayne Koestenbaum, Douglas Martin, Eléna Rivera, David Levi Strauss, Andrew Levy, Kyle Schlesinger, & Jonathan Skinner. Scroll down Wild Horses of Fire weblog(whof.blogspot.com) for back advertisements, introductions and reading selections.

“demonstrations are ‘the eyes of the mind’”
~ Gilles Deleuze quoting Baruch Spinoza

166 Avenue A
NY, NY 10009
whof.blogspot.com

___ Be a better Globetrotter. Get better travel answers from someone who knows. Yahoo! Answers - Check it out. <http://answers.yahoo.com/dir/?link=list&sid=396545469>

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143. **Jim Andrews**

Re: 'The Cult of the Amateur' -- Poetry and Art

Thu 7 Jun 2007

*Isn't the republic/unrepublic of art: that very network of writings and links
the same as it's ever been... just now cybernated?*

For some writers, I imagine that's true. But not for others. Not for me, for instance. The links on <http://vispo.com/misc/links.htm> contain many links to digital poetry, to types of literary work that are fairly new, and those sites usually do the same (differently). And the links maintained by Jorge Luiz Antonio to Brazilian digital poetry at <http://vispo.com/misc/BrazilianDigitalPoetry.htm> are, again, to relatively new types of work. Same with the links at <http://vispo.com/misc/ia.htm> to interactive audio. And the guest work at <http://vispo.com/guests> is, for the most part, to new types of work.

If the net were solely a cybernated recapitulation of the networks that pre-date the net, it would be same old. But it isn't, and that's important to its poetential formally and socially.

Yet there's also a place for the same as its ever been. And for relation between them and other networks.

The net has a way of bringing x into relation with y. Whether x and y are people or ideas or media types or arts or whatever.

And, as far as the levels of mediocrity rising and falling... isn't this just a question of velocity and volume... but, also, same as it ever was?

Gerald S.

It's easy to publish on the net. That makes for a lot of dross. But, also, anyone who's been online for years has surely seen the net grow in the quality of information that's available, also, if you know how to find it and distinguish it from less valuable information.

For instance, if you google a topic, you may wade through dross until you find something good. From there, you may go back to google, but perhaps a better strategy is to check the links from the good stuff first.

To be a little flip, but not much, I hope the Internet is indeed destroying our culture. And helping something more interesting emerge. Of course, this is so, but it's also true that it's helping all sorts of ugly things emerge. The Internet is great at helping avant garde poets get into communication internationally, but it's also good at helping money launderers etc communicate more effectively.

It's and. and or. not exclusive or. it's not only this but also that. or at least one of those. if x and y are related, x and y is sure to follow. it is a force in driving things to their logical conclusions and to their secret correspondents, each one. it identifies but also creates relations. it is a creator and destroyer. but mainly people are creators and destroyers, not the technology. yet the technology *does* have behavior. that is written. language. language*, language**...

ja

<http://vispo.com>

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144. **Andrew Lundwall** ***what's up on "seconds"?***

Thu 7 Jun 2007

poetry by Josh Hanson, Noelle Kocot, Simon Perchik, James Belflower, Jen Tynes, Aaron Belz, Simon DeDeo, Adam Fieled, Francis Raven, Komninos Zervos, Paul Siegell, and Jake Berry.

<http://fcdrain.blogspot.com>

PC Magazine's
2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.

http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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145. **Nicholas Karavatos**

Re: Spare Room Collective in Portland?

Thu 7 Jun 2007

Spare Room
New American Art Union
922 SE Ankeny
Portland, OR
<http://www.flim.com/spareroom/>
[REDACTED]

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

*From: Chris Stroffolino <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Spare Room Collective in Portland?
Date: Mon, 4 Jun 2007 23:00:31 -0700*

*Does anybody know here is the spare room collective still exists in
Portland?
And, if so, what their contact info would be?
Thank you.*

Chris

Don't miss your
chance to WIN \$10,000 and other great prizes from Microsoft Office Live
<http://clk.atdmt.com/MRT/go/aub0540003042mrt/direct/01/>

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146. **kevin thurston**

Re: question regarding source material in poems

Thu 7 Jun 2007

'I would second this, but say that the personal decision is ideally an artistic one.'

ethics and aesthetics are one, or some such
wittgenstein's lazy brother

On 6/6/07, Skip Fox <[REDACTED]> wrote:

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> "First thought, already too late." (Bumpersticker for radical
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> to
> just include it without bothering...' which, to me, is different then
> saying
> 'i privilege poems everyday by writing them'
>
> and the transfer from medium to medium part copyrights/patents become
> 'less
> important' too
>
> i am interested in why you think these things are more or less important
> as
> it is clearly a personal decision (yours)
>
> On 6/5/07, Thomas savage <[REDACTED]> wrote:
> >
> > why privilege the poem? We privilege poems everyday by writing
> > them. Also, it seems to me that transferring something from one medium
> to
> > another is a case where copyright or patents become less
> important. This
> > may not be the law of the matter, if there is any, but it seems to be

> the
> > practice of many, certainly on the internet. I write many poems while
> > watching films, plays, operas, and visual art. Usually when I post
> these
> > poems on Wrying-L I include a note as to the source. It is currently a
> > matter of issue for me whether or not to include these notes when the
> poems
> > are published in book form. Regards, Tom Savage
> >
> > kevin thurston <[REDACTED]> wrote: why privilege the
> poem?
> >
> > On 6/4/07, Thomas savage wrote:
> > >
> > > A possible answer to this problem might be, unless it comes from
> someone
> > > else's poem, to just include the material without bothering to put it
> in
> > > quotations or to footnote it. After all, regardless of where it came
> > from,
> > > it has never been in a poem before. Everything comes from somewhere.
> It
> > > seems like a simple solution. No use going crazy over some rigid
> notion
> > of
> > > quotational ethics that no one adheres to anyway. Regards, Tom Savage
> > >
> > > Laura McClain wrote: A poet friend and I were
> > > recently discussing the use of outside sources in our poems, and we
> came
> > up
> > > with a question we couldn't answer. When you extract text directly
> from
> > > research to use as lines in the poem, how should you cite the source?
> > For
> > > example, she has written a wonderful poem including a lot of
> information
> > on
> > > an animal, but she got the information from mainly Internet sources,
> > such as
> > > online encyclopedias. Much of it contains direct quotations, but much
> of

> > it
> > > is also paraphrased; it is more than just an epigram, because it
> frames
> > the
> > > rest of the poem, and is interspersed throughout the poem. How would
> you
> > > handle this without turning a poem into a research paper?
> > >
> > >
> > > Laura
> > >
> > >
> > >
> > >
> > >
> > >
> >
>
>
> _____
> _____
> > > Got a little couch potato?
> > > Check out fun summer activities for kids.
> > >
> > >
> >
>
> [http://search.yahoo.com/search?](http://search.yahoo.com/search?fr=onl_on_mail&p=summer+activities+for+kids&c)
[fr=onl_on_mail&p=summer+activities+for+kids&c](http://search.yahoo.com/search?fr=onl_on_mail&p=summer+activities+for+kids&c)
> s=bz
> > >
> > >
> > >
> > > -----
> > > Need a vacation? Get great deals to amazing places on Yahoo! Travel.
> > >
> >
> >
> >
> >
> > --
> > i could use some bone marrow, please
> >
> > <http://fuckinlies.blogspot.com/>
> >

> >
> >
> > -----
> > Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's
> > on, when.
> >
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> i could use some bone marrow, please
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> http://fuckinglylies.blogspot.com/
>
--
i could use some bone marrow, please
http://fuckinglylies.blogspot.com/

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147. **Michael Sokolowski**

[MA] June 8 [Gt Barrington] Buck Downs Geoff Young reading

Thu 7 Jun 2007

Just a reminder:

POETRY READING FRI JUNE 8 2007

Buck Downs & Geoffrey Young

Where: Geoffrey Young Gallery, 40 Railroad St., Great Barrington, MA
01230. tel: [REDACTED].

When: 5:30pm

Directions: <http://www.geoffreyyoung.com/gyg/directions.html>

Note the gallery will be open 11-5pm - come by and see the show.

Later in the month - 29 June 07: Terence Winch & Michael Lally

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148. **Christophe Casamassima**

Re: question regarding source material in poems

Thu 7 Jun 2007

"Lazy bother" is more like it, especially this day and age when the only reason to move is the match-flame under the ass. I read (because I don't speak

Japanese)in "Ikiru" (Kurosawa) that laziness is safe because then everything remains the same and there's nothing to fight about (the fighting goes on under our noses, which hides among the aromas of McDonaldization).

Thanks for bringing light to this free-association, my friend Kevin Thurston.

Christophe Casamassima

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

From: "kevin thurston" <[REDACTED]>

To: [REDACTED]

Subject: Re: question regarding source material in poems

Date: Thu, 7 Jun 2007 08:14:55 -0400

'I would second this, but say that the personal decision is ideally an artistic one.'

*ethics and aesthetics are one, or some such
wittgenstein's lazy brother*

On 6/6/07, Skip Fox <[REDACTED]> wrote:

I would second this, but say that the personal decision is ideally an artistic one. Nothing trumps practice, discovering what works and what doesn't, and "works" means more than following a position or applying a theory.

"First thought, already too late." (Bumpersticker for radical intuitionists.)

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of kevin thurston

Sent: Tuesday, June 05, 2007 10:26 AM

To: [REDACTED]

Subject: Re: question regarding source material in poems

*okay, but you originally wrote 'unless it comes from someone else's poem,
to*

*just include it without bothering...' which, to me, is different then
saying*

'i privilege poems everyday by writing them'

*and the transfer from medium to medium part copyrights/patents become
'less
important' too*

i am interested in why you think these things are more or less important

as
it is clearly a personal decision (yours)

On 6/5/07, Thomas savage <[REDACTED]> wrote:

why privelege the poem? We privelege poems everyday by writing them. Also, it seems to me that transferring something from one medium to another is a case where copyright or patents become less important. This may not be the law of the matter, if there is any, but it seems to be the practice of many, certainly on the internet. I write many poems while watching films, plays, operas, and visual art. Usually when I post these poems on Wrying-L I include a note as to the source. It is currently a matter of issue for me whether or not to include these notes when the poems are published in book form. Regards, Tom Savage

kevin thurston <[REDACTED]> wrote: why privilege the poem?

On 6/4/07, Thomas savage wrote:

A possible answer to this problem might be, unless it comes from someone else's poem, to just include the material without bothering to put it in quotations or to footnote it. After all, regardless of where it came from, it has never been in a poem before. Everything comes from somewhere. It seems like a simple solution. No use going crazy over some rigid notion of quotational ethics that no one adheres to anyway. Regards, Tom Savage

Laura McClain wrote: A poet friend and I were recently discussing the use of outside sources in our poems, and we came up with a question we couldn't answer. When you extract text directly from research to use as lines in the poem, how should you cite the source? For example, she has written a wonderful poem including a lot of information

on
an animal, but she got the information from mainly Internet sources,
such as
online encyclopedias. Much of it contains direct quotations, but much
of
it
is also paraphrased; it is more than just an epigram, because it
frames
the
rest of the poem, and is interspersed throughout the poem. How would
you
handle this without turning a poem into a research paper?

Laura

Got a little couch potato?
Check out fun summer activities for kids.

http://search.yahoo.com/search?fr=oni_on_mail&p=summer+activities+for+kids&cs=bz

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

--
i could use some bone marrow, please

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

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

--
i could use some bone marrow, please

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

-- *i could use some bone marrow, please*

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

=

Scottsdale, Phoenix Real Estate Services
Scottsdale's Property Manager is also home to Scottsdale Buyer Brokerage.
Professional help Buying Scottsdale Real Estate or renting Sand home rental services. Property management services.
<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=2c31bd50895c3e45e4f9b7ce1f720fd0>

--

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149. **Kevin Killian**

Will any of you be at Art Basel next week?

Thu 7 Jun 2007

I will--and I know Barry Schwabsky will be too--but if there is anyone else on the Poetics List going it would be fun to meet up. I'll be reading poetry there every day of the fair from 12:30 to 2 (and on Friday to 3), so these will be marathon sessions for me and I need your cooperation. We will be putting on plays from the San Francisco Poets Theater, and there will be continual showings of a new video profile of

me, compiled by Matthew Hughes Boyko, called "Kevin Killian In the Light" (after the old Led Zep track). Let me know if I might enlist you too, thanks everyone,

By the Way George Bowering, this is in Switzerland, love from Kevin K.

Art 38 Basel

New: «Plenty of Liberties» – A Lounge by and for Artists
Art Basel is launching a new «Artist Lounge» this year. It is designed by the distinguished Städelschule in Frankfurt am Main, which was invited to create a place by and for artists at the international art show. A program of music, lectures, and discussions showcasing artists and creative personalities from Europe and North America will be staged there daily (June 12 through 17) from 9 a.m. to 7 p.m. The «Artist Lounge» is located in the foyer on the 1st floor of the «Art Unlimited» hall. The lounge is open to the public. Admission is free.

«Plenty of Liberties»: This slogan by American artist Raymond Pettibon, which is emblazoned on a wall of the cafeteria of the Städelschule (Frankfurt am Main), also serves as the motto for the «Artist Lounge». Under the guidance of Daniel Birnbaum (Director of the Städelschule, Portikus) and artist Mark Leckey, students including David Catherall, Michele Di Menna, Kristoffer Frick, Hanna Hildebrand, Maria Loboda, and Bernhard Schreiner have turned the 350m² space into an extraordinary lounge featuring the «Golden Rausch Bar» and the elegant «Cake» café, with its daily offer of delicious Danish cakes and fresh pastries from Berlin. The students describe the lounge as follows:

«Delicate, glittering, crystalline structures in combination with raw, untreated wood; luxuriant plants, loud music, and flickering colored light seem to fill the room. That is the «Artist Lounge, and we have taken plenty of liberties».

They go on to say: «Music, knowledge, and the irrational are presented by means of performances, lectures, presentations, and films by a host of creative personalities. We have a few surprises in store. Spontaneous encounters are extremely welcome.»

The roster of participants appearing from 5 to 7 p.m., Monday, June 11, through Sunday, June 17, includes: Bernhard Schreiner, artist, musician (Austria, Germany), Kevin Killian, author, poet, performer (San Francisco), Man Like Me, musician (London), Jeremy Shaw (M21, Circlesquare), artist, musician (Vancouver), Carl Michael von Hausswolff, artist, composer, curator (Stockholm), Alexander Overwijk, professor and World Freehand Circle Drawing Champion (Ottawa), Ching Chong Song, musician (New York), Demons (Alivia Zivich and Nate Young), artists, performers, and musicians (Detroit), ILIOS, musician, composer, artist (Greece, Spain), Reiner Höhndorf, energy theoretician (Schwiern), Jacob Holdt, world traveler, performer, activist, documentalist (Copenhagen), Steven Connor, professor, researcher, lecturer (London), Kevin Blechdom, musician (San Francisco), and Nick Bullen, artist, musician (Birmingham). Further well-known artists will be at the «Artist Lounge» as special guests every day. The final program (see also <http://www.art.ch/go/id/elc/>) will be available at the info desks.

PR /Artist Lounge/May 2007

Media information on Art Basel is available from:

Art Basel, Communications, Peter Vetsch, Marlen Melone, or
Nathalie Riggenschach, CH-4005 Basel, Tel. +41/58-200 20 20,
Fax +41/58-206 31 30,

<mailto: [REDACTED]> [REDACTED],

<<http://www.artbasel.com/>>[www.ArtBasel.com](http://www.artbasel.com/)

For the UK:

Brunswick Arts, 16 Lincoln's Inn Fields, UK-London WC 2A 3ED,
Tel. +44/20-7936 1290, Fax +44/20-7936 1299,

<mailto:[REDACTED]> [REDACTED]

For the USA:

FITZ & CO, Sara Fitzmaurice / Dan Tanzilli, 535 West 23 Street #S10H,
US-New York, NY 10011, Tel. +1/212-627 16 54, Fax +1/212-627 06 54,

<mailto:[REDACTED]> [REDACTED]

Media information on the internet:

Media information, photos, and logos can be downloaded directly from the
internet at

<http://www.artbasel.com/>www.ArtBasel.com.

Journalists can also log onto our website to
subscribe to our media mailings and receive information and invitations to
Art Basel automatically.

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150. **robert dewhurst**
seeking Romanian anthology

Thu 7 Jun 2007

I have Googled, but am still having trouble finding a place to buy this book
online. Can anyone point me in the right direction? Thanks! Robert.

Time -- A Bleeding Wound. Romanian Poets in the New World. Stefan
Stoenescu and Gabriel Stoenescu, editors. Bucharest: Criterion Publishing,
2006.

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151. **George Bowering**
Re: Art Basel next week?

Thu 7 Jun 2007

Oh, Kevin,
you are so lucky!
Basel is a wonderful art city.
You've seen the Tinguely, eh?
There is a von Stuck in the big gallery.
Keep an eye out on the rooftops of the upper city.
Smiling. There's a lot of smiling in Basel, too.

>

George Bowering,
Fan of Alex Shibicky

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152. **Joy Bennett**

Bloggers

Thu 7 Jun 2007

It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.

I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.

Please note, I'm a new resident here on the Poetics List, and I also host and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra, New York (about 25 minutes east of Rochester, NY) every spring and fall. If you're up around there stop in, it's free! Details are on my web site habit.squarespace.com on the About Me page.

Enjoy your moment!

Joy Bennett

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153. **mIEKAL aND**

Re: seeking Romanian anthology

Thu 7 Jun 2007

Here's contact info for the publisher. They seem not to have a website:

Criterion Publishing

P.O. Box 930698 Norcross , GA 30093

Tel: [REDACTED]

On Jun 7, 2007, at 12:34 PM, robert dewhurst wrote:

*I have Googled, but am still having trouble finding a place to buy this book online. Can anyone point me in the right direction?
Thanks! Robert.*

Time -- A Bleeding Wound. Romanian Poets in the New World. Stefan Stoenescu and Gabriel Stoenescu, editors. Bucharest: Criterion Publishing, 2006.

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154. **Marie Hopkins**

Re: Bloggers

Thu 7 Jun 2007

maybe bc the mainstream press feels the need to maintain control.

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

From: "Joy Bennett" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 07, 2007 3:15 PM

Subject: Bloggers

> It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.

>

> I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.

>

> Please note, I'm a new resident here on the Poetics List, and I also host and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra, New York (about 25 minutes east of Rochester, NY) every spring and fall. If you're up around there stop in, it's free! Details are on my web site habit.squarespace.com on the About Me page.

>

> Enjoy your moment!

> Joy Bennett

>

>

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155. **Skip Fox**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 7 Jun 2007

In "Asphodel, That Greeny Flower"?

". . . Look at

what passes for the new.

You will not find it there but in
Despised poems.
It is difficult
To get the news from poems
Yet men die miserably every day
For lack
Of what is found there"

(minus initial line spacing)

p. 318 of the second Collected by New Directions. (Toward the very end of the first section).

That's a passage many refer to when dealing with such issues.

(How many prepositions in a row might make sense?)

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Tom W. Lewis

Sent: Wednesday, June 06, 2007 3:28 PM

To:

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Here Comes Everybody... and about time, too.

*I've consistently heard poets say, "There's just too many poets now!"
What? NO! There can never be enough!*

which reminds me, I've been looking for that quote of WCW's about poetry not being worth anything, but it saves more lives daily than all the fire departments in the US or something something... can anyone point me to where that aphorism lives?

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

From: UB Poetics discussion group [mailto:]
On Behalf Of CA Conrad

Sent: Wednesday, June 06, 2007 13:22

To:

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Thomas Savage wrote:

<<<<The fear of freedom is one of the greatest psychological problems of
our
time.

Also the fear of invisibility.

And YES, I agree with you. Yet I don't think any other time period was any less burdened with this problem, considering the endless obsessive compulsive behaviors taught by religions, etc. for fear of freedom of one kind or another.

BUT YES, it's so true, this fear of freedom. The freedom to ALLOW the creative core to vibrate for instance. And then the freedom to ALLOW the creative core of others to vibrate.

This reminds me of a poet (can't remember who this was right now) who complained a couple of years ago that "SOON EVERYONE'S GOING TO HAVE A BLOG AND THEN THE BLOGS WON'T MEAN ANYTHING!" What?!!!! I wrote to him and said, "You mean YOUR blog will mean less, don't you? You like being special, is that it? What are you afraid of exactly? Don't be ridiculous! Your getting on my nerves!" I wrote things like that to him until he finally stopped bugging me.

I've consistently heard poets say, "There's just too many poets now!" What? NO! There can never be enough! There's SO MUCH MORE ROOM when there's so many you can't keep track of them. The more poets there are the less room there is to make one of them a victim of your jealousy or envy. The writer's diseases will be SO CONFOUNDED by the sheer numbers surrounding them that some choices will have to be made:

1) either kill yourself, or stop writing, or play video games, or watch tv
all day, or drink

2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad <http://PhillySound.blogspot.com> p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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156. **Tom W. Lewis**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 7 Jun 2007

thanks -- when it comes to Modernists, Williams is my Achilles heel. and me the proud scion of a race of tailors from the Oranges, no less.

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

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

On Behalf Of Skip Fox

Sent: Thursday, June 07, 2007 15:56

To: ██████████

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

In "Asphodel, That Greeny Flower"?

". . . Look at
what passes for the new.
You will not find it there but in
Despised poems.
It is difficult
To get the news from poems
Yet men die miserably every day
For lack
Of what is found there"

(minus initial line spacing)

p. 318 of the second Collected by New Directions. (Toward the very end
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(How many prepositions in a row might make sense?)

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On

Behalf Of Tom W. Lewis

Sent: Wednesday, June 06, 2007 3:28 PM

To: ██████████

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aphorism lives?

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2) or accept the space that is now available in this massive wave to create and to see that despite all the games so many poets play (especially some of our nervous elder poets dividing and manipulating us into categories) and accept the space and the FREEDOM the actual and real FREEDOM of that space to create and to do the best you can with the life you have and know that everything else is bull

CAConrad <http://PhillySound.blogspot.com> p.s. Thomas Savage, you're so lucky to have the name SAVAGE! Are you a savage? Do you live up to your name? Just curious. If my last name were Savage I'd be even more of a savage than I already am!

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157. **Carol Novack**

Mad Hatters' Review Fun/draising Multimedia Extravaganza Sunday, JUNE 10TH: UPDATE/REMINDER: DISCOUNTED TICKETS AVAILABLE!

Thu 7 Jun 2007

EXTRA! EXTRA!

*SUNDAY, JUNE 10TH! *

**

The Mad Hatters will present their first

*FUNDRAISING EXTRAVAGANZA

5:00-11:00+ *

*at **The Gallery Bar * <<http://www.gallerybarnyc.com/>>**

*120 Orchard Street *

(near Delancey)

The Lower East Side, NYC

\$20.00 at the door or \$15 by PayPal to [REDACTED] *through Saturday *

The event will benefit the Mad Hatters' Review and its local programs promoting innovative art and literature. Mad Hatters' Review is a unique online multimedia magazine featuring edgy, experimental, gutsy, thematically broad, psychologically and philosophically sophisticated writings, music, and art. The magazine specializes in collaborative ventures, bringing writers together with artists and composers to create a full sensory reading experience. Poetry, fiction, non-fiction, dramatic pieces and experimental whatnots are displayed adjacent to images of original artwork and accompanied by musical compositions or authors' recorded recitations.

The extravaganza will include READINGS BY OFFBEAT PROSE WRITERS & POETS; A SHOWING OF EXPERIMENTAL ANIMATIONS (some collaborative); AVANT-GARDEY IMPROVISATIONAL MUSIC; DANCING TO LIVE MUSIC (SWING, WORLD, 60'S ROCK, REGGAE, CALYPSO, ETC.; PERFORMANCES BY TWO FABULOUS COMEDIANS; A LATE SHOW OPEN MIC; and A SILENT AUCTION OF BOOKS, JOURNALS, AND ARTWORKS DONATED BY MAD

HATTER CONTRIBUTORS & FANS. AND AND AND: \$4 MAD HATTER
FACOTAILS & FREE EDIBLE TIDBITS.

Please see <http://www.madhattersreview.com/events.shtml#june10>
<<http://www.madhattersreview.com/events.shtml#june10>>for details!

Questions? Pleas for discounts by means other than PayPal? Contact Carol
Novack (Publisher/Editor) and Amy Bucciferro (PR Director) at [REDACTED]
Subject Line: Fundraiser

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>

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158. **Poetry Project**
Events at the Poetry Project 6/11 - 6/13

Thu 7 Jun 2007

Dearests,

O, won't you join us for the last two readings of the season?

Plus a little extra something....

Love,

The Poetry Project

Monday, June 11, 8:00 pm

The Recluse Reading

Poets whose work appears in *The Recluse 3*, edited by the Project's staff, will
read their work. Readers will include Nathaniel Farrell, Kendall Grady,
Stephanie Gray, Janet Hamill, Robert Hershon, Jeremy Hoevenaar, Patricia
Spears Jones, Evan Kennedy, Rachel Levitsky, Stefania Iryne Marthakis, Akilah
Oliver & Jeffrey Cyphers Wright.

Wednesday, June 13, 8:00 pm

Edmund Berrigan & David Cameron

Edmund Berrigan is the author of *Disarming Matter*, *Your Cheatin' Heart*, and
Glad Stone Children, coming this spring. Under the guise of *I Feel Tractor*, he
has released a CD, *Once I had an Earthquake* (Goodbye Better, 2006). He also
co-edited *The Collected Poems of Ted Berrigan*. David Cameron began studying
French in order to understand cartoons on Canadian television. A lover of
variants and misunderstanding, he is the author of *Flowers Of Bad*, a False
Translation of Charles Baudelaire's *Les Fleurs Du Mal*, jointly produced by

Unbelievable Alligator and Ugly Duckling Presse and L.P., a series of variations on the Lord's Prayer soon to be made available by Unbelievable Alligator as a free e-book.

Wednesday, June 20, 7:00 pm Parish Hall
Hello Goodbye Party

Say Hello to new Poetry Project Director Stacy Szymaszek and Have a Good One and Thanks for the 4 Years of Thoughtful, Intelligent and Lasting Work to outgoing Director Anselm Berrigan.

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 ██████████.

***Thomas Savage's workshop, Poetry for the Page, Stage and Computer Screen, will live on at A Gathering of the Tribes, beginning this Saturday June 2. Anyone can join, the cost is \$15 per session.

Call Tribes at ██████████ for more info, or email ██████████.

285 E. 3rd St. between C & D

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159. **Steve Petermeier**
the Chicago Review

Thu 7 Jun 2007

On Sun, 3 Jun 2007, Bobby Baird wrote:

> What irked me, prompting this response, is that
> we've just come off a string of issues that tried
> to confront exactly the question of "why [and how]

> poetry can matter especially in the political
> realm." The question of the relation of literature
> and politics (and it is a question, with no simple
> untroubling answer) was and is a central one
> for the writers we've featured in recent issues:
> people like CD Wright, Lisa Robertson, Kenneth
> Rexroth, Wu Ming, Andrea Brady, and Keston
> Sutherland.

(I just got around to this post -- I'm behind in my
digest reading.)

I greatly enjoyed the Lisa Robertson issue, and in
fact, I was just re-reading parts of it this past
week.

I've held off on subscribing so far, and my main
problem is that when there is an issue I'd like to
pick up, it is almost impossible to find CR in
Minneapolis. I happened to be in Chicago last
summer when I picked up the Robertson issue. I had to
order the Zukofsky issue via the web, and I ordered
the Ronald Johnson back issue via the web, so that's
working for me.

Thanks for the good work. Keep it up.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minneapolis, mn
usa

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
<http://tv.yahoo.com/collections/222>

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160. **Alan Sondheim**

Virtual, not Real

Thu 7 Jun 2007

Virtual, not Real

Two modes of writing, most likely among others: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object; the second smears the object within or against the code/work of the text. To smear the object implies an onto-epistemological corruption or breakdown; it is abjection that determines the problematic relationship between self and object. To demonstrate (x) is to clarify an indexical mapping between symbol and object; to demonstrate (myself) is to dis-em- body both object and self; the ontological breakdown is between organism and signifier; the epistemological breakdown implies that knowledge itself is problematized across the boundary. Of course there isn't any boundary; this is all non-sense - in other words, senseless, one can't make sense of these things, there's nothing in the sense of sense as direction - can you sense which way to go? The discussion itself leads to abjection; a w/whole body has no need of dis/splay, dis/comfort; it's there inhabited, sutured, one with inhabitation and self, powerful, commanding, desiring, desired. The body tending towards discussion is already embedded in a futile attempt to construct existence out of shifters, pronouns; the discussed body is already a crude form of empathetic magic, which never works but which constantly requires both sacrifice and repetition. Then one reads it, the same, the differentiated, as autobiography; what is being described adheres to, seems to adhere to, the events of the day, those contortions or fits (fitts) of the writer, and thus replete with projec- tion; this holds as well for fictional characters, but everyone recognizes that avatars at least have no history. The avatar is intermediary/sluice between clarified object and smeared self; its skin labors skin in one very singular direction, that is, from an acceptable exterior distance - but its skin labors space within or close to within. Within what? The prims fall away, replaced by space which mirrors, maps external space, all the way to the ends of the game, game-space, or beyond; mirrors, by asso- ciation, space itself in the real, which is already virtual, the closer one approaches quantum or fundamental particle levels. In this very real sense it is the avatar which is real, and our selves, bodies, our organic existence, which is virtual, dependent among other things on an Aristotel- ian logic that holds only on _this_ level in the holarchy, among others. For the law of distribution, so important in the application of classical logic to the world, breaks down in favor of the gestural, once the logic is examined closely, once appearance and the reading of the world, such as it is, virtual-real, is foregrounded. We defend ourselves against this through a whole phenomenology of pain and suffering, as if death constitutes the undeniable presence of the material world. That this isn't the case is clear, not by considering death itself virtual, but by recognizing death as the termination of processes in the middle-zone, in the middle- way - and processes them- selves, are by virtual of the ineluctable ontol- ogy of time, virtual in their constitution.

In lieu, place, virtual or real, of this, I speak like a madman, like a hungry ghost, already a contradiction, since what would fulfill a ghost, hungry or not, except an internal transform among ghost-organs, ghost-perceptions, ghost-epistemologies? Madness always carries the tinge of the virtual with it, and thereupon the real, just as what one considers the real in everyday life, appears as a dream, false, masquerade, sham, facade, theater and theatrical performance, all of which is true, recognized in every movement or body-speech of an avatar, in one or another world, more real than virtual, as ours is more virtual than real. To write of an object: "Two modes: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object" - is to write of oneself writing of an object; this is elementary. And it is also elementary to realize that "writing of oneself writing of an object" is an aporia, useless, exhausting, falsely-recursive; one might as well stop there and recognize that the smear (stutter, cough, text, pause, punctuation, page or screen) is behind, within, inherent in, every utterance whatsoever. The psychoanalytical loss of object or good object or bad object is founded on no object at all - none, but food in the eyes of the hungry ghost, or the hungry ghost in the eyes of its prey. Nothing is simple, everything melds within the hallucinatory, and rational action is the apparent ability to 'freeze' those moments, as if they endured beyond the momentary glance or description.

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161. **Clay Banes**

Re: Bloggers

Fri 8 Jun 2007

that controlling mainstream!

On 6/7/07, Marie Hopkins <[REDACTED]> wrote:

> maybe bc the mainstream press feels the need to maintain control.

>

>

> ----- Original Message -----

> From: "Joy Bennett" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, June 07, 2007 3:15 PM

> Subject: Bloggers

>

>

> > It's so obvious why some in the mainstream press would be so pissed off
> about the success of bloggers, because bloggers do for free what they do for
> a living. So naturally they would try to degrade and demote bloggers.

> >

> > I don't know what the problem is though. In golf, tennis, sewing, and
> every other human endeavor except brain surgery, there are amateurs and
> there are professionals; and then there are amateurs who are near good
> enough to be pros. Why is it so upsetting that there are now writer
> bloggers who have a free, open way to write about whatever they want to a
> willing audience? If the writing is no good, the audience will quickly back
> away.
> >
> > Please note, I'm a new resident here on the Poetics List, and I also host
> and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra,
> New York (about 25 minutes east of Rochester, NY) every spring and fall. If
> you're up around there stop in, it's free! Details are on my web site
> habit.squarespace.com on the About Me page.
> >
> > Enjoy your moment!
> > Joy Bennett
> >
> >
>

--

EYEBALL HATRED

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

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162. **SHANE RHODES**
Two Readings in Vancouver
Fri 8 Jun 2007

Two upcoming Vancouver readings.

Wednesday, June 13

Shane Rhodes will be reading at the Disjunct Reading Series. The event will also feature disjunctive noise collective Collapsing Lung.

Event details:

Wednesday, June 13

8:00 PM

Wired Monk in Kits

2610 West 4th Avenue - (corner of 4th and Trafalgar)

Admission is by donation.

Thursday, June 14

Shane Rhodes will be reading at the UBC Robson Square Reading Series.

Also reading with Rhodes will be Christopher Patton, author of the newly released debut poetry collection, *Ox*, and Rachel Lebowitz, author of *Hannus*.

For more information on the Robson Reading Series, please visit

<http://toby.library.ubc.ca/webpage/webpage.cfm?id=386>.

Event details:

Thursday, June 14th

7:00 PM

UBC Bookstore Robson Square

800 Robson Street (down the steps from the Vancouver Art Gallery)

Free to the public, refreshments provided

Information about Shane Rhodes

Shane Rhodes' first book, *The Wireless Room* (2000, NeWest Press), won the Alberta Book Award for poetry. His second book, *Holding Pattern* (2002, NeWest Press), won the Archibald Lampman Award. Shane is also featured in the anthologies *New Canadian Poetry*, *Breathing Fire II* and *Seminal: Canada's Gay Male Poets*. His most recent book, *The Bindery*, was published by NeWest Press in March 2007.

For more information, please go to

<http://www.newestpress.com/books/bindery.html>

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163. **Burt Kimmelman**

CANCELED Reading in the East Village

Fri 8 Jun 2007

The below announced reading has been CANCELED due to the vagaries of the owner of the cafe where the reading was to be held. I don't advise anyone consenting to read there in the future.

Profound apologies!

"Reading in the East Village

Phoenix Reading Series Presents

Jane Augustine

Michael Graves

Michael Heller

Burt Kimmelman

June 16th at 2

High Chai Café

18 Avenue B (near 2nd Street)

New York, NY



<http://newyork.citysearch.com/review/41797825>"

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164. **Christophe Casamassima**

Re: Bloggers

Fri 8 Jun 2007

Just something to throw in the air - something I don't really feel is true to my own sensibilities (but worthwhile asking):

If blogging is so popular, and can reach so many diverse peoples in so many diverse countries, then why do we continue to promote the arts via such outmoded (devil's advocacy here...) attempts of distribution as chapbooks, books, monographs, journals, etc? If we're not in it for the money, then what is it for if we're so gung-ho about print publishing? I can see something akin to vanity or prestige or status...

I hope this riles the masses!

Christophe Casamassima

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

From: "Marie Hopkins" <[REDACTED]>

To: [REDACTED]

Subject: Re: Bloggers

Date: Thu, 7 Jun 2007 16:53:54 -0400

maybe bc the mainstream press feels the need to maintain control.

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

From: "Joy Bennett" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, June 07, 2007 3:15 PM

Subject: Bloggers

It's so obvious why some in the mainstream press would be so pissed off about the success of bloggers, because bloggers do for free what they do for a living. So naturally they would try to degrade and demote bloggers.

I don't know what the problem is though. In golf, tennis, sewing, and every other human endeavor except brain surgery, there are amateurs and there are professionals; and then there are amateurs who are near good enough to be pros. Why is it so upsetting that there are now writer bloggers who have a free, open way to write about whatever they want to a willing audience? If the writing is no good, the audience will quickly back away.

Please note, I'm a new resident here on the Poetics List, and I also host and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra, New York (about 25 minutes east of Rochester, NY) every spring and fall. If you're up around there stop in, it's free! Details are on my web site habit.squarespace.com on the About Me page.

Enjoy your moment!
Joy Bennett

=

Anorexia Symptom - Treatment Center

Comprehensive treatment for males and females, adolescents and adults suffering from anorexia, bulimia, binge eating disorder, compulsive overeating and related disorders.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=5c687d3fd186fcb6f79c90f1be2e49e>

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165. **Alexander Dickow**

Manhattan Word of Mouth reading

Fri 8 Jun 2007

All,
Hope to see you there!
Amicalement,
Alex

Word of Mouth
June 14th at 7pm
@ Bluestockings Radical Books
172 Allen St. (Between Stanton and Rivington)

Readers will be:

Carly Sachs (poetry)

Annie Choi (non-fiction)

Alexander Dickow (poetry)

Amy Lawless (poetry)

Visit www.megpunschke.com/wordofmouth.html for a complete list of 2007 events.

--

Best Regards,

Meghan Punschke

WoM Curator

www.alex dickow.net/blog/

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

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166. **Marie Hopkins**

Re: Bloggers

Fri 8 Jun 2007

There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.

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

From: "Christophe Casamassima" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, June 08, 2007 9:38 AM

Subject: Re: Bloggers

Just something to throw in the air - something I don't really feel is true to my own sensibilities (but worthwhile asking):

If blogging is so popular, and can reach so many diverse peoples in so many diverse countries, then why do we continue to promote the arts via such outmoded (devil's advocacy here...) attempts of distribution as chapbooks, books, monographs, journals, etc? If we're not in it for the money, then what is it for if we're so gung-ho about print publishing? I can see something akin to vanity or prestige or status...

I hope this riles the masses!

Christophe Casamassima

> ----- Original Message -----

> From: "Marie Hopkins" <[REDACTED]>

> To: [REDACTED]

> Subject: Re: Bloggers

> Date: Thu, 7 Jun 2007 16:53:54 -0400

>

>

> maybe bc the mainstream press feels the need to maintain control.

>

>

> ----- Original Message -----

> From: "Joy Bennett" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Thursday, June 07, 2007 3:15 PM

> Subject: Bloggers

>

>

> > It's so obvious why some in the mainstream press would be so pissed off
> about the success of bloggers, because bloggers do for free what they do
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> a living. So naturally they would try to degrade and demote bloggers.

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> > I don't know what the problem is though. In golf, tennis, sewing, and
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> there are professionals; and then there are amateurs who are near good
> enough to be pros. Why is it so upsetting that there are now writer
> bloggers who have a free, open way to write about whatever they want to a
> willing audience? If the writing is no good, the audience will quickly
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> >

> > Please note, I'm a new resident here on the Poetics List, and I also
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> and read my work at an Open Mic at Geoffrey's Bohemian Bistro in Palmyra,
> New York (about 25 minutes east of Rochester, NY) every spring and fall.

If

> you're up around there stop in, it's free! Details are on my web site
> habit.squarespace.com on the About Me page.

> >

> > Enjoy your moment!

> > Joy Bennett

> >

> >

|

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Anorexia Symptom - Treatment Center

Comprehensive treatment for males and females, adolescents and adults suffering from anorexia, bulimia, binge eating disorder, compulsive overeating and related disorders.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=5c687d3fd186fcb6f79c90f1be2e49e>

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167. **David-Baptiste Chirot**

FW: Don't Miss Historic Rally & March, Sunday, DC

Fri 8 Jun 2007

Date: Fri, 8 Jun 2007 11:57:08 -0400From: [REDACTED]: [REDACTED]: Don't Miss Historic Rally & March, Sunday, DC

Don't Miss the Historic Rally and March on Sunday in Washington, DC

This Sunday, June

10, join the US Campaign to End the Israeli Occupation, United for Peace and Justice, and more than 300 other endorsing

organizations for a historic national mobilization in Washington, DC

to protest 40 years of Israel's

illegal military occupation of the Palestinian West Bank, Gaza Strip, and East Jerusalem, and the Syrian Golan Heights.

Be a part of this unprecedented global day of action

taking place in two dozen countries around the world and help us deliver a loud and clear message: It is time to end U.S. military, economic and political support of the Israeli Occupation!

Now is

the time to call all your friends and family, forward this email to everyone in your address book, and invite them to join you for these historic events!

At 2PM on Sunday, thousands of people will gather at the West Lawn of the Capitol for a

rally. We're excited about the amazing

line-up of speakers, performers, and emcees for the rally. For an updated list, [click here](#).

The current weather forecast is calling for a high of 83 degrees and sunny with a 10% chance of precipitation.

For those who are coming from out of town, please be aware that Washington, DC in June can get very hot and very humid. Please bring plenty of water and food to keep you hydrated and nourished, as well as sunglasses, sunscreen, and a hat to protect yourself against the sun.

Do not
drive to the Capitol?take the metro train and get off at Union
Station on the Red Line or Capitol
South on the Orange/Blue Lines.

We have secured a permit for this rally and we are working in close coordination with the appropriate agencies to ensure the safety of all people attending this demonstration. We will also have volunteer security and legal observer teams, as well as professional medical teams -on hand throughout the day.

Please be aware that there is a small counter-protest that will be taking place a few blocks away. We ask all participants to refrain from engaging with counter-protesters or provocateurs either physically or verbally. For additional important suggestions for the rally, please read the important memo to participants in the June 10th mobilization.

Below is a map of the West Lawn of the Capitol to orient you.

Following the rally, at 4PM we will march from the Capitol to the Washington Monument, not far from the White House. We have an agreed-upon march route with the Metropolitan Police Department, which will take us southwest on Maryland Ave., west on Independence Ave., and north on 15th St. NW to end at the northeast corner of the Washington Monument. Please be advised that this is a new march route from original planned march route. Below is a map of Sunday's march route.

We're anticipating that the march will last until 6:00PM. At 7:30PM, there will be an amazing night of cultural entertainment at the National City Christian Church at 5 Thomas Circle NW, about one mile from the end point of the march.\ The cultural evening spotlights the hip-hop stylings of the Arab Summit, featuring Omar Offendum of the NOMADS, Excentrik, The Narcycist,

and The Iron Sheik; poetry readings from We Begin Here: Poems for Palestine and Lebanon by Sarah Browning, Melanie Kaye/Kantrowitz, Richard Schaaf, and Melissa Tuckey; and debke, traditional Palestinian dance, from the Hurriyah Dance Troupe.

You can still buy tickets in advance up until 6PM Eastern on Saturday and save \$5 off of the price of admission. Buy your ticket on-line by clicking [here](#).

To get from the end of the march to the cultural event, see the map below. During the rally, we'll also be passing out postcards with maps and suggested spots to eat dinner between the march and the show.

On Monday, June 11, hundreds of grassroots lobbyists will participate in a Congressional lobbying day for peace in the Middle East. We'll be meeting up for a lobbying day training at the Lutheran Church of the Reformation, 212 East Capitol Street, in walking distance of Union Station and Capitol South metro stops, from 8:30-10:30AM. At the training, we'll brief you on legislation of interest, on how to lobby, and give you time to meet up with others in your state's delegation to plan out your meetings.

Afterwards, people will attend their pre-arranged meetings with their Members of Congress. To view a list of scheduled meetings, sign up for lobbying day, download the lobbying day packet, and more, click [here](#).

For additional logistical details, please visit the logistics section for the June 10-11 mobilization, by clicking [here](#).

For additional details about the entire mobilization, please click [here](#).

This weekend will witness a historic, national mobilization against US support for Israeli military occupation and other human rights abuses and for a just peace between Palestinians and Israelis. Call all your friends and family, forward this email to everyone you know, and we'll see all of you in Washington, DC this weekend!

US Campaign to End the Israeli Occupation PO Box 21539 Washington, DC
20009 [REDACTED]

<http://www.endtheoccupation.org>

With Windows
Live Hotmail, you can personalize your inbox with your favorite color.
[www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=](http://www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607)

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168. **Tom W. Lewis**

did Andrews say "romantic crap" at the Body panel last month?

Fri 8 Jun 2007

I made a transcription of a section of Andrews' talk given at last month's Language Poetry and the Body Panel, to clarify what I recently posted on my blog (<http://minnesotan-ice.blogspot.com/2007/05/who-hates-charles-olson-loud.html#links>).

my response turns out to have been addressed at a literary Fata Morgana, based on Mark Weiss' comment (<http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0705&L=POETICS&P=R11373&I=-3>). on the recording I thought I would find Andrews ripping into Olson, Black Mountain and everything they represent. but upon listening to the audio, I don't find anything that sounds like derision and disrespect for earlier American schools, as mentioned by Weiss. was the "romantic crap" jab made after they shut the recorder off?

listening to the audio, I found the panelists to be very cogent (except when they were trying not to be, e.g., Steve Benson) and not at all hot-headed in their presentations.

Bruce Andrews' text, as I have transcribed it below, strikes me as another handy description of Language writing and what it wants from us (beyond the more oblique interpretation: "Take me to your leader").

[transcript follows]

A standard rap would be [the body in L=A=N=G=U=A=G=E writing] is the territory for an oxymoron. Instead of a plenipotentiary of the body, L=A=N=G=U=A=G=E writing gets staged as its enemy, as a disembodied kind of writing practice, especially in contrast to the other sorts of poetry present at its creation in the 1970s and since.

So, is the criticism legit? Did the contrasting poetries of the era or even now do a better job of putting the body into the foreground?

Short summary of an answer: only if we're talking about the body of the author, which wasn't something this experimental writing paid much attention to. While most immediately it seemed to evolve from the more drastic compositional methods of the so-called New American Poetry, at the same time as it resisted what has proved to be such an intoxicant, the author-centered romanticism of that tradition, whether Black Mountain or Beat or New York School.

If by "body" you mean the preening display or performance of the author's character, then L=A=N=G=U=A=G=E writing implied a disembodiment; it took a pass on most of that. Also it skirted many familiar routes to that destination: the anecdotal story-telling mode of even the smallest scaled versions of narrative, the declamatory or propagandizing mode of direct political talk, the individualizing voice of the precious poet, the lyric expressiveness of the author's subject and its typically PUSHY MALE STEREOTYPED MODE, and the trappings or upholstery of "poetry" as a genre that set up pretty coercive expectations about that expressiveness.

So-called L=A=N=G=U=A=G=E writing also neglected to divert attention to the representation to bodies outside writing. It signalled a neglect of depictions of landscape, of symbolism and figuration, and illusions of depth or spirit, of descriptive, novelistic stuff, of continuities of experience, realistically unveiled.

And by skirting narrative -- as well as normal and normative style and grammar -- it disabled some of that harnessed outward pull by creating a much less single-mindedly directive surface and a much more disjunctive texture, typically criticized as a compulsive attraction toward non sequitur.

<http://minnesotan-ice.blogspot.com/2007/06/what-bruce-andrews-really-sai-d-about.html#links>

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169. **Jim Andrews**

Re: Bloggers

Fri 8 Jun 2007

There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.

books impart a comforting and highly useful temporary materiality and pleasant illusion of permanence to words, which often are heard and then disappear.

books are more easily read than a computer screen, at least currently.

books are not tethered to a computer.

books are not so scary.

books can more easily be bought, sold, and awarded.
there are book stores. there is a functioning book economy.
books do not require any programming skills.
books can be thumbed through.
books have been around for about 2500 years.
books smell nice.
books look nice on a shelf and convey learnedness.
the dead liked books and said so.
books hold the collected wisdom of the ages.
books are traditional physical portals into the non physical worlds of wonder.
books last longer than particular versions of software.
you don't need to know anything about computers.
books are fun to make.
writers like books.
it is harder to pirate a book than a file.
books can easily be read from in front of a microphone.
books do not go 404.
the letters of books do not move around.
books do not require an audio card.
you can read a book on the toilet.
you can read a book while sitting on a toilet.
books are more impressive than files.
books are physical objects.
books are imaginary objects.
books are good for simple folks and for intellectuals.
books are books.
books usually go through more editing than web pages.
books are real.
books do not erase your hard drive.
books are not really a virus.

books do not have a lot of unpredictable behavior.
books do not shoot at you.
books do not upload your score to the internet.
books having nothing to do with a mouse.
books normally do not require goggles. glasses don't count.
books are very serious things.
books do not swim in the brine of the binary.
books are not multimedia.
books are trustworthy.
you can buy a book as a present.
books are part of the brain.
ja
<http://vispo.com>

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170. **cralan kelder**

cape town

Fri 8 Jun 2007

hello all,
anybody from cape town on this list? i'll be travelling there with my family for a few weeks.
I've read online that the Cape Town Book Fair is running from june 16th June 19th
anything else kickin in CT?
back-channel / back-stroke please or post to list
(dear mr bowering that's cape town, south africa, to you and me)
best love from here

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171. **George Bowering**

Re: Spicer

Fri 8 Jun 2007

On May 31, 2007, at 9:50 AM, CA Conrad wrote:

As for my irritation on Spicer's "faggot-poetry" term for Ginsberg, just wanted to say that I've been thinking about it, and reading the various ideas about it here, and I'm thinking now that I was probably wrong.

Too many things I brought to its definition which may not be relevant to Spicer, his ideas, or his intentions.

*George, you're still my favorite grumpy old man of all time!
Hugs and kisses George!
CAConrad
<http://PhillySound.blogspot.com>*

Much appreciated.

And I hope that we will always be friends,
and that's more important than the other stuff,
and maybe we will have an argument in the future,
but this one sure turned out well.

Grumpily,

>

G. Bowering, DLitt.

I still haven't opened it.

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172. **Christophe Casamassima**

Re: Bloggers

Fri 8 Jun 2007

All True! My birthday is July 8th. Please let me know if you'd like to send me a gift of a textual nature...

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

From: "Jim Andrews" <[REDACTED]>

To: [REDACTED]

Subject: Re: Bloggers

Date: Fri, 8 Jun 2007 12:11:39 -0700

There is something intrinsic about physical art. To hold that creation in your hands--- gives it a permanence that web pages lack.

books impart a comforting and highly useful temporary materiality and pleasant illusion of permanence to words, which often are heard and then disappear.

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books are not tethered to a computer.

books are not so scary.

books can more easily be bought, sold, and awarded.

there are book stores. there is a functioning book economy.

books do not require any programming skills.

books can be thumbed through.

books have been around for about 2500 years.

books smell nice.

books look nice on a shelf and convey learnedness.

the dead liked books and said so.

books hold the collected wisdom of the ages.

books are traditional physical portals into the non physical worlds of wonder.

books last longer than particular versions of software.

you don't need to know anything about computers.

books are fun to make.

writers like books.

it is harder to pirate a book than a file.

books can easily be read from in front of a microphone.

books do not go 404.

the letters of books do not move around.

books do not require an audio card.

you can read a book on the toilet.

you can read a book while sitting on a toilet.

books are more impressive than files.

books are physical objects.

books are imaginary objects.

books are good for simple folks and for intellectuals.

books are books.

books usually go through more editing than web pages.

books are real.

books do not erase your hard drive.

books are not really a virus.

books do not have a lot of unpredictable behavior.

books do not shoot at you.

books do not upload your score to the internet.

books having nothing to do with a mouse.

books normally do not require goggles. glasses don't count.

books are very serious things.

books do not swim in the brine of the binary.

books are not multimedia.

books are trustworthy.

you can buy a book as a present.

books are part of the brain.

ja

<http://vispo.com>

=

Gatlinburg, TN Cozy Cabin Rentals

Escape from the city to relaxing romantic getaway, a family vacation or a

business retreat. We're confident you'll be pleased with Parkside Cabin Rentals in beautiful Gatlinburg, TN.

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--

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173. **Simon DeDeo**

Re: did Andrews say "romantic crap" at the Body panel last month?

Fri 8 Jun 2007

ah language poetry. is there anything about language poetry that cannot be repeated? i love the language poets as much as anyone, but the criticism written on them sometimes seems to sound like the press release for the latest vaporware ("language poetry will change the way you inhabit the world.")

i call language poetry a negative theology of meaning in an upcoming essay, and indeed, most of the discussion of the art, including Andrews' here, is obsessed with this kind of "language poetry is not" (which devolves, with loaded terms like preening, precious, etc. etc., into "language poetry does not suck.")

i think the real problem with LP, and again, this is more praise than criticism, is that it's never really dealt with its negative theology. it's been content to enact certain textual rituals (let's be frank -- in the end times of LP -- say Lyn Hejinian comes close -- one instantiation is as good as another -- forgotten as soon as read, forgotten while being read).

it's that ritual aspect, bells and smells, that i think people react to both negatively and positively in the stuff. i think LP gives some people space. i think there is probably a correlation between doing yoga and liking LP. i think a lot of things.

ron called tom mandel a language poet recently, but then he's more interested in poetry-as-sociology than poetry-as-poetry.

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174. **Ron Starr**

Mandel & "Poetry as Sociology"

Fri 8 Jun 2007

Simon,

Given the political intent of language poetry, I don't understand your comment that Mandel is "more interested in poetry-as-sociology than poetry-as-poetry."

Or, maybe it's the implicit characterization of language poetry as "poetry-as-poetry" I don't get. I can see where folks might be inclined to draw a split, but I don't see how the history of langpo could justify the assertion.

-Ron

--

Library of Babel Blog: <http://libraryobabel.blogspot.com/>

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175. **Alan Sondheim**

Narrative and Marriage to Language

Fri 8 Jun 2007

Narrative and Marriage to Language

My first narrative video in a long time:

<http://odysseyart.ning.com/video/video/show?id=685033:Video:2078> (easy)

large version <http://www.asondheim.org/spaceandthecity.mp4> (60 meg)

My text of marriage to language:

I don't understand what you're saying. Perhaps I'm not hearing you correctly. Or perhaps I'm hearing you correctly but don't understand the words you're using. Perhaps I'm not sure you're speaking in language, you're using words. Perhaps I understand what you're saying, but don't understand why or wherefore you're saying it. Perhaps I'm not hearing you clearly.

I don't understand what you're trying to say. Perhaps you're not speaking clearly. Perhaps I think you are making an effort to say something, making an effort at speech, making an effort at language. Perhaps I'm projecting on to you, that you are attempting to say something. Perhaps I'm indicating that I don't understand your effort, or that your effort is to no avail.

I don't understand the meaning carried by the words. Perhaps I understand the words, but don't understand their overall meaning. Perhaps I ascribe to a theory that words carry meaning, that is, they do not mean, but they bear meaning, that is, that meaning is borne. Perhaps the meaning carried by the words is obscure to me, perhaps it requires knowledge I do not possess, and perhaps never have possessed.

I don't understand the words' meaning. Perhaps I understand you are speaking words, but I don't understand their meaning or the meaning they carry. Perhaps I am confused and understand the words, but meaning is lost to me. Perhaps I am exhausted and meaning has disappeared, perhaps I am inordinately depressed, and meaning has decathected. Perhaps words, for me, are no longer invested with meaning, or no longer carry meaning.

I don't understand the words. Perhaps I don't understand anything you're saying. Perhaps I'm not sure you're speaking words, perhaps you are speaking gibberish or nonsense syllables or random phonemes. Perhaps I understand the words, but not in the way you are using them. Perhaps I don't understand the language, perhaps a new or different language, to which the words belong, from which they originate, within which they make sense or carry meaning.

I don't understand your words. Perhaps I understand the words but I don't understand your words. Perhaps I don't understand what you mean with these words, what meaning you want these words to carry. Perhaps your use of these words is unclear or their meaning in combination is unclear, but the words, one by one, are clear. Perhaps I don't understand the drift of your words, the sense of them.

I don't understand you. Perhaps I understand your words and I understand their meaning and the meaning you want the words to carry, but I don't understand why you're saying these words, what is your motive, what you may be trying to tell me. Perhaps I don't understand your words or anything about you, you are not a thing to me, but you are not communicating any more than a thing, an inert object, would communicate. Perhaps I understand nothing except that I must reply to you, that it appears as if the words have meaning for you, and both their meaning and you are lost to me. Perhaps I have never understood you, and these words have clarified that for me, that I have been living a life thinking I have known you, perhaps have known you well, and in fact I have not known you at all, perhaps it has been a mistake thinking I have known you.

I can't make sense of what you're saying. Perhaps the words make no sense to me. Perhaps I do not recognize them as words. perhaps I do not recognize your speech as motivated towards a goal or object or orientation I might well understand. Perhaps I recognize your phonemes and your syllable, but you are speaking nonsense or appear to be speaking nonsense. Perhaps I think it is you who are senseless, perhaps I think it is myself who suffers a fundamental lack, who cannot comprehend what you are saying, no matter how many times you say it, and with what force. Perhaps I do not know to whom you are speaking, who is the recipient of your speech, perhaps it is not me at all. Perhaps you can't make sense of this, of what I am saying to you. Perhaps I am speechless, perhaps my words have dropped their meaning, lost their meaning, and are carrying, here, in this very place, nothing but cries and whispers.

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176. **Jorgensen, Alexander**

India and Nepal ...

Sat 9 Jun 2007

Am leaving for India and Nepal in about a month's time. Plan to be roaming about for a few more. Would be interested in hearing of places at which to read and people to meet. Any suggestions and tips, as they are called, will be much appreciated. Am constructing a loose itinerary at the moment.

--Alexander Jorgensen

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Boardwalk for \$500? In 2007? Ha!

Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

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177. **David A. Kirschenbaum**

Boog City Closet Classic PDF/Anselm Berrigan on His Plans for the Poetry Project

Sat 9 Jun 2007

Please forward

Hi all,

As the last days of Anselm Berrigan's time as artistic director of the Poetry Project approach, and following Brendan Lorber's reflective interview with Anselm in the most recent Poetry Project Newsletter, I thought I'd go back to beginning, so to speak.

In Boog City 10, from October 2003, columnist Greg Fuchs interviewed the then incoming artistic director on the eve of the project's new season. The piece includes some great Fuchs photographs of, and a poem by, Berrigan.

Also inside the issue are:

--Small press editor Jane Sprague on Albert Flynn DeSilver's The Owl Press

--Nancy Seewald's Eating Well on a Lousy But Steady Income on Bona Fides Italian restaurant

--sex poetry from:

kari edwards * Bruna Mori * Hannah Nijinsky * Chris Pusateri

Anthony Robinson * Aaron Tieger

Please reply to this with your email address to receive a pdf of this issue and if you'd like to receive a free pdf subscription to Boog City please note that.

as ever,
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]

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178. **Aryanil Mukherjee**

Re: India and Nepal ...

Sat 9 Jun 2007

Alexander

If you are going to touch upon Kolkata let me know.

Aryanil

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

From: "Jorgensen, Alexander" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, June 09, 2007 12:25 AM

Subject: India and Nepal ...

Am leaving for India and Nepal in about a month's time. Plan to be roaming about for a few more. Would be interested in hearing of places at which to read and people to meet. Any suggestions and tips, as they are called, will be much appreciated. Am constructing a loose itinerary at the moment.

--Alexander Jorgensen

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Boardwalk for \$500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
Games.

--

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.472 / Virus Database: 269.8.13/842 - Release Date: 6/9/2007
10:46 AM

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179. **Rebecca Weaver**

Subject: place to stay in boulder June 24-Jul. 1?

Sat 9 Jun 2007

Naropa SWP bound graduate student/poet researching poetic communities looking for a place to stay while in Boulder. Mature, responsible, quiet, will be gone all day in archives and lectures. I just need a place to stay and eat (will provide my own food) and am happy to pay. If you or someone you know knows about someone pref. close to the Naropa campus (but at this point, I'm looking anywhere) who's looking to rent out a room, please backchannel me.

Many thanks,
Rebecca Weaver

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180. **David-Baptiste Chirot**

FW: The death of hope/Sign this Stem Cell Petition for Bush

Sat 9 Jun 2007

Date: Fri, 8 Jun 2007 16:26:13 -0400 From: [REDACTED]: [REDACTED]: FW: The death of hope

Dear David-Baptiste,

Yesterday, Sen. Schumer sent an urgent note—which is included below—saying we needed a grassroots uprising to convince President Bush not to veto the lifesaving Stem Cell Research Enhancement Act.

The response was absolutely amazing. And good thing too.

President Bush's veto may come as early as Monday morning. We need as many signatures as possible by then. Won't you please sign now?

The president and his right wing ideologues are citing a promising new scientific study showing it MAY be possible to derive the most promising types of stem cells without using embryos. This, despite the fact that the very scientists who made this discovery have said it is important we continue to pursue all avenues of stem cell research.

Sen. Tom Harkin, a chief sponsor of the bill, said it best: "It is time to take the shackles off of our federal researchers."

Once again, Bush is cherry picking the science to the detriment of us all. So, please, if you haven't signed the DSCC's petition, do so now. We need all of the support we can get.

Here is Sen. Schumer's message below.

Sincerely,

J.B. Poersch

Executive Director, DSCC

From: Sen. Chuck Schumer <[REDACTED]>

Date: Jun 7, 2007 12:06 PM

Subject: The death of hope

To: J.B. Poersch

Dear J.B.,

George Bush is about to stubbornly deny the will of the American people once again.

This week, the House will pass a bill to lift the arbitrary and damaging restrictions on federal funding for embryonic stem cell research that President Bush put in place in 2001. Two months ago, the Senate passed a similar bill.

But George Bush is threatening a veto in defiance of almost every congressional Democrat, many Republicans and the overwhelming majority of the American people.

It's not science or facts driving Bush's decision. It is pure pandering to his radical right-wing base. The upshot is that millions who suffer from Alzheimer's, Parkinson's and diabetes will once again have their hopes dashed.

We can't stand by and let this happen. George Bush is preventing the development of treatments and cures for some of the worst diseases for no other reason than politics. That is unconscionable.

With the veto coming as early as Monday, we must hurry and send our message to George Bush right now.

Click here to tell Bush to stop obstructing the will of the American people and Congress. Tell him to sign the lifesaving Stem Cell Research Enhancement Act.

It'll come as no surprise that Bush and the small band of Republicans in Congress who are providing enough votes to prevent a veto-proof majority are relying on pseudoscience and outright lies to defend their position.

They tell us that other types of stem cells have just as much potential as embryonic stem cells. They claim that embryonic stem cell therapies are dangerous and always cause tumors in mice. None of it is true.

The country's top scientists believe embryonic stem cells have the most potential to find safe, effective cures. And the American people are right there with them. Surveys consistently find that two-third to three quarters of people support expanding this research. Even the scientists working on the most recent stem cell breakthrough support passage of the current bill. As one of the scientist involved in the recent development said: "A human is not a mouse, so a lot more work has to be done."

It is time to change the policy.

Click here to tell Bush to stop obstructing the will of the American people and Congress. Tell him to sign the lifesaving Stem Cell Research Enhancement Act.

There is no excuse for the president to veto this bill.

He needs to hear it from all of you today.

Sincerely,

Sen. Chuck Schumer

Click this button to forward this message to your friends and family.

If you received this message from a friend, click this button to join the DSCC.

Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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181. **Stephen Vincent**

Gentle Reminder: Noe Valley Book Reading & Signing

Sat 9 Jun 2007

Monday evening, June 11 at 7 p.m. Stephen Vincent will read from his new book, *Walking Theory*,
to be followed by a book signing.

Place: Noe Valley Ministry (1021 Sanchez, near the corner of 23rd Street in San Francisco.)

Free Port of Entry!

Thanks,

Stephen Vincent

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

Walking Theory from Junction Press (84 pages, \$12)

For convenient ordering information, go to:

www.junctionpress.com

If you want a personally signed copy, order directly from me:

3514 21st Street

SF CA 94114

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Ron Silliman, *Silliman's Blog*,
<http://ronsilliman.blogspot.com/> Go down to May 15, 2007

At long last is *Walking Theory*, Stephen Vincent's observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope. Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In *Walking Theory* measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet's life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body's eye transformed by language. Beverly Dahlen

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182. **Tom Beckett**

New at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Sat 9 Jun 2007

Sheila E. Murphy interviews Peter Ganick, here:

[_http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html_](http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html)

(<http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html>)

Enjoy.

***** See what's free at <http://www.aol.com>.

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183. **Sheila Murphy**

Interview of Peter Ganick

Sat 9 Jun 2007

This just in and posted:

<http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html>

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184. **Simon DeDeo**

Re: Mandel & "Poetry as Sociology"

Sat 9 Jun 2007

No -- was referring to Ron Silliman (in particular, SoQ/PA and related categories, which seem more sociological although correlated with aesthetics).

The claim that langpo was "about" politics -- well, it has certainly been associated in the critical literature, but I don't see that holding up, except in as much as making people better is a political act (it seems de rigeur to say that everything is political, but most among people whose lives are least touched by actual politics.)

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185. **Ron Starr**

Re: Mandel & "Poetry as Sociology"

Sat 9 Jun 2007

So, say Bernstein's emphasis (granted, in his essays) on discovering modes of writing that resist commodification is...non-political? ...an after effect of evaluation? ...a failure? ...what?

-Ron

On Sat, 9 Jun 2007, Simon DeDeo wrote:

>

> The claim that langpo was "about" politics -- well, it has certainly been
> associated in the critical literature, but I don't see that holding up,
> except in as much as making people better is a political act (it seems de
> rigueur to say that everything is political, but most among people whose
> lives are least touched by actual politics.)

>

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186. **Stephen Vincent**

New de Blog

Sun 10 Jun 2007

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

Some new text/photo pieces:

Sol Lewitt / Abstraction & Query

Grief (Greek) Mother

Street Insignia

Stephen Vincent

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

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187. **Jim Andrews**

videos from epoeetry conference in paris

Sun 10 Jun 2007

here are some short excerpts from performances and presentations at the 2007 epoeetry conference held recently in paris: <http://lucdall.free.fr/epoeetry2007> . the videos stream in, but the connection is a bit slow, so after you click a vid, minimize it and let it load for a while before starting it.

it was a terrific event. the mornings and afternoons were spent at the u of paris attending lectures and panel discussions by artists and scholars; the evenings happened off campus in paris at venues for performance and presentations. the first evening, at Le Divan du Monde, was devoted to performances; the second evening, at Le Point Ephémère, concerned interactive work; and the third evening, at Le Cube, concerned Web work.

the evenings were well attended not only by people from the conference but by parisians. epoeetry, net art, and media arts more generally are very active in the city of light.

many thanks to philippe bootz, patrick burgaud, and loss glazier for their excellent organization of this international event.

ja
<http://vispo.com>

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188. **Edmund Hardy**

two ebooks

Sun 10 Jun 2007

"Intercapillary Space"

<http://intercapillaryspace.blogspot.com/2007/06/ebooks-4-and-5.html>

two new ebooks from UK based writers:

Carol Watts: alphabetise

A prose poem chronicle. First exhibited in 'Different Alphabets', Bury Text Festival, 2005, this ebook edition consists of each page photographed - part handwritten and part typed, an occasional alphabetical diary - photographed. 31 pages. 75 KB. Download FREE

Peter Hughes: Berlioz

A serial poem. 74 pages. 112 KB. Download FREE

It begins like this:

1

first you're sat
on your dad's lap
then your face
is grey as the grave

you've used up
the years

you waited for
in a cold wind

cold as the winter
of your birth

you look around seeing nothing
but second nature

mountains to south & east
more geomorphology
to north & west

the long deluge of silt
precipitating through the body

Play your part in making history - Email Britain!
<http://www.emailbritain.co.uk/>

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189. **Lewis LaCook**

Beginning with Ganick (Christ riding shotgun)

Sun 10 Jun 2007

<http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html> ...every writer has a life, and every text is a development in any committed writer's life, no? Every life finds, with the infinite, finishing schools off with that last draught. Even texts scour pill-green leaflet cars. Now he has to clean out this pipe. A commission with God as my co-pilot, Christ riding shotgun, blasts a sour morning all over the hairy walls, understand? Pudding and catsup and pudding and ketchup: I'm playing run abreast with me, cool air split by my chest sweating tenders from antiquity, in utero. That's all we are. Then there's some limit beyond which glass is butted against, the bitter levees holding the bigger river furl'd and unanswerable. Baptists sit in protest of a censure from embalming. Have I already made dark that prophet's diction, listened through by grails, by onyx, by aspiration? I persimmon. An intelligent design would take into account no knowledge of its utility. He spent the long cold winter on a pair of swimming trunks, and threw away the receipt.

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

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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190. **Alexander Dickow**

hapax summer 2007

Sun 10 Jun 2007

All,

One of my longer poems has been published in the new issue of the French literary journal Hapax! There are only 100 copies available, so order yours soon.

To order this issue of Hapax from outside of Europe, backchannel me and I will help you obtain a copy. You can find information about the journal and related projects at www.larepubliquemondialeslettres.com.

To order the journal in Europe:

Pour commander la revue à partir de l'Europe:

Association Ferraille

132 rue Ponsardin

51100 Reims

FRANCE

Tél: 03 26 09 51 43

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Été 2007

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*

Dossier : Transcréations

- François Vaocluse, L'art de traduire
- Eric Houser, Patch !
- Alexander Dickow, Prince/Dragon
- Haroldo De Campos (par Inès Oseki-Dépré),
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- David Mus, Le Lac
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- L.L. De Mars, Pratique du Golem
- Frankétienne, Mots d'ailes en infini d'abîme
- Dominique Meens, L'Hirondelle

*

CD

- M², Ars gratia artis + extrait de Vers o
(épique/roème)

*

Critique

- Alain Frontier, Théorie de la théorie

www.alex dickow.net/blog/

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

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193. **George Bowering**

Re: cape town

Sun 10 Jun 2007

On Jun 8, 2007, at 12:31 PM, cralan kelder wrote:

*I've read online that the Cape Town Book Fair is running from june
16th -
June 19th*

Hey, maybe some Jo'berg poets will show up.

Keep your eye out for Lesego Rampolokeng.

George Harry Bowering

Likes towns with -ver- in them.

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194. **Dan Waber**

ars poetica update

Mon 11 Jun 2007

The ars poetica project continues to do the wordular Watusi at:

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

Poems appeared last week by: Alison Croggon, Miles David Moore, Grace Cavalieri, and Annie Finch.

Poems will appear this week by: Nathalie Stephens, Jeff Harrison, and MTC Cronin.

A new poem about poetry every day.

Enjoy,

Dan

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195. **mIEKAL aND**

cowsunite.org

Mon 11 Jun 2007

The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:

<http://www.youtube.com/bovinerights>

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196. **Poetics List**

Weekend Poetry Retreats at Bernadette Mayer's

Mon 11 Jun 2007

Announcing weekend poetry retreats at Bernadette Mayer's house on Tsatsawassa Lake Road. It is an excellent environment for motivation and having an opportunity to pose questions on writing poetry. A Friday night through Sunday afternoon stay with meals costs \$250. Outdoor cookout and swimming in the Tsatsawassa and Kinderhook creeks included. The house is located in upstate New York, 18 miles East of Albany. Please email requests to [REDACTED].

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197. **Barry Schwabsky**

Michael Hamburger obit, The Independent

Mon 11 Jun 2007

Michael Hamburger Distinguished translator and poet Published: 11 June 2007

Michael Peter Leopold Hamburger, poet and translator: born Berlin 22 March 1924; Assistant Lecturer in German, University College London 1952-55; Lecturer, then Reader, in German, Reading University 1955-64; FRSL 1972-86; OBE 1992; married 1951 Anne File (one son, two daughters); died Middleton, Suffolk 7 June 2007.

With the death of Michael Hamburger, the English language takes leave of one of its most gifted and gently influential poets as well as the 20th-century's most distinguished and prolific translator of German poetry. Hamburger was born in 1924 into an upper-middle-class German-Jewish family in the Berlin district of Charlottenburg. Nine years later, the Nazi takeover put an end to the Weimar Republic and precipitated the family's emigration to Edinburgh and London. The later English translator of Goethe's poems once remarked on the "alacrity" with which he had come into the world on the very day, 22 March, of Goethe's death and famous cry for "more light". Such auguries of promise may be taken with a pinch of salt, and yet no account of the unity of Michael Hamburger's life and work could choose to ignore the almost uncanny coincidence of the date of his death with that of the German poet to whom he devoted so much of his lifework as a translator: Friedrich Hölderlin. Hamburger first encountered Hölderlin's verse while a pupil at Westminster School. By 16 he had already begun to translate this greatest of German poets, who was practically unknown to British readers at the time. His youthfully

ambitious *Poems of Hölderlin* (1943) was the first of more than a hundred books Hamburger published. He continued to add to this for almost 70 years, with the most recent edition of *Friedrich Hölderlin: poems and fragments* appearing as recently as 2004 from Anvil Press, where he was lucky to find, in Peter Jay, a devoted editor and publisher of his poetry and translations. Hamburger recalled his astonishment at the interest generated in 1943 by the English publication of this difficult German in the middle of a war with Germany. An infantryman in training at Maidstone Barracks when the book came out, he was "benignly but firmly advised" by his company commander to represent his regiment by accepting the Poetry Society's invitation to give a Hölderlin talk and reading. According to Hamburger, the possibility of such "absurdities" in Britain was what made that war "worth fighting". Hölderlin in 1943 may have been a stranger in English, but it was only later, in what he called the "second phase" of his work as a translator, that Hamburger began to re-enact the essential tensions of a poetry as "far removed from any poetic convention obtaining either in German or English, in his lifetime or later". In so doing he "Hölderlinised" his English in much the same way as Hölderlin, in his own translations, had "Sophoclisised" his German. It is possible that Hamburger wrote his own first poetry, too, under the spell of Hölderlin. The still very readable poem which opens his *Collected Poems* (1995) carries the almost lapidary title "Hölderlin. / Tübingen, December 1842". The earliest in his first collection *Flowering Cactus* (1950), "Hölderlin" was also his first published poem beyond the *Westminster School* magazine, contributed to an anthology of writing from Oxford and Cambridge while he was a student at Christ Church, Oxford. The poem adopts the despairing persona of Hölderlin's final years, when a state of "homelessness" followed what Hamburger would come to refer to as Hölderlin's "change of identity" (rather than madness). Asked whether the German poet had influenced his later verse, he would point only to "Hölderlin's breathing", a prerequisite of the arching syntax of his own impressive longer poems "Travelling", "In Suffolk", "Late" and "From a Diary of Non-Events". Hamburger's early identification with Hölderlin's plight, as well as his lifelong commitment to finding a "home" for the German poet in English, may have had roots in the vicissitudes of his own predicament - his "displacement" aged nine from one culture and language to another. Of his early impulse to translate from German (besides his decade-long preoccupations with Hölderlin and the German-Jewish poet Paul Celan, translations of work by Büchner, Rilke, Hofmannsthal, Trakl, Brecht, Eich, Huchel, Grass, Enzensberger and W.G. Sebald flowed from his pen), Hamburger wrote: "It is possible that I should never have started translating in my adolescence if that hadn't been a bridge to a culture lost to me in every other regard." Recollections of his early years are included in Hamburger's autobiographical work, *A Mug's Game* (1973, revised in 1991 as *String of Beginnings*). Until quite recently, however, he had thought

that it was his father's political foresight that had hastened the family's sudden departure for Edinburgh, where, with the help of George Watson's College, Hamburger began his career as an "Englishman". But a group of German students researching the events of 1933 at the Charité, the university hospital in Berlin where his father held a prestigious chair in paediatric medicine, were able to inform him that his father had been dismissed in one of the first directives of the National Socialist authorities. The rest of the family followed - without his paternal grandmother, however, whose death at the hands of the Nazis he movingly commemorated in a poem about Adolf Eichmann ("In a Cold Season", 1961). Hamburger described the first year of his exile in Britain and in the English language as the equivalent of a child being thrown into water so that it may learn to swim. In all his descriptions of his early years he stressed the "gloomy" and "claustrophobic" quality of his Berlin childhood, where the flat was like a "prison". Life in Edinburgh, where he soon became a member of a boys' street-gang, was a "liberation" from an "introversion that had become morbid." The author of more than 20 volumes of poetry and many volumes of essays, whose seminal study of the tensions in European poetry, *The Truth of Poetry* (1969), the critic Michael Schmidt has ranked alongside William Empson's *Seven Types of Ambiguity*, Erich Auerbach's *Mimesis* or Donald Davies's *Thomas Hardy and British Poetry*, Hamburger often joked - not without rancour - about British reviewers of his poetry who would "brand" him "better known as a translator", or a "passionate breeder of rare apples" (which he was), or "a renowned German poet". The most powerful influences on his early poetry were not Hölderlin or Rilke, but Yeats and Eliot. Later on he came to agree with the critic G.S. Fraser, who, noting the cloying effect of the Irish poet's manner in Hamburger's verse, described it as "ghosting for the ghost of Yeats". As for Eliot, Hamburger eventually came to see that the great man's "doctrine of impersonality, taken too literally", had kept the aspirant poet in "a cage of decorous generalities" and that Eliot's notion of the "objective correlative", "improperly understood", had made him "distrust the data of his immediate experience". It was not until after his marriage to Anne File - the actress and poet Anne Beresford - and their move in 1955 to a house and large garden in Tilehurst, near Reading, that Hamburger began to set the close observation of his surroundings and sensual impressions against the dictates of taste and poetic convention. It was here that he discovered his appetite for what he called "the roughage of lived experience". It was here, too, that he began to write poems in which loyalty to the primacy of experience could admit the intense exchange of dream, memory and observation. If this was a slow and late development, it was later intensified by the family's move in 1976 from London to Suffolk, where Hamburger wrote poetry - often emerging from the work to which he applied himself in his garden and orchard until the day of his death - which will be remembered as his best. Reflecting on aging and dying in

the month of his 80th birthday, he wrote of the peculiar freshness and urgency he sensed in the 17th-century George Herbert's poem "The Flower" ("And now in age I bud again./ After so many deaths I live and write"). It is to be hoped that poets centuries his junior will also derive sustenance and guidance from Hamburger's own poetry. His essay "The Survival of Poetry" defines an idea of contemporaneity that links him with Herbert and Hölderlin: "To a poet, language is all that it has ever been and is capable of becoming, all it has ever done or is capable of doing. In a sense, too, every poet who has ever written anywhere can be his or her contemporary in timelessness."

Iain Galbraith

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198. **Tom Orange**
Re: Mandel & "Poetry as Sociology"

Mon 11 Jun 2007

mandel's work presents an interesting case: those early books like *Ency* and *Ready to Go* are as constructivist or syntactically disjunctive as anything else from the moment, while the books of and since the 1990s take on at times a more obviously personal, reflective and even meditative tone. you can even see this dynamic playing out in tom's latest book from atelos, *To the Cognoscenti*, whose long/serial title poem is filled with perceptual torsions and whose other long serial poem, "Cheshbon Ha-nefesh," is based on the jewish ritual of the accounting of the soul and thus is highly personal and reflective.

in terms of poetry as social formation, mandel without question fits the bill due to his timely presence and involvement in the bay area scene beginning in the 1970s. if his work is exceptional, one must decide whether it's the exception that proves or breaks the rules.

simon, going back into this thread a bit -- could you tell us a bit more about your thesis on langpo and negative theology? are there parallels at all in the attempts, beginning in the 1990s as far as i can tell, to bring derrida and deconstruction under the banner of negative theology? because while i certainly can see negativity at work in some of the critical discourse surrounding langpo, a negative theology must posit some kind of god one is supposed to reach or know through the negativity. and i'm having a hard time conceiving what would the characteristics be of langpo's god.

many thanks,
tom orange

On 6/11/07, Ron Starr <[REDACTED]> wrote:

So, say Bernstein's emphasis (granted, in his essays) on discovering modes of writing that resist commodification is...non-political? ...an after effect of evaluation? ...a failure? ...what?

-Ron

On Sat, 9 Jun 2007, Simon DeDeo wrote:

>

> The claim that langpo was "about" politics -- well, it has certainly been
> associated in the critical literature, but I don't see that holding up,
> except in as much as making people better is a political act (it seems de
> rigeur to say that everything is political, but most among people whose
> lives are least touched by actual politics.)

>

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199. **Alan Sondheim**

Film, the first Digital Medium

Mon 11 Jun 2007

Film, the first Digital Medium

It was with amazement that early audiences watching the Lumiere luminescent train heading towards the camera immediately grasped the fictional and technological nature of the event. It's been postulated that neither the persistence of vision nor the saccadic movements of the eyes had yet been developed to any great degree. As a result, what the audience witnessed was actually a series of stutters or spurts; it was impossible for them to reconstruct the analogic experience from these few, far between, and pitiful photographic images. What an error on the part of the producers, who expected an overwhelming experience! Through the next several years, men and women developed the illusion of projected motion - with children, the learning curve was considerably shorter, given their embrace of anything new and remote from the already decadent culture of their parents. There was a curious hiatus between the Lumiere and further experimentation with audience, during which the showmen attempted the impossible - an awkward unraveling of the filmstock itself, a transparent ribbon woven and passed among the motion picture audience. Since the film was now moving, albeit without projection and the maltese-cross way of holding each image for a split-second in the frame, the viewers of the film were strangely satisfied. This all changed, perhaps for the better, within a few months, when the projects began their clacking once again, and the houses of vaudeville were filled with the melodrama and hijinks of

gardeners, factory workers, and attempts to reach the moon. (A surviving specimen from the hiatus, not suitable for children (what were they thinking!) - <http://www.asondheim.org/etched.jpg>).

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200. **ALDON L NIELSEN**
And now Richard Rorty too -----

Mon 11 Jun 2007

[from today's NY TIMES]

Richard Rorty, Philosopher, Dies at 75

By PATRICIA COHEN

Published: June 11, 2007

Richard Rorty, whose inventive work on philosophy, politics, literary theory and more made him one of the world's most influential contemporary thinkers, died Friday in Palo Alto, Calif. He was 75.

The cause was complications from pancreatic cancer, said his wife, Mary Varney Rorty.

Raised in a home where "The Case for Leon Trotsky" was viewed with the same reverence as the Bible might be elsewhere, Mr. Rorty pondered the nature of reality as well as its everyday struggles. "At 12, I knew that the point of being human was to spend one's life fighting social injustice," he wrote in an autobiographical sketch.

Russell A. Berman, the chairman of the Department of Comparative Literature at Stanford University, who worked with Mr. Rorty for more than a decade, said, "He rescued philosophy from its analytic constraints and returned it to core concerns of how we as a people, a country and humanity live in a political community."

Mr. Rorty's enormous body of work, which ranged from academic tomes to magazine and newspaper articles, provoked fervent praise, hostility and confusion. But no matter what even his severest critics thought of it, they could not ignore it. When his 1979 book "Philosophy and the Mirror of Nature" came out, it upended conventional views about the very purpose and goals of philosophy. The widespread notion that the philosopher's primary duty was to figure out what we can and cannot know was poppycock, Mr. Rorty argued. Human beings should focus on what they do to cope with daily life and not on what they discover by theorizing.

To accomplish this, he relied primarily on the only authentic American philosophy, pragmatism, which was developed by John Dewey, Charles Peirce, William James and others more than 100 years ago. "There is no basis for deciding what counts as knowledge and truth other than what one's peers will let one get away with in the open exchange of claims, counterclaims and reasons," Mr. Rorty wrote. In other words, "truth is not out there," separate from our own beliefs and language. And those beliefs and words evolved, just as opposable thumbs evolved, to help human beings "cope with the environment" and "enable them to enjoy more pleasure and less pain."

Mr. Rorty drew on the works of Freud, Nietzsche, Heidegger, Wittgenstein, Quine and others. Although he argued that "no area of culture, and no period of history gets reality more right than any other," he did maintain that a liberal democratic society was by far the best because it was the only one that permits competing beliefs to exist while also creating a public community.

His views were attacked by critics on the left and the right. The failure to recognize science's particular powers to depict reality, Daniel Dennett wrote, shows "flatfooted ignorance of the proven methods of scientific truth-seeking and their power."

Simon Blackburn, a philosopher at Cambridge University, has written of Mr. Rorty's "extraordinary gift for ducking and weaving and laying smoke."

Mr. Rorty was engaged with and amused by his critics. In a 1992 autobiographical essay, "Trosky and the Wild Orchids," he wrote that he was considered to be one of the "smirking intellectuals whose writings are weakening the moral fiber of the young"; "cynical and nihilistic"; "complacent"; and "irresponsible."

Yet he confounded critics as well, by speaking up for patriotism, an academic canon and the idea that one can make meaningful moral judgments.

His reason for writing the 1992 essay, he said, was to show how he came by his particular views. Richard McKay Rorty was born in 1931 to James and Winifred Rorty, anti-Stalinist lefties who let their home in Flatbrookville, N.J., a small town on the Delaware river, be used as a hideout for wayward Trotskyites. He describes himself as having "weird, snobbish, incommunicable interests" that as a boy led him to send congratulations to the newly named Dalai Lama, a "fellow 8-year-old who had made good."

Later, orchids became another obsession, and his love of the outdoors continued throughout his life. An avid birder for the last 30 years, Mr. Rorty liked to "head over to open spaces and walk around," his wife Mary said yesterday from their home in Palo Alto. His last bird sighting was of a condor at

the Grand Canyon in February. In addition to his wife, Mr. Rorty is survived by three children and two grandchildren.

When he was 15, Mr. Rorty wrote, he “escaped from the bullies who regularly beat me up on the playground of my high school” to attend the Hutchins School at the University of Chicago, a place A. J. Liebling described as the “biggest collection of juvenile neurotics since the Children’s Crusade.”

In his early career, at Wellesley and Princeton, he worked on analytic philosophy, smack in the mainstream. As for the surrounding 1960s counterculture, he said in a 2003 interview, "I smoked a little pot and let my hair grow long," but "I soon decided that the radical students who wanted to trash the university were people with whom I would never have much sympathy."

By the 1970s, it became clear that he did not have much sympathy for analytic philosophy either, not to mention the entire Cartesian philosophical tradition that held there was a world independent of thought.

Later frustrated by the narrowness of philosophy departments, he became a professor of humanities at the University of Virginia in 1982, before joining the comparative literature department at Stanford in 1998.

Over time, he became increasingly occupied by politics. In "Achieving Our Country" in 1998, he despaired that the genuine social-democratic left that helped shape the politics of the Democratic Party from 1910 through 1965 had collapsed. In an interview, he said that since the '60s, the left "has done a lot for the rights of blacks, women and gays, but it never attempted to develop a political position that might find the support of an electoral majority."

In recent years, Mr. Rorty fiercely criticized the Bush administration, the religious right, Congressional Democrats and anti-American intellectuals. Though deeply pessimistic about the dangers of nuclear confrontation and the gap between rich nations and poor, Mr. Rorty retained something of Dewey's hopefulness about America. It is important, he said in 2003, to take pride "in the heritage of figures like Jefferson, Lincoln, Wilson, Roosevelt, Martin Luther King, and so on," he said, and "to use this pride as a means of generating sympathy" for a country's political aims.

[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



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201. **Michael Kelleher**

Literary Buffalo E-Newsletter 06.11.07-06.17.07

Mon 11 Jun 2007

LITERARY BUFFALO

6.11.07-6.17.07

AND JUST BUFFALO RAFFLE WINNER IS.....

CATHERINE CAREY OF SOUTH BUFFALO!

Her name was chosen out of a hat by Lucy Ann Hurston, niece of Zora Neale, at our final Big Read event. Catherine has won two round trip tickets to the Continental Airlines literary destination of her choice, a \$1500 hotel credit and \$500 to spend. Not a bad membership benefit!

LITERARY BUFFALO IN THE NEWS

Martha Deed on Dan Waber and Jennifer Hill-Kaucher in Artvoice:

http://artvoice.com/issues/v6n23/paper_kites

EVENTS

06.13.07

JUST BUFFALO OPEN READING

Carnegie Art Center (Meets monthly on the second Wednesday)

Featured: Dan Waber and Jennifer Hill-Koucher _

10 slots for open readers

Wednesday, June 13, 7 p.m.

240 Goundry St., North Tonawanda

06.17.07

JUST BUFFALO OPEN READING

Rust Belt Books

Featured: Maureen O'Connor and Jane Adam

10 slots for open readers

Sunday, June 17, 7 p.m.

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

&

SPOKEN WORD SUNDAYS OPEN MIC

Presented by Liz Mariani and Mark Goldman

Sunday, June 17, 8 p.m.

Allen Street Hardware Café

Allen Street at the Corner of College

Sign-ups at 7:45

for more info

www.allenstreethardware.com

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

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.

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



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202. **Stephen Vincent**

"Torture" on Talk of the Nation Monday 6/11

Mon 11 Jun 2007

For those of you interested in of Torture as a policy of the Bush Regime, my friend, Darius Rejali - probably the foremost research-scholar-writer on the subject of Torture - will be on Talk of the Nation (NPR) with Neil Conan Today (12 PM PST, 3 PM EST) in conversation With Tony Lagouranis to talk about his experiences as an interrogator and torturer in Iraq for an hour.

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203. **Ruth Lepson**

Re: cowsunite.org

Mon 11 Jun 2007

free-range farming & factory farming turn out not to be so different, sadly. often free-range just means hand fed rather than tube fed--check w/ the store you buy from--ask what they mean when they say free range. have been educating myself on animal rights & it's beyond anything I imagined what hens, pigs, cows, etc are subjected to so we can eat them easily. it's beyond torture sometimes. this issue of animal rights is related to how much grain there is left for hungry humans to eat & to global farming--eat local products.

On 6/11/07 9:04 AM, "mIEKAL aND" <[REDACTED]> wrote:

The gap between factory farming & family farms is widening. Rumor has it the cows are planning an uprising. Details here:

<http://www.youtube.com/bovinerights>

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204. **Crane's Bill Books**
Call for artists (and poets)
Mon 11 Jun 2007

A call for ideas that I think might be of interest to poets, concrete or otherwise.
J. A. Lee

THE LAND/an art site, Inc.

419 Granite NW, Albuquerque NM 87102



www.landartsite.org/siteunseen.html

THE LAND/an art site, Inc., announces a call to artists for proposals of ideas that can be variably realized by partner artists working at a specific outdoor site (or sites) in New Mexico. The resulting works will be featured in a show titled SITE UNSEEN, to run from September 28, 2008 to October 19, 2008.

Selected artists will be asked to contribute, with no detailed knowledge of the site(s), a score, plan or text, from which their on-site collaborator will devise a highly site-specific realization (or realizations). Ideas may be very specific or wide-open, and collaborations may range from blind to intensely cooperative. SITE UNSEEN will encourage artists to rethink traditional notions of collaboration and site-specificity, and will provide an opportunity for artists worldwide to be involved with THE LAND/an art site. Artists from outside the United States are especially encouraged to apply.

The application DEADLINE is September 14, 2007.

Selection of idea proposals will be completed and artists notified by November 10, 2007.

THE LAND/an art site, working jointly with other New Mexico arts organizations, will review separate proposals from artists to work on-site, and selections will be completed by November 24, 2007.

Work on realizations will begin March 1, 2008.

Applicants should send:

A proposal, artist's statement, resume, and examples/images on CD or any other appropriate support materials. Please include a SASE if support materials are to be returned.

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205. **Crane's Bill Books**
New Mexico Word in the Seed Workshop
Mon 11 Jun 2007

FOR IMMEDIATE RELEASE:

THE WORD IN THE SEED:

An Experimental Workshop on Language and Writing-In-Place

First Session: Saturday, August 25, 11:00 a.m.-6:00 p.m.

Second Session (optional): Sunday, August 26, 10:00 a.m.-3:00 p.m.

THE LAND/an art site, Mountainair, NM

What do the nature of language and the "language of nature" reveal about each other? How can words be used as a bridge to the world outside the self? This intensive writing workshop, to be held at THE LAND/and art site in Mountainair, NM, will focus on coming to terms with the real, solid, immediate world through a close examination of its objects and a rigorous, critical approach to words. Drawing on ideas from linguistics and eco-poetics, and using exercises built around the powerful and seductive metaphors of land-as-language and text-as-landscape, we will search for ways to write this specific, wild place, rather than merely writing about it.

The Saturday session of THE WORD IN THE SEED is designed to be complete in itself. Sunday will be devoted to further exercises, readings and discussions. An extra fee for participation in Sunday's activities also covers Saturday evening and Sunday morning meals, and overnight camping at the site. SPACE IS LIMITED. Please contact THE LAND/an art site for more information and reservations.

J. A. Lee, the workshop facilitator, is the editor and publisher of Crane's Bill Books, and a freelance writer with more than twenty years' experience writing about literature and the arts for newspapers, magazines, and gallery publications. As a poet and fiction writer, he has given readings in Boston, MA, and Portland, OR, as well as in New Mexico. He curated the LAND AND LANGUAGE show at THE LAND/an art site in October 2005.

A NOTE ON THE SITE: The forty-acre site is a short drive from Mountainair, NM, in the foothills of the Manzano Mountains. There is a sheltered work area and latrine, but no running water or electricity. Participants should provide their own writing materials, and should dress appropriately for some walking and sunshine.

THE LAND/an art site, Inc., was established in 2000 as a nonprofit organization devoted to site-specific, environmentally low-impact, land-based art, and to

educating the community about the environment through art. This fall THE LAND will mount its eighth invitational group exhibition.

THE LAND/an art site, Inc.

419 Granite NW

Albuquerque NM 87102

██████████

██████████

www.landartsite.org

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206. **mIEKAL aND**

Re: cowsunite.org

Mon 11 Jun 2007

My comment was about family farms, which in Wisconsin is usually no more than a couple hundred head. A factory farm can have upwards of 10,000 cows & as someone in the industry, there is a major difference between how the animals are treated, let alone things like mad cow, access to pasture, antibiotics, pesticides, water quality...

Family farms are all about local. Support your local farmer's markets & CSAs. Or better yet, if you eat meat, develop a relationship with a farm that does its own processing & buy direct from the farm.

~mIEKAL

On Jun 11, 2007, at 11:29 AM, Ruth Lepson wrote:

*free-range farming & factory farming turn out not to be so different,
sadly. often free-range just means hand fed rather than tube fed--
check w/
the store you buy from--ask what they mean when they say free
range. have
been educating myself on animal rights & it's beyond anything I
imagined
what hens, pigs, cows, etc are subjected to so we can eat them easily.
it's beyond torture sometimes. this issue of animal rights is
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On 6/11/07 9:04 AM, "mIEKAL aND" <██████████> wrote:

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<http://www.youtube.com/bovinerights>

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207. **Murat Nemet-Nejat**

Re: Film, the first Digital Medium

Mon 11 Jun 2007

Alan,

My impression was that when the audience saw the train rushing towards them for the first time, they thought it was real and were panicked. The reverse of what you are saying, I think. The awareness that what was on the screen was of the movies a fiction was developed slowly, of course, never leaving the seeing eye completely. That's where the power of the movies lie. Godard, in "La Carabiniere," makes a joke out of it, the soldier on leave attacking the hanging white sheet to see what is inside the bath tub where the buxom lady is washing herself, and as a result falls all over himself pulling down the sheet.

Interestingly, just a few days ago, I saw a Turkish movie where the sole obsession of a sixteen year old kid in an Anatolian village is to create out of clipped film fragments (clipped to rejoin the film strips when they snap during the viewing, which they do all the time) a continuous motion. He finally does so when he discovers the existence of the Maltese cross, that the discontinuities it establishes is necessary to create the experience of motion. But is that not so in everything, colors, familiarities, in everything we na,e. The brain is biggest "fooler" of all.

When one watches early movies today, the jerky movements of the actors perhaps gives us a hint of a more awesome reality:

We Are All The Aristocrats

"Every age has its doomed aristocrats."

Early movies progressed in jerky steps,
crowds, buses rushing in quick motion,
the eyes not moving fast enough to create the illusion of oneness.
If the pace of history quickened won't a greater number of people
die at a shorter time, does that mean, friends,
that our age is more cruel than others?
You are stupid, friend, it's the

celluloid that did not move fast enough
to create the whirr of smooth motion, it is
outside, the illusion, a sleigh of images, there is just so much
that a mind can take. A reel of Wall Street
the day of the first great crash, people milling around, faster than usual.
All scared crabs. We see history through
images as Robespierre saw it
in the sugar coated arguments of Ionian logic,
no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
I'd like to rest my head on the soft billows
of your body.
That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?

Ciao,

Murat

On 6/11/07, Alan Sondheim <[REDACTED]> wrote:

>

> Film, the first Digital Medium

>

>

> It was with amazement that early audiences watching the Lumiere lumines-
> cent train heading towards the camera immediately grasped the fictional
> and technological nature of the event. It's been postulated that neither
> the persistence of vision nor the saccadic movements of the eyes had yet
> been developed to any great degree. As a result, what the audience
> witnessed was actually a series of stutters or spurts; it was impossible
> for them to reconstruct the analogic experience from these few, far
> between, and pitiful photographic images. What an error on the part of the
> producers, who expected an overwhelming experience! Through the next
> several years, men and women developed the illusion of projected motion -
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> embrace of anything new and remote from the already decadent culture of
> their parents. There was a curious hiatus between the Lumiere and further
> experimentation with audience, during which the showmen attempted the
> impossible - an awkward unraveling of the filmstock itself, a transparent
> ribbon woven and passed among the motion picture audience. Since the film
> was now moving, albeit without projection and the maltese-cross way of
> holding each image for a split-second in the frame, the viewers of the

> film were strangely satisfied. This all changed, perhaps for the better,
> within a few months, when the projects began their clacking once again,
> and the houses of vaudeville were filled with the melodrama and hijinks of
> gardeners, factory workers, and attempts to reach the moon. (A surviving
> specimen from the hiatus, not suitable for children (what were they think-
> ing!) - <http://www.asondheim.org/etched.jpg>).
>

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208. **Tom W. Lewis**

Re: did Andrews say "romantic crap" at the Body panel last month?

Mon 11 Jun 2007

| *forgotten as soon as read, forgotten while being read*

another mantra! love it...

| *it's that ritual aspect, bells and smells, that i think people
| react to both negatively and positively in the stuff.*

I do use some language techniques like yoga, to disconnect the creative impulse from desire, purpose, expectations... I find it to be very rewarding, and glad to see their work (forgotten or remembered).

I suppose every poet has a favorite flavor or combination of flavors -- Simon, what are yours?

tl

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

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

On Behalf Of Simon DeDeo

Sent: Friday, June 08, 2007 18:00

To: ██████████

Subject: Re: did Andrews say "romantic crap" at the Body panel last month?

ah language poetry. is there anything about language poetry that cannot be

repeated? i love the language poets as much as anyone, but the criticism

written on them sometimes seems to sound like the press release for the latest vaporware ("language poetry will change the way you inhabit the world.")

i call language poetry a negative theology of meaning in an upcoming essay,

and indeed, most of the discussion of the art, including Andrews' here, is

obsessed with this kind of "language poetry is not" (which devolves, with loaded terms like preening, precious, etc. etc., into "language poetry does not suck.")

i think the real problem with LP, and again, this is more praise than criticism, is that it's never really dealt with its negative theology. it's been content to enact certain textual rituals (let's be frank -- in

the end times of LP -- say Lyn Hejinian comes close -- one instantiation

is as good as another -- forgotten as soon as read, forgotten while being read).

it's that ritual aspect, bells and smells, that i think people react to both negatively and positively in the stuff. i think LP gives some people space. i think there is probably a correlation between doing yoga and liking LP. i think a lot of things.

ron called tom mandel a language poet recently, but then he's more interested in poetry-as-sociology than poetry-as-poetry.

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209. **Ruth Lepson**

Re: cowsunite.org

Mon 11 Jun 2007

exactly.

On 6/11/07 2:08 PM, "mIEKAL aND" <[REDACTED]> wrote:

My comment was about family farms, which in Wisconsin is usually no more than a couple hundred head. A factory farm can have upwards of 10,000 cows & as someone in the industry, there is a major difference between how the animals are treated, let alone things like mad cow, access to pasture, antibiotics, pesticides, water quality...

Family farms are all about local. Support your local farmer's markets & CSAs. Or better yet, if you eat meat, develop a relationship with a farm that does it's own processing & buy direct from the farm.

~mIEKAL

On Jun 11, 2007, at 11:29 AM, Ruth Lepson wrote:

*free-range farming & factory farming turn out not to be so different,
sadly. often free-range just means hand fed rather than tube fed--
check w/
the store you buy from--ask what they mean when they say free
range. have
been educating myself on animal rights & it's beyond anything I
imagined
what hens, pigs, cows, etc are subjected to so we can eat them easily.
it's beyond torture sometimes. this issue of animal rights is
related to how
much grain there is left for hungry humans to eat & to global
farming--eat
local products.*

On 6/11/07 9:04 AM, "mIEKAL aND" <[REDACTED]> wrote:

*The gap between factory farming & family farms is widening. Rumor
has it the cows are planning an uprising. Details here:*

<http://www.youtube.com/bovinerights>

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210. **David Harrison Horton** ***Deep Oakland website launched***

Mon 11 Jun 2007

Deep Oakland Website Launch www.deepoakland.org Monday June 11, 2007
Oakland, CA — Cities are more than the people, buildings and geographical areas that define them. They are a nexus of connections creating active, vital communities. The size and shape of these connections may be invisible, even to the residents of a given city. And the location where one thing in the city connects to another thing is often on the move. Points of connectivity may be small, short-lived, visible only on a one-block radius. Connections mutate. Yet the way a city 'looks' from the outside (media) can remain proportionally static with the actual generation and re-generation of communities over time, the transit and intersections of people, water, money, memory, ballots, animals, concrete, water, labor, food and information. Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland's current moment. This project is ongoing. As the website grows, we will continue to solicit and present archival and

current materials from a diverse range of Oakland writers, artists, community leaders and organizations, materials that engage or investigate the city's ecology, economics, politics, development, history and the arts. Our hope is that Deep Oakland will both serve as a location for conversation to begin, and will extend conversations already in progress, to the point of critical mass where the interconnectivity of the activities of these disparate activists, artists and writers becomes visible and begins to positively impact the Oakland community and the world at large. Featured work: David Buuck's "B.A.R.G.E Reports" <http://www.deepoakland.org/project?id=120> Haleh Hatami's Layer 3, Port <http://www.deepoakland.org/text?id=163> Brian Teare's "On Refuge" <http://www.deepoakland.org/text?id=155> MacArthur Blvd Porait Project <http://www.deepoakland.org/project?id=103> Oakland Living History Program <http://www.deepoakland.org/project?id=20> Rebekah Werth's Megafauna <http://www.deepoakland.org/text?id=168> Call for submissions: If you have an idea for a project, content or a link that you would like to see included on the Deep Oakland website, please send us a query by email: [REDACTED] are particularly looking for:

- Work that is directly concerned with Oakland or, if a creative piece, is produced by a member or members of the Oakland community
- Work that adds to a better understanding of Oakland and its diverse communities
- Work that analyzes the social, political, economic, historic, ecological, and/or creative aspects of Oakland
- Work that records individual and group efforts to create change in Oakland communities
- Work that responds to materials already posted on the website
- Work that addresses neighborhoods or localities that are currently under-represented on the Deep Oakland website

Deep Oakland is a project of A'A' Arts (501c3), sponsored and supported by Mills College and the James Irvine Foundation. David Harrison Horton _____ Hotmail to go? Get your Hotmail, news, sports and much more! Check out the New MSN Mobile! <http://mobile.msn.com>

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211. **Simon DeDeo**

Re: Mandel & "Poetry as Sociology"

Mon 11 Jun 2007

So, first off I am coming at this as a reader, looking at the phenomenal (in the technical sense) experience of reading language poetry (after the category of language poetry has been stripped of those works I think are included for sociological reasons.)

To answer Ron Starr -- I think the essays and critical writings about language poetry are definitely political, strongly political. But I just don't think that politicization "infects" the writing itself. I should also add that I find the tertiary

prose surrounding the poetry to be largely repetitive and a bit mechanically extended.

I haven't read the Bernstein essays, but if you meaning resisting commodification as creating a poetry that cannot itself be commodified (as opposed to being about some internal process), well that was a bit of a disaster, no? Langpo twenty, thirty years on is the strongest brand name in the "business" (mostly as a metonym.)

To answer Tom, I would say that reading langpo as a negative theology is my way in, which has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself.

Langpo, from a diachronic perspective, is a utopian project, it believes in justice, truth (but not Truth) as the forever-deferred, as (as Badiou unfolds it) the number-that-is-not-a-number.

Here's just to randomly take from Hejinian, in Happily:

Perhaps there were three things, no one of which
made sense of the other two
A sandwich, a wallet, and a giraffe

This just seems like a paradigmatic langpo moment (if a little more readable than others, more memorable, more lined-up with ordinary brains.) The superswervy logic of this little clip is just fantastic; "sense" is present only in its absence.

(I am travelling right now so cannot get at my books.)

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212. **ellen baxt**

New Shearsman Book

Mon 11 Jun 2007

Analfabeto / An Alphabet by Ellen Baxt is now out on Shearsman Books.

fada fairy (feminine)
fado fate (masculine)
We must excuse his faults.
need or lack, absence, fault or
defect, mistake
The ship leaks.
Speak more slowly.
You are

the happiest day of my life.
wild beast, p[lay hooky, stay

Ask for it at your local bookstore (rather than
ordering it on Amazon, please)

Thanks for your support,
Ellen Baxt
Brooklyn, NY

___ Expecting? Get great news right away with email Auto-Check. Try the
Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/newmail_tools.html

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213. **P Ganick** ***cover ormat change at BLUELIONBOOKS,,,***

Mon 11 Jun 2007

we've changed to a white background and some
exciting colorful designs thereon. please look at
www.cafepress.com/bluelionbooks66

blue lion books is a print-on-demand publisher.

- 1...Crouse, John and Jim Leftwich "ACTS BOOK ONE"
- 2...Ganick , Peter "meditation for inner voice"
- 3...Hurley, J Hayes "Leaving Lisbon" (a novel)
- 4... Kostelanetz, Richard and John M Bennettt
"Furtherist Fictions/BACKWORDS"
- 5...Tabios, Eileen "Silences: The Autobiography of Loss"

blue lion books publishes long-texts, at least 250
pages, in the belief that, if an idea is a worthy one,
its full development will be over a period of time in
the reader's/writer's immedate experience.

we are finishing up preparing some manuscripts
for the printer/, so manusctips can be read at this
time. we'll announce when that changes.

www.cafepress.com/bluelionbooks66

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214. **Alan Sondheim**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

Actually my post is a satire; none of it is true and of course you're right about the Lumiere. A couple of things though - first, there's no 'persistence of vision' (in case people think otherwise); the reason motion's perceived in cinema has to do with the way the eye processes motion in the real world through saccadic movement, which, in effect, transforms the real into a series of disparate pictures or frames - one might say tht cinema predate the perception of the real as such. Second point is the reason early films appear 'jerky' - they weren't to the audience of the time, because the framerate of filming and the framerate of projecting were both the result of hand-cranking; film speed, in other words, was itself a trope of early cinema, entire malleable. Later a rate of 16 fps was more or less established, but projectors quickly went to 18 fps thus 'speeding up' the early films, giving the perception of jerki- ness,. The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan

On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:

Alan,

My impression was that when the audience saw the train rushing towards them for the first time, they thought it was real and were panicked. The reverse of what you are saying, I think. The awareness that what was on the screen was of the moviesa fiction was developed slowly, of course, never leaving the seeing eye completely. That's where the power of the movies lie. Godard, in "La Carabiniere," makes a joke out of it, the soldier on leave attacking the hanging white sheet to see what is inside the bath tub where the buxom lady is washing herself, and as a result falls all over himself pulling down the sheet.

Interestingly, just a few days ago, I saw a Turkish movie where the sole obsession of a sixteen year old kid in an Anatolian village is to create out of clipped film fragments (clipped to rejoin the film strips when they snap during the viewing, which they do all the time) a continuous motion. He finally does so when he discovers the existence of the Maltese cross, that the discontinuities it establishes is necessary to create the experience of motion. But is that not so in everything, colors, familiarities, in everything we na,e. The brain is biggest "fooler" of all.

When one watches early movies today, the jerky movements of the actors perhaps gives us a hint of a more awesome reality:

We Are All The Aristocrats

"Every age has its doomed aristocrats."

*Early movies progressed in jerky steps,
crowds, buses rushing in quick motion,
the eyes not moving fast enough to create the illusion of oneness.
If the pace of history quickened won't a greater number of people
die at a shorter time, does that mean, friends,
that our age is more cruel than others?
You are stupid, friend, it's the
celluloid that did not move fast enough
to create the whirr of smooth motion, it is
outside, the illusion, a sleigh of images, there is just so much
that a mind can take. A reel of Wall Street
the day of the first great crash, people milling around, faster than usual.
All scared crabs. We see history through
images as Robespierre saw it
in the sugar coated arguments of Ionian logic,
no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
I'd like to rest my head on the soft billows
of your body.
That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?*

Ciao,

Murat

On 6/11/07, Alan Sondheim <[REDACTED]> wrote:

Film, the first Digital Medium

It was with amazement that early audiences watching the Lumiere luminescent train heading towards the camera immediately grasped the fictional and technological nature of the event. It's been postulated that neither the persistence of vision nor the saccadic movements of the eyes had yet been developed to any great degree. As a result, what the audience witnessed was actually a series of stutters or spurts; it was impossible for them to reconstruct the analogic experience from these few, far between, and pitiful photographic images. What an error on the part of the producers, who expected an overwhelming experience! Through the next several years, men and women developed the illusion of projected motion - with children, the learning curve was considerably shorter, given their

embrace of anything new and remote from the already decadent culture of their parents. There was a curious hiatus between the Lumiere and further experimentation with audience, during which the showmen attempted the impossible - an awkward unraveling of the filmstock itself, a transparent ribbon woven and passed among the motion picture audience. Since the film was now moving, albeit without projection and the maltese-cross way of holding each image for a split-second in the frame, the viewers of the film were strangely satisfied. This all changed, perhaps for the better, within a few months, when the projects began their clacking once again, and the houses of vaudeville were filled with the melodrama and hijinks of gardeners, factory workers, and attempts to reach the moon. (A surviving specimen from the hiatus, not suitable for children (what were they thinking!) - <http://www.asondheim.org/etched.jpg>).

=====
===== 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.
=====

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215. **David-Baptiste Chirot**

Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY ACTIONS

Tue 12 Jun 2007

Actually the original audiences of the pre-sound cinema DID NOT SEE JERKY MOVEMENTS of actors--film before sound was projected at a different speed--so the films which seem jerky now, projected at the wrong speed--were realistic when first shown--we laugh now at what we think is the humorous sight of all the jerky, speeded up movements of old films--and laugh also perhaps at what poor fools our grandparents/great grandparents were to have to put up with this inferior version of cinema--without ever wondering--why is it only silent films are jerky?--and silent actors speeded up? how did the cinema suddenly change to a "normal" pace with sound--?? and there is the answer--projectors became synchornized to the sound film--and the old silents now ran out of synch--helping to further distance them from the "Talkies" and the New Era of Cinema--and making of the old Silents the stereotyped imagery of the off-beat rhythms of the seemingly amphetamine amped actors, locomotives, autos,

airplanes, ships--anything in movement--"dim, jerky, faraway . . ." as Burroughs writes . . . when you see a silent film projected at the right speed, or on dvds etc of copies shown at the right speed--it is a sudden shock to realize that all this time, for decades and decades, people have been exposed to a "false version" of the Silent film--a Silent film show at the speed of sound!!!!!!> Date: Mon, 11 Jun 2007 14:56:39 -0400> From: [REDACTED]> Subject: Re: Film, the first Digital Medium> To: [REDACTED]> > Alan,> > My impression was that when the audience saw the train rushing towards them> for the first time, they thought it was real and were panicked. The reverse> of what you are saying, I think. The awareness that what was on the screen> was of the movie a fiction was developed slowly, of course, never leaving> the seeing eye completely. That's where the power of the movies lie. Godard,> in "La Carabiniere," makes a joke out of it, the soldier on leave attacking> the hanging white sheet to see what is inside the bath tub where the buxom> lady is washing herself, and as a result falls all over himself pulling down> the sheet.> > Interestingly, just a few days ago, I saw a Turkish movie where the sole> obsession of a sixteen year old kid in an Anatolian village is to create out> of clipped film fragments (clipped to rejoin the film strips when they snap> during the viewing, which they do all the time) a continuous motion. He> finally does so when he discovers the existence of the Maltese cross, that> the discontinuities it establishes is necessary to create the experience of> motion. But is that not so in everything, colors, familiarities, in> everything we na,e. The brain is biggest "fooler" of all.> > When one watches early movies today, the jerky movements of the actors> perhaps gives us a hint of a more awesome reality:> > > > We Are All The Aristocrats> "Every age has its doomed aristocrats."> > Early movies progressed in jerky steps,> crowds, buses rushing in quick motion,> the eyes not moving fast enough to create the illusion of oneness.> If the pace of history quickened won't a greater number of people> die at a shorter time, does that mean, friends,> that our age is more cruel than others?> You are stupid, friend, it's the> celluloid that did not move fast enough> to create the whirr of smooth motion, it is> outside, the illusion, a sleigh of images, there is just so much> that a mind can take. A reel of Wall Street> the day of the first great crash, people milling around, faster than usual.> All scared crabs. We see history through> images as Robespierre saw it> in the sugar coated arguments of Ionian logic,> no no. Killing is the key,> the two acts of a four-act play,> its steel lips. I'm tired, Camille,> I'd like to rest my head on the soft billows> of your body.> That nonsense about, jumping out of the window> you see the whole history of your body before you reach the ground,> is it true?> > > Ciao,> > Murat> > > On 6/11/07, Alan Sondheim <[REDACTED]> wrote:> >> > > Film, the first Digital Medium> >> >> > It was with amazement that early audiences watching the Lumiere lumines-> > cent train heading towards the camera immediately grasped the fictional> > and technological nature of the

event. It's been postulated that neither> > the persistence of vision nor the saccadic movements of the eyes had yet> > been developed to any great degree. As a result, what the audience> > witnessed was actually a series of stutters or spurts; it was impossible> > for them to reconstruct the analogic experience from these few, far> > between, and pitiful photographic images. What an error on the part of the> > producers, who expected an overwhelming experience! Through the next> > several years, men and women developed the illusion of projected motion -> > with children, the learning curve was considerably shorter, given their> > embrace of anything new and remote from the already decadent culture of> > their parents. There was a curious hiatus between the Lumiere and further> > experimentation with audience, during which the showmen attempted the> > impossible - an awkward unraveling of the filmstock itself, a transparent> > ribbon woven and passed among the motion picture audience. Since the film> > was now moving, albeit without projection and the maltese-cross way of> > holding each image for a split-second in the frame, the viewers of the> > film were strangely satisfied. This all changed, perhaps for the better,> > within a few months, when the projects began their clacking once again,> > and the houses of vaudeville were filled with the melodrama and hijinks of> > gardeners, factory workers, and attempts to reach the moon. (A surviving> > specimen from the hiatus, not suitable for children (what were they think-> > ing!) -
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216. **Tom Orange** ***Mandel & "Poetry as Sociology"***

Tue 12 Jun 2007

hi simon,

i realize you don't have all your resources at hand, but maybe it would be helpful if you could explain what you mean by "those works I think are included [in the category of language poetry] for sociological reasons." also, i'm not sure how the hejinian quote you offer, "'sense' is present only in its absence" -- to me the sense of these lines is quite clear...

*Perhaps there were three things, no one of which
made sense of the other two
A sandwich, a wallet, and a giraffe*

...and moreover, it's not that "sense" is only present in its absence, rather it simply won't be contained within a singular: "no one of which / made sense of the other two" implies at least the possibility that two might make sense of the third or all three. sense is potential, possible when dependent upon multiples rather than singulars.

finally, you say your reading "has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself," but when you conclude that in the hejinian lines "'sense' is present only in its absence" this seems like a critical act that is certainly heavily invested in negativity of some kind -- how do you see this critical negativity of your reading differing from that of the poetry itself?

thanks,
tom orange

On 6/12/07, POETICS automatic digest system <[REDACTED]> wrote:

Date: Mon, 11 Jun 2007 18:51:27 -0500
From: Simon DeDeo <[REDACTED]>
Subject: Re: Mandel & "Poetry as Sociology"

So, first off I am coming at this as a reader, looking at the phenomenal (in the technical sense) experience of reading language poetry (after the category of language poetry has been stripped of those works I think are included for sociological reasons.)

To answer Ron Starr -- I think the essays and critical writings about language poetry are definitely political, strongly political. But I just don't think that politicization "infects" the writing itself. I should also add that I find the tertiary prose surrounding the poetry to be largely repetitive and a bit mechanically extended.

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To answer Tom, I would say that reading langpo as a negative theology is my way in, which has the advantage of not being a critical act that itself is subject to the very same negativity of the poetry itself.

Langpo, from a diachronic perspective, is a utopian project, it believes in justice, truth (but not Truth) as the forever-deferred, as (as Badiou unfolds it) the number-that-is-not-a-number.

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*Perhaps there were three things, no one of which
made sense of the other two
A sandwich, a wallet, and a giraffe*

*This just seems like a paradigmatic langpo moment (if a little more
readable than others, more memorable, more lined-up with ordinary brains.)
The superswervy logic of this little clip is just fantastic; "sense" is
present only in its absence.*

(I am travelling right now so cannot get at my books.)

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217. **Jim Andrews**

Re: Film, the first Digital Medium/AS ORIGINALLY SHOWN NOT JERKY ACTIONS

Tue 12 Jun 2007

An interesting issue, this question of how silent films appeared in their original time. At first I thought to say 'their time', but their time is also now.

It's a question I've wondered about also. Because in my work with animation using Director and Shockwave, there's a similar issue. One may assign the 'movie' a framerate, at any moment. But, still, we often find that Shockwave movies play quicker on faster machines. And this isn't simply a matter of slower machines being incapable of playing at the assigned framerate; also, fast machines seem to play in excess of the assigned framerate. So that it's possible very fast machines may play way too fast.

The solution is to not rely on the automatic control of framerate built into Director. One may take the matter into one's own hands, bypass the default control structure, and set up a situation where slow machines may indeed play slower than normal, but no matter how fast the machine, once it is fast enough, it will not play too fast but, instead, at the assigned rate. This is something I've done in all my Director work for the last few years so that if the work makes it into the future, which of course is a moot point, it will play at the speed I want it to.

Computation occurs in the interstices of time. Redraw in other interstices of time. And then there is sonic timing, which is a bit different. We note that we very rarely hear sound slowed down or cut off even if the framerate is visibly

slow. There is always some sort of dance going on between the computation, the visual redraw, and the play of sound, in computational multimedia. One tries to write the code so that no matter how fast computers become, the work will play at the assigned tempo.

I think video normally plays at 24 frames per second these days, does it not? I try to set my Shockwave work to 30 or 32 frames per second when this is possible. 24 frames per second often seems too slow in this sort of work.

ja
<http://vispo.com>

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218. **reJennifer Bartlett**

Susan Howe

Tue 12 Jun 2007

Can anyone put me in touch with Susan Howe?

Best,

Jennifer Bartlett

Hotmail to go?

Get your Hotmail, news, sports and much more! <http://mobile.msn.com>

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219. **Nick Piombino**

Re: Michael Hamburger obit, *The Independent*

Tue 12 Jun 2007

I appreciate your posting Iain Galbraith's obit of Michael Hamburger. I also know Michael Hamburger mainly as one of the best translators of Celan but also as the writer of a superb book about poetry, **The Truth of Poetry** (1969) which contains hundreds of fascinating quotes and comments, from and about modern writers, artists and critics, a highly individual selection immensely useful in its own right that encapsulates a history and commentary concerning modern poetry that for me, in both literary and literary/political acumen, has never been surpassed.. For over 35 years, the book has never been long out of my reach.

Even a very quick glance at the index reveals the range of poets and others, from the major to the minor, from innumerable countries, that Hamburger wrote about and quoted, over 500 in this book of 354 pages: Adorno, Amis, Arp, Bartok, Brecht, Baudelaire, Benn, Bly, Bonnefoy, Bunting, Celan, Chesterton, Connolly, Cid Corman, Crane, Creeley, Marlene Dietrich, Eluard

Fortini, Groddek, Guillen, Ian Hamilton, Heissenbuttel, Hikmet. Ionesco, Hughes, Jaccotet, James, Jandl, Jarry, Jiminez, Klebnikov, Kafka, Kenner, Langer, Leopardi, Lowell, MacDiarmid, MacLeish, MacNeice, Medawar, Merwin, Mon, Montale, Moore, Nietzsche, Charles Olson, Orwell, Pascal, Paz, Peguy, Perse, Peyre, Poe, Ponge, Prada, Prevert, Raine, Richards, Riding, Roethke, Rosewicz, Ryuichi, Sachs, Schickele, Seferis, Snyder, Stein, Stramm, Swenson, Tomlinson, Vallejo, John Wieners, WC Williams, Wilde, Wittgenstein. James Wright, Yeats, Ysenin, Zukofsky.

(from Brecht)

"I need no gravestone, but
If you need one for me
I wish the inscription would read:
He made suggestions. We
Have acted on them.
Such an epitaph would
Honour us all."

On 6/11/07 9:28 AM, "Barry Schwabsky" <[REDACTED]> wrote:

Michael Hamburger Distinguished translator and poet Published: 11 June 2007

Michael Peter Leopold Hamburger, poet and translator: born Berlin 22 March 1924; Assistant Lecturer in German, University College London 1952-55; Lecturer, then Reader, in German, Reading University 1955-64; FRSL 1972-86; OBE 1992; married 1951 Anne File (one son, two daughters); died Middleton, Suffolk 7 June 2007.

With the death of Michael Hamburger, the English language takes leave of one of its most gifted and gently influential poets as well as the 20th-century's most distinguished and prolific translator of German poetry.

Hamburger was born in 1924 into an upper-middle-class German-Jewish family in the Berlin district of Charlottenburg. Nine years later, the Nazi takeover put an end to the Weimar Republic and precipitated the family's emigration to Edinburgh and London. The later English translator of Goethe's poems once remarked on the "alacrity" with which he had come into the world on the very day, 22 March, of Goethe's death and famous cry for "more light". Such auguries of promise may be taken with a pinch of salt, and yet no account of the unity of Michael Hamburger's life and work could choose to ignore the almost uncanny coincidence of the date of his death with that of the German poet to whom he devoted so much of his lifework as a translator: Friedrich Hölderlin.

*Hamburger first encountered Hölderlin's verse while a pupil at Westminster School. By 16 he had already begun to translate this greatest of German poets, who was practically unknown to British readers at the time. His youthfully ambitious *Poems of Hölderlin* (1943) was the first of more than a hundred books*

Hamburger published. He continued to add to this for almost 70 years, with the most recent edition of Friedrich Hölderlin: poems and fragments appearing as recently as 2004 from Anvil Press, where he was lucky to find, in Peter Jay, a devoted editor and publisher of his poetry and translations.

Hamburger recalled his astonishment at the interest generated in 1943 by the English publication of this difficult German in the middle of a war with Germany. An infantryman in training at Maidstone Barracks when the book came out, he was "benignly but firmly advised" by his company commander to represent his regiment by accepting the Poetry Society's invitation to give a Hölderlin talk and reading. According to Hamburger, the possibility of such "absurdities" in Britain was what made that war "worth fighting".

Hölderlin in 1943 may have been a stranger in English, but it was only later, in what he called the "second phase" of his work as a translator, that Hamburger began to re-enact the essential tensions of a poetry as "far removed from any poetic convention obtaining either in German or English, in his lifetime or later". In so doing he "Hölderlinised" his English in much the same way as Hölderlin, in his own translations, had "Sophoclisised" his German. It is possible that Hamburger wrote his own first poetry, too, under the spell of Hölderlin. The still very readable poem which opens his *Collected Poems* (1995) carries the almost lapidary title "Hölderlin. / Tübingen, December 1842". The earliest in his first collection *Flowering Cactus* (1950), "Hölderlin" was also his first published poem beyond the *Westminster School* magazine, contributed to an anthology of writing from Oxford and Cambridge while he was a student at Christ Church, Oxford. The poem adopts the despairing persona of Hölderlin's final years, when a state of "homelessness" followed what Hamburger would come to refer to as Hölderlin's "change of identity" (rather than madness). Asked whether the German poet had influenced his later verse, he would point only to "Hölderlin's breathing", a prerequisite of the arching syntax of his own impressive longer poems "Travelling", "In Suffolk", "Late" and "From a Diary of Non-Events".

Hamburger's early identification with Hölderlin's plight, as well as his lifelong commitment to finding a "home" for the German poet in English, may have had roots in the vicissitudes of his own predicament - his "displacement" aged nine from one culture and language to another. Of his early impulse to translate from German (besides his decade-long preoccupations with Hölderlin and the German-Jewish poet Paul Celan, translations of work by Büchner, Rilke, Hofmannsthal, Trakl, Brecht, Eich, Huchel, Grass, Enzensberger and W.G. Sebald flowed from his pen), Hamburger wrote: "It is possible that I should never have started translating in my adolescence if that hadn't been a bridge to a culture lost to me in every other regard."

Recollections of his early years are included in Hamburger's autobiographical work, *A Mug's Game* (1973, revised in 1991 as *String of Beginnings*). Until quite recently, however, he had thought that it was his father's political foresight that had hastened the family's sudden departure for Edinburgh, where, with the help of George Watson's College, Hamburger began his career as an "Englishman". But a group of German students researching the events of 1933 at the Charité, the university hospital in Berlin where his father held a prestigious chair in paediatric medicine, were able to inform him that his

father had been dismissed in one of the first directives of the National Socialist authorities. The rest of the family followed - without his paternal grandmother, however, whose death at the hands of the Nazis he movingly commemorated in a poem about Adolf Eichmann ("In a Cold Season", 1961). Hamburger described the first year of his exile in Britain and in the English language as the equivalent of a child being thrown into water so that it may learn to swim. In all his descriptions of his early years he stressed the "gloomy" and "claustrophobic" quality of his Berlin childhood, where the flat was like a "prison". Life in Edinburgh, where he soon became a member of a boys' street-gang, was a "liberation" from an "introversion that had become morbid."

The author of more than 20 volumes of poetry and many volumes of essays, whose seminal study of the tensions in European poetry, *The Truth of Poetry* (1969), the critic Michael Schmidt has ranked alongside William Empson's *Seven Types of Ambiguity*, Erich Auerbach's *Mimesis* or Donald Davies's *Thomas Hardy and British Poetry*, Hamburger often joked - not without rancour - about British reviewers of his poetry who would "brand" him "better known as a translator", or a "passionate breeder of rare apples" (which he was), or "a renowned German poet".

The most powerful influences on his early poetry were not Hölderlin or Rilke, but Yeats and Eliot. Later on he came to agree with the critic G.S. Fraser, who, noting the cloying effect of the Irish poet's manner in Hamburger's verse, described it as "ghosting for the ghost of Yeats". As for Eliot, Hamburger eventually came to see that the great man's "doctrine of impersonality, taken too literally", had kept the aspirant poet in "a cage of decorous generalities" and that Eliot's notion of the "objective correlative", "improperly understood", had made him "distrust the data of his immediate experience".

It was not until after his marriage to Anne File - the actress and poet Anne Beresford - and their move in 1955 to a house and large garden in Tilehurst, near Reading, that Hamburger began to set the close observation of his surroundings and sensual impressions against the dictates of taste and poetic convention. It was here that he discovered his appetite for what he called "the roughage of lived experience". It was here, too, that he began to write poems in which loyalty to the primacy of experience could admit the intense exchange of dream, memory and observation. If this was a slow and late development, it was later intensified by the family's move in 1976 from London to Suffolk, where Hamburger wrote poetry - often emerging from the work to which he applied himself in his garden and orchard until the day of his death - which will be remembered as his best.

Reflecting on aging and dying in the month of his 80th birthday, he wrote of the peculiar freshness and urgency he sensed in the 17th-century George Herbert's poem "The Flower" ("And now in age I bud again./ After so many deaths I live and write"). It is to be hoped that poets centuries his junior will also derive sustenance and guidance from Hamburger's own poetry. His essay "The Survival of Poetry" defines an idea of contemporaneity that links him with Herbert and Hölderlin: "To a poet, language is all that it has ever been and is capable of becoming, all it has ever done or is capable of doing."

In a sense, too, every poet who has ever written anywhere can be his or her contemporary in timelessness."

Iain Galbraith

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220. **Mark Weiss**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

My understanding has been that the retention of the image on the retina , creating an overlap on the retina of one frame and the next, is what creates the sense of continuous motion in film, and incidentally the phenomenon that filmed wheels appear to turn backwards. This was the standard explanation of the illusion of motion in film. Has that changed?

Film was hand-cranked, but the cameramen attempted to do so at an even, determined speed, usually 20 frames per second, which was also the speed of projection. This steadiness of pace was one of the more valued skills. Chase scenes were sometimes shot at more than 20 frames, then projected at 20, so that they appeared faster, to add to the excitement. This is still done. After sound came in and silent filming was relegated to amateur and specialized use, the standard of now motorized projectors and cameras was 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24. So silent films could be projected too fast or too slow, and theatrically only too fast. Hence the jerky motion. I've seen silent films projected at 20. No jerkiness. I've also seen silent films printed with the aid of a strobe to stretch 16 to 24. rapid subject motion and camera movement tends to blur, creating a strobe effect. Not great, but better than DW Griffith in quick time. The temple scenes in Intolerance, for instance, are considerably less comic.

Mark

At 12:08 AM 6/12/2007, you wrote:

>Actually my post is a satire; none of it is true and of course
>you're right about the Lumiere. A couple of things though - first,
>there's no 'persistence of vision' (in case people think otherwise);
>the reason motion's perceived in cinema has to do with the way the
>eye processes motion in the real world through saccadic movement,
>which, in effect, transforms the real into a series of disparate
>pictures or frames - one might say tht cinema predate the perception
>of the real as such. Second point is the reason early films appear
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>framerate of filming and the framerate of projecting were both the
>result of hand-cranking; film speed, in other words, was itself a
>trope of early cinema, entire malleable. Later a rate of 16 fps was
>more or less established, but projectors quickly went to 18 fps thus
>'speeding up' the early films, giving the perception of jerki-
>ness,. The more one looks at early cinema, the more sophisticated it
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>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:

>

>>Alan,

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>>My impression was that when the audience saw the train rushing towards
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>>for the first time, they thought it was real and were panicked. The reverse
>>of what you are saying, I think. The awareness that what was on the screen
>>was of the movies a fiction was developed slowly, of course, never leaving
>>the seeing eye completely. That's where the power of the movies lie. Godard,
>>in "La Carabiniere," makes a joke out of it, the soldier on leave attacking
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>>lady is washing herself, and as a result falls all over himself pulling down
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>>obsession of a sixteen year old kid in an Anatolian village is to create out
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>>finally does so when he discovers the existence of the Maltese cross, that
>>the discontinuities it establishes is necessary to create the experience of
>>motion. But is that not so in everything, colors, familiarities, in
>>everything we na,e. The brain is biggest "fooler" of all.

>>

>>When one watches early movies today, the jerky movements of the actors
>>perhaps gives us a hint of a more awesome reality:

>>

>>

>>

>>We Are All The Aristocrats

>>"Every age has its doomed aristocrats."

>>

>>Early movies progressed in jerky steps,

>>crowds, buses rushing in quick motion,
>>the eyes not moving fast enough to create the illusion of oneness.
>>If the pace of history quickened won't a greater number of people
>>die at a shorter time, does that mean, friends,
>>that our age is more cruel than others?
>>You are stupid, friend, it's the
>>celluloid that did not move fast enough
>>to create the whirr of smooth motion, it is
>>outside, the illusion, a sleigh of images, there is just so much
>>that a mind can take. A reel of Wall Street
>>the day of the first great crash, people milling around, faster than usual.
>>All scared crabs. We see history through
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>>in the sugar coated arguments of Ionian logic,
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>>the two acts of a four-act play,
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>>of your body.
>>That nonsense about, jumping out of the window
>>you see the whole history of your body before you reach the ground,
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>>Murat
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>>>between, and pitiful photographic images. What an error on the part of the
>>>producers, who expected an overwhelming experience! Through the next

>>>several years, men and women developed the illusion of projected motion -
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>>>holding each image for a split-second in the frame, the viewers of the
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>>>within a few months, when the projects began their clacking once again,
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>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.

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221. **Tom W. Lewis**

Re: Mandel & "Poetry as Sociology"

Tue 12 Jun 2007

From: Simon DeDeo

Sent: Monday, June 11, 2007 18:51

To: [REDACTED]

...

Here's just to randomly take from Hejinian, in Happily:

Perhaps there were three things, no one of which
made sense of the other two

A sandwich, a wallet, and a giraffe

>This just seems like a paradigmatic langpo moment (if a little more
>readable than others, more memorable, more lined-up with ordinary
brains.)

>The superswervy logic of this little clip is just fantastic; "sense" is
>present only in its absence.

maybe I'm just thick, but most of the langpo I read (and enjoy) is high-larious,
and readable. I know that's not the point -- nevertheless, on the ground I take it
as latter-day Dada.

politics? well, didn't Tristan Tzara become a Marxist after WWI? I don't think of
Schwitters as a political type -- he just wanted to build his Merzbau and collect
guinea pigs. sounds like utopia to me.

willing to crush 90 years with the palm of my hand,

Tom

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222. **Aryanil Mukherjee**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 12, 2007 10:24 AM

Subject: Re: Film, the first Digital Medium

*My understanding has been that the retention of the image on the retina ,
creating an overlap on the retina of one frame and the next, is what
creates the sense of continuous motion in film, and incidentally the
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*Film was hand-cranked, but the cameramen attempted to do so at an even,
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specialized use, the standard of now motorized projectors and cameras was
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Mark

At 12:08 AM 6/12/2007, you wrote:

Actually my post is a satire; none of it is true and of course you're right about the Lumiere. A couple of things though - first, there's no 'persistence of vision' (in case people think otherwise); the reason motion's perceived in cinema has to do with the way the eye processes motion in the real world through saccadic movement, which, in effect, transforms the real into a series of disparate pictures or frames - one might say that cinema predate the perception of the real as such. Second point is the reason early films appear 'jerky' - they weren't to the audience of the time, because the framerate of filming and the framerate of projecting were both the result of hand-cranking; film speed, in other words, was itself a trope of early cinema, entirely malleable. Later a rate of 16 fps was more or less established, but projectors quickly went to 18 fps thus 'speeding up' the early films, giving the perception of jerkiness,. The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan

On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:

Alan,

My impression was that when the audience saw the train rushing towards them for the first time, they thought it was real and were panicked. The reverse of what you are saying, I think. The awareness that what was on the screen was of the moviesa fiction was developed slowly, of course, never leaving the seeing eye completely. That's where the power of the movies lie. Godard, in "La Carabiniere," makes a joke out of it, the soldier on leave attacking the hanging white sheet to see what is inside the bath tub where the buxom lady is washing herself, and as a result falls all over himself pulling down the sheet.

Interestingly, just a few days ago, I saw a Turkish movie where the sole obsession of a sixteen year old kid in an Anatolian village is to create out of clipped film fragments (clipped to rejoin the film strips when they snap during the viewing, which they do all the time) a continuous motion. He finally does so when he discovers the existence of the Maltese cross, that the discontinuities it establishes is necessary to create the experience of motion. But is that not so in everything, colors, familiarities, in everything we na,e. The brain is biggest "fooler" of all.

When one watches early movies today, the jerky movements of the actors perhaps gives us a hint of a more awesome reality:

*We Are All The Aristocrats
"Every age has its doomed aristocrats."*

*Early movies progressed in jerky steps,
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no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
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That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?*

Ciao,

Murat

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Film, the first Digital Medium

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<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.

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No virus found in this incoming message.

*Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
269.8.13/844 - Release Date: 6/11/2007 5:10 PM*

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223. **Sheila Murphy**
message from blue lion press

Tue 12 Jun 2007

we've changed to a white background and some exciting colorful designs thereon. please look at

www.cafepress.com/bluelionbooks66

blue lion books is a print-on-demand publisher.

1...Crouse, John and Jim Leftwich "ACTS BOOK ONE"

2...Ganick , Peter "meditation for inner voice"

3...Hurley, J Hayes "Leaving Lisbon" (a novel)

4... Kostelanetz, Richard and John M Bennett
"Furtherist Fictions/BACKWORDS"

5...Tabios, Eileen "Silences: The Autobiography of Loss"

blue lion books publishes long-texts, at least 250 pages, in the belief that, if an idea is a worthy one, its full development will be over a period of time in the reader's/writer's immediate experience.

we are finishing up preparing some manuscripts for the printer/, so manusctips can be read at this time. we'll announce when that changes.

www.cafepress.com/bluelionbooks66

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224. **George Bowering**
Re: Film, the first Digital Medium

Tue 12 Jun 2007

On Jun 12, 2007, at 9:34 AM, Aryanil Mukherjee wrote:

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

Of whom?

>

Bowering, George H.

A relatively untravelled Canadian writer.

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225. **Simon DeDeo**
going over these lines...

Tue 12 Jun 2007

Tom O. writes --

Re: boundaries for langpo -- I'm interested in the writing that to some extent really does satisfy the grand claims later critics have made for it (dissolution of the subject, reader-as-writer, polysemy-not-resisted).

also, i'm not sure how the hejinian quote you offer, "'sense' is present only in its absence" -- to me the sense of these lines is quite clear...

*Perhaps there were three things, no one of which
made sense of the other two*

A sandwich, a wallet, and a giraffe

*...and moreover, it's not that "sense" is only present in its absence,
rather it simply won't be contained within a singular: "no one of which/
made sense of the other two" implies at least the possibility that two
might make sense of the third or all three. sense is potential, possible
when dependent upon multiples rather than singulars.*

I'm not denying that the lines are sensical, that we can discuss what they mean. I'm talking about what they mean. What is the sense of "sandwich, wallet and giraffe" as a disjunctive union?

Hejinian implicitly claims that there is a sense to this peculiar group. Whatever that sense is, she doesn't say. It's clear that it's nothing ordinary, graspable (in the way, say, "vein, heart, artery" is).

Hejinian, if you take her normative content seriously (which move is I think proscribed by some langpo critics because hey we're really talking about a unitary subject making the statement here) -- is seeing sense deferred, not non-existent.

Tom W. L. writes --

*maybe I'm just thick, but most of the langpo I read (and enjoy) is
high-larious, and readable.*

I think your standards for "high-larity" and readablity are rather low! The most I manage is a smile.

226. **Gerald Schwartz**
Re: Film, the first Digital Medium

Tue 12 Jun 2007

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

Yes, when we talk about the sequencing of our narrative, we seem to be talking about making a composite picture drawn from the narratives of the many. There is no disputing the information contained in THAT narrative. At 24 frames per-- what really matters is the quality of the information we have about the information. And, always, our own narraive is just beginning.

And then, there's my favorite Peter Greenaway quote:
"We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nausea at the sense of reality."

Gerald S.

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crowds, buses rushing in quick motion,
the eyes not moving fast enough to create the illusion of oneness.
If the pace of history quickened won't a greater number of people
die at a shorter time, does that mean, friends,
that our age is more cruel than others?
You are stupid, friend, it's the
celluloid that did not move fast enough
to create the whirr of smooth motion, it is
outside, the illusion, a sleigh of images, there is just so much
that a mind can take. A reel of Wall Street
the day of the first great crash, people milling around, faster than
usual.
All scared crabs. We see history through
images as Robespierre saw it
in the sugar coated arguments of Ionian logic,
no no. Killing is the key,
the two acts of a four-act play,
its steel lips. I'm tired, Camille,
I'd like to rest my head on the soft billows
of your body.
That nonsense about, jumping out of the window
you see the whole history of your body before you reach the ground,
is it true?

Ciao,

Murat

On 6/11/07, Alan Sondheim <[REDACTED]> wrote:
Film, the first Digital Medium

*It was with amazement that early audiences watching the Lumiere
lumines-
cent train heading towards the camera immediately grasped the fictional
and technological nature of the event. It's been postulated that
neither
the persistence of vision nor the saccadic movements of the eyes had
yet
been developed to any great degree. As a result, what the audience
witnessed was actually a series of stutters or spurts; it was
impossible
for them to reconstruct the analogic experience from these few, far
between, and pitiful photographic images. What an error on the part of
the
producers, who expected an overwhelming experience! Through the next
several years, men and women developed the illusion of projected
motion -
with children, the learning curve was considerably shorter, given their
embrace of anything new and remote from the already decadent culture of
their parents. There was a curious hiatus between the Lumiere and
further
experimentation with audience, during which the showmen attempted the
impossible - an awkward unraveling of the filmstock itself, a
transparent
ribbon woven and passed among the motion picture audience. Since the
film
was now moving, albeit without projection and the maltese-cross way of
holding each image for a split-second in the frame, the viewers of the
film were strangely satisfied. This all changed, perhaps for the
better,
within a few months, when the projects began their clacking once again,
and the houses of vaudeville were filled with the melodrama and hijinks
of
gardeners, factory workers, and attempts to reach the moon. (A
surviving
specimen from the hiatus, not suitable for children (what were they
think-
ing!) - <http://www.asondheim.org/etched.jpg>).*

=====
=====

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.

=====

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269.8.13/844 - Release Date: 6/11/2007 5:10 PM

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227. **Mark Weiss**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

So Greenaway thinks it would be much better for his audience to barf. It may be that his particular audience tends to barf when confronted with "reality," by which I assume he means verisimilitude.

If I remember correctly (and there's no guarantee of that) the cinemax stuff is shot at greater than 24 fps.

Mark

And then, there's my favorite Peter Greenaway quote:

"We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nausea at the sense of reality."

Gerald S.

[↑ Contents](#)

228. **Jim Andrews**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

After sound came in and silent filming was relegated to amateur and specialized use, the standard of now motorized projectors and cameras was 16 silent and 24 sound.

Why 16 rather than the standard 20?

ja

[↑ Contents](#)

229. **melissa benham**

Launch : Digital Artifact Magazine : Issue 1

Tue 12 Jun 2007

Hello All,

Digital Artifact is a new online magazine launched and sponsored by Artifact and edited and designed by a collective of writers and visual artists. Our first issue investigates the ways in which the internet transforms narrative and language.

Check it out at:

<http://www.digitalartifactmagazine.com/issue1>

Digital Artifact Online Magazine

Digital Artifact Magazine interrogates narrative in contemporary culture through fiction, criticism, experimental prose, or web-based audio-visual work. We're specifically interested in how the internet, digital culture, global and non-Western literature, pop culture, eroticism, documentary, philosophy, politics and war are creating hybrid texts and new forms of narrative and literature.

For more info about Artifact and Digital Artifact please visit:

<http://www.digitalartifactmagazine.com>

<http://www.artifactsf.org>

<http://artifactseries.blogspot.com>

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230. **Murat Nemet-Nejat**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

Aryanil,

Yes, film is photography 24 times a second. I developed the concept of film lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin Hollander's Vigilance, about two years ago. In "film lumiere" what is seen and what is heard decouple and move contrapuntally rather than harmonically with each other and visual movement slows down to a state of photography. That's what Godard is saying; reality is in the static thereness of the photographic images which expand to the illusionary motion. My essay, as I am usually prone to do, mixes a bunch of ideas together.

Ciao,

Murat

On 6/12/07, Aryanil Mukherjee <[REDACTED]> wrote:

>

> Reminds me of a famous 60s quote by Jean Luc Godard

>

> "Cinema is truth 24 times a second"

>

>

> ----- Original Message -----

> From: "Mark Weiss" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Tuesday, June 12, 2007 10:24 AM

> Subject: Re: Film, the first Digital Medium

>

>

> > My understanding has been that the retention of the image on the retina

> ,

> > creating an overlap on the retina of one frame and the next, is what

> > creates the sense of continuous motion in film, and incidentally the

> > phenomenon that filmed wheels appear to turn backwards. This was the

> > standard explanation of the illusion of motion in film. Has that

> changed?

> >

> > Film was hand-cranked, but the cameramen attempted to do so at an even,

> > determined speed, usually 20 frames per second, which was also the speed

> > of projection. This steadiness of pace was one of the more valued

> skills.

> > Chase scenes were sometimes shot at more than 20 frames, then projected

> at

> > 20, so that they appeared faster, to add to the excitement. This is

> still

> > done. After sound came in and silent filming was relegated to amateur

> and

> > specialized use, the standard of now motorized projectors and cameras

> was

> > 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24.

> So

> > silent films could be projected too fast or too slow, and theatrically

> only

> > too fast. Hence the jerky motion. I've seen silent films projected at

> 20.

> > No jerkiness. I've also seen silent films printed with the aid of a
> > strobe to stretch 16 to 24. rapid subject motion and camera movement
> tends
> > to blur, creating a strobe effect. Not great, but better than DW
> Griffith
> > in quick time. The temple scenes in Intolerance, for instance, are
> > considerably less comic.
> >
> > Mark
> >
> > At 12:08 AM 6/12/2007, you wrote:
> >>Actually my post is a satire; none of it is true and of course you're
> >>right about the Lumiere. A couple of things though - first, there's no
> >>'persistence of vision' (in case people think otherwise); the reason
> >>motion's perceived in cinema has to do with the way the eye processes
> >>motion in the real world through saccadic movement, which, in effect,
> >>transforms the real into a series of disparate pictures or frames - one
> >>might say that cinema predate the perception of the real as such. Second
> >>point is the reason early films appear 'jerky' - they weren't to the
> >>audience of the time, because the framerate of filming and the framerate
> >>of projecting were both the result of hand-cranking; film speed, in
> other
> >>words, was itself a trope of early cinema, entirely malleable. Later a
> rate
> >>of 16 fps was more or less established, but projectors quickly went to
> 18
> >>fps thus 'speeding up' the early films, giving the perception of jerki-
> >>ness. The more one looks at early cinema, the more sophisticated it
> >>appears, and the more complex. - Alan
> >>
> >>
> >>>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> >>>
> >>>>Alan,
> >>>>
> >>>>My impression was that when the audience saw the train rushing
towards
> >>>>them
> >>>>for the first time, they thought it was real and were panicked. The
> >>>>reverse
> >>>>of what you are saying, I think. The awareness that what was on the
> >>>>screen

> >>>was of the moviesa fiction was developed slowly, of course, never
> >>>leaving
> >>>the seeing eye completely. That's where the power of the movies lie.
> >>>Godard,
> >>>in "La Carabiniere," makes a joke out of it, the soldier on leave
> >>>attacking
> >>>the hanging white sheet to see what is inside the bath tub where the
> >>>buxom
> >>>lady is washing herself, and as a result falls all over himself pulling
> >>>down
> >>>the sheet.
> >>>
> >>>Interestingly, just a few days ago, I saw a Turkish movie where the
> sole
> >>>obsession of a sixteen year old kid in an Anatolian village is to
> create
> >>>out
> >>>of clipped film fragments (clipped to rejoin the film strips when they
> >>>snap
> >>>during the viewing, which they do all the time) a continuous motion. He
> >>>finally does so when he discovers the existence of the Maltese cross,
> >>>that
> >>>the discontinuities it establishes is necessary to create the
> experience
> >>>of
> >>>motion. But is that not so in everything, colors, familiarities, in
> >>>everything we na,e. The brain is biggest "fooler" of all.
> >>>
> >>>When one watches early movies today, the jerky movements of the
actors
> >>>perhaps gives us a hint of a more awesome reality:
> >>>
> >>>
> >>>
> >>> We Are All The Aristocrats
> >>> "Every age has its doomed aristocrats."
> >>>
> >>>Early movies progressed in jerky steps,
> >>>crowds, buses rushing in quick motion,
> >>>the eyes not moving fast enough to create the illusion of oneness.
> >>>If the pace of history quickened won't a greater number of people
> >>>die at a shorter time, does that mean, friends,

> >>>that our age is more cruel than others?
> >>>You are stupid, friend, it's the
> >>>celluloid that did not move fast enough
> >>>to create the whirr of smooth motion, it is
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> >>>that a mind can take. A reel of Wall Street
> >>>the day of the first great crash, people milling around, faster than
> >>>usual.
> >>>All scared crabs. We see history through
> >>>images as Robespierre saw it
> >>>in the sugar coated arguments of Ionian logic,
> >>>no no. Killing is the key,
> >>>the two acts of a four-act play,
> >>>its steel lips. I'm tired, Camille,
> >>>I'd like to rest my head on the soft billows
> >>>of your body.
> >>>That nonsense about, jumping out of the window
> >>>you see the whole history of your body before you reach the ground,
> >>>is it true?
> >>>
> >>>
> >>>Ciao,
> >>>
> >>>Murat
> >>>
> >>>
> >>>On 6/11/07, Alan Sondheim <[REDACTED]> wrote:
> >>>>Film, the first Digital Medium
> >>>>
> >>>>It was with amazement that early audiences watching the Lumiere
> lumines-
> >>>>cent train heading towards the camera immediately grasped the
> fictional
> >>>>and technological nature of the event. It's been postulated that
> neither
> >>>>the persistence of vision nor the saccadic movements of the eyes had
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> >>>>been developed to any great degree. As a result, what the audience
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> >>>>for them to reconstruct the analogic experience from these few, far
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> >>>>producers, who expected an overwhelming experience! Through the
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> >>>>several years, men and women developed the illusion of projected
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> >>>>with children, the learning curve was considerably shorter, given
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culture
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> >>>>their parents. There was a curious hiatus between the Lumiere and
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> >>>>experimentation with audience, during which the showmen attempted
the
> >>>>impossible - an awkward unraveling of the filmstock itself, a
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> >>>>ribbon woven and passed among the motion picture audience. Since
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> >>>>was now moving, albeit without projection and the maltese-cross way
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> >>>>holding each image for a split-second in the frame, the viewers of the
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> better,
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> again,
> >>>>and the houses of vaudeville were filled with the melodrama and
> hijinks
> >>>>of
> >>>>gardeners, factory workers, and attempts to reach the moon. (A
> surviving
> >>>>specimen from the hiatus, not suitable for children (what were they
> >>>>think-
> >>>>ing!) - <http://www.asondheim.org/etched.jpg>).
> >>>>
> >>
> >>
>
>>=====

=====

> >>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.

=====
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> >

> >

> >

> > --

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> > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM

> >

>

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231. **konrad**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

Gerold Schwartz quothe and wrote:

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

And then, there's my favorite Peter Greenaway quote:

*"We shoot 24 frames per second, but we now know
that 60 frames per second would be much better. Human
guinea pigs who have experienced projection at 60
frames per second almost feel a sense of nause at the
sense of reality."*

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be

a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's probably safer to say that cinema gives us on average a half-truth once a second.

konrad steiner

^Z

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232. **Jim Andrews**

Re: Film, the first Digital Medium

Tue 12 Jun 2007

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Another interesting point concerning framerate: it has to be OK with our human 'framerate' or we get a bit ill.

The refresh rate of monitors is normally set somewhere between 60 and 75 refreshes per second, or Hz (cycles per second). Why not higher or a bit lower?

I remember thinking that 100 would be nice so I set mine quite high. But I found it gave me headaches (literally). I've been told that our vision and nervous system is somewhere around 50 to 75 Hz (cycles per second).

Apparently, early on, the refresh rate of electric light was set quite high, but it made people queasy or ill. Now the frequency of electricity is normally 50-60 Hz, as you can see at <http://users.pandora.be/worldstandards/electricity.htm> . I'm under the impression that this is because it synchs nicely with our biology and doesn't normally cause dis-ease.

ja
<http://vispo.com>

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233. **Alison Croggon**
Re: Film, the first Digital Medium
Tue 12 Jun 2007

On 6/12/07, Alan Sondheim <[REDACTED]> wrote:

>

> The more one looks at early cinema, the more sophisticated it
> appears, and the more complex. - Alan

>

>

> One of my peak cinema experiences (not that I'm a cinephile by any means) was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like the French Assembly filmed with a swinging camera so it appeared like an ocean in tumult, or those incredible panoramas of the aftermath of battle, demonstrate the truism that it's not the technology that counts, but how imaginatively it's used. In which matters, "progress" is a little difficult to graph.

All best

A

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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234. **David A. Kirschenbaum**
OT: NYC/2007 Mets Tix for Sale
Wed 13 Jun 2007

Hi all,

Apologies for the non-Boog email.

I've renewed my Mets Sunday plan for the 2007 season and I thought I'd see if any of you might be interested in buying any tickets (and getting the poetic mojo by sitting in the same place where Jim Behrle, Jordan Davis, Jean-Paul Pecqueur, and Nathaniel Siegel have sat in years past). I've been sitting in the same section for the past nine, now 10, years--mezzanine, sec. 2 (behind home plate). I have two tickets for each game (prices below are per pair), and they're under the overhang, so you don't get burned in the sun or wet in the rain.

If you're interested in buying any tickets (or know someone who is) you can email me [here](mailto:poetic@poetics.com). (Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Florida Marlins¹ game costs more than the Philadelphia Phillies¹ one.)

Hope this finds you well (and lets go Mets!)

as ever,

David

all dates are Sundays, 1:10 p.m.

July 29 vs. Washington, \$62

Seat Cushion

First 25,000 Adults

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

August 12 vs. Florida, \$62

Sports Bag

First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

September 16 vs. Philadelphia, \$58

Long-sleeved T-shirt

First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

--

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]

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235. **Nicholas Karavatos**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

Yeah, I know I'm six months behind on this, but...

A few of the comments here remind me of my experience with Indian English. I know they're speaking English, but many of the stresses are on different syllables. Sentences seem to have a different inherent music than Anglo-American English. I wish I knew if or how Hindi, etc., has altered this *performance* of English (making Indian English one of several Englishes). There have been many times when I had to ask someone to stop, repeat and speak more slowly so I could understand them. Sometimes they just roll their eyes at me as if to say: what's the matter with you, I am speaking English, you know. And I do know, but my ears aren't tuned to their rhythms of it. I think it's pretty cool. I like the sound of it. But am irritated at myself for having a hard time of re-tuning my ears to what sounds like a completely different metrical structure of the English language though the vocabulary and syntax are mostly the same. (If you're thinking of Apu on *The Simpsons,* don't. That's just an accent.)

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

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of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

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236. **Joy Bennett**
Digital Artifacts Magazine
Wed 13 Jun 2007

Looks very cool, nice artwork, too; however due to the adult nature of some of the contents, the owners of the magazine/site should post with their notices about it that it's appropriate for ages 18 and over only.

Although I know some very mature 16 year olds, and 30 years olds who I wouldn't trust to water my cactus.

Nice new digital magazine though from some folks out in San Francisco. I particularly liked Sarah Fran Wisby's bio on the contributor's info. page. Good luck with the new baby!

Joy Bennett
web site and blog: habit.squarespace.com

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237. **David-Baptiste Chirot**
FW: Sembrar la Memoria - Sowing Memory
Wed 13 Jun 2007

from Clemente Padin--To: [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]; [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]; Wed, 13 Jun 2007
09:28:11 -0300Subject: [mailto:] Sembrar la Memoria - Sowing Memory

El Club de Fans de Clemente Padín informa a Usted que nuestro héroe se presentará el 15 de Junio en Maldonado, Uruguay con la performance SEMBRAR LA MEMORIA en homenaje a los 10 años del fallecimiento del poeta argentino Edgardo Antonio Vigo.

Asimismo Usted podrá ver parte de la lectura de poesía experimental que Padín realizó inaugurando E. Poetry, evento de poesía electrónica realizado en París, Francia, el 20 de Mayo en el Divan du Monde en <http://lucdall.free.fr/epoetry2007/>

Por último queremos desmentir absolutamente que hayamos iniciado el proceso de santificación de Clemente Padín.

SOWING MEMORY SO THAT DOESN'T GROW FORGETFULNESS

The Clemente Padin's Fans Club informs you that our hero will be introduced June 15 in Maldonado, Uruguay making up the performance SOWING MEMORY in homage 10 years of death of Argentinian poet Edgardo Antonio Vigo.

Also you can see part of reading on experimental poetry that Padín carried out in Divan du Monde, inaugurating E. Poetry, an event on poetry electronics realized in Paris, France, May 20 in <http://lucdall.free.fr/epoetry2007/>

Lastly we want to say that it isn't true that we have begun the process of sanctification of Clemente Padín.

[Non-text portions of this message have been removed]

—.'.'—

Messages in this topic (1)

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|

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| Calendar

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----- + 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>

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place online

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Build a web site

quickly & easily

with Sitebuilder.

.

—'—'—'

Live Earth is coming. Learn more about the hottest summer event - only on MSN.
<http://liveearth.msn.com?source=msntaglineliveearthwlm=>

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238. **Mark Weiss**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

Try Glasgow some time. Glaswegians of course know that they're incomprehensible, think it's funny, and try to be helpful to foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:

>Yeah, I know I'm six months behind on this, but...

>

>A few of the comments here remind me of my experience with Indian
>English. I know they're speaking English, but many of the stresses
>are on different syllables. Sentences seem to have a different
>inherent music than Anglo-American English. I wish I knew if or how
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>English language though the vocabulary and syntax are mostly the
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>

>

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>United Arab Emirates

>

>

>Get a preview of Live Earth, the hottest event this summer - only on
>MSN <http://liveearth.msn.com?source=msntaglineliveearthhm>

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239. **David-Baptiste Chirot**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Wed 13 Jun 2007

"Cinema is truth 24 times a second"--"Kino-Pravda" (Cine-Truth) as Vertov called his work, which during the late 1960's was given a great deal of space -- via translations of texts, stills from films, commentaries, analyses--in the pages

of Cahiers du Cinema--and greatly affected Godard's thinking and work at the time--"Pravda"--"truth" as propaganda--public relations--pedagogy in the discourses and disciplines of the new society--an aspect of cinema and photography which is fascinating is that they are as much arts of disappearance as appearance--"the cinema shows death at work" said Cocteau--the very action of the actor/documentaried persons--aging moment by moment "before one's very eyes"---frame by frame--in order for a film to "appear", the people and things in it are shown in the process of their own disappearance--the Neo-Realist films, for example, are "creating a new cinema in the ruins of the old world"--the appearance of the new films documents the disappearance of ruins as they become cleared away and the empty spaces turn into new structures of society, of habitation, of business, of culture--of the 'future' becoming the "present"--yet at the same time the Neo-Realist Cinema is documenting its own disappearance--for as the ruins vanish before the onslaught of the new--Neo-Realism, a cinema of "living" non-actors filmed in real life settings--is "dying out" along with its vanishing subject matter--in a few years it goes from being a living movement in cinema--to becoming an artefact of the cinema's past--a monument in the cemeteries-museums-archives of the "history of cinema"--a cinema of "real life"--becomes one of ghosts--wandering in the ghost towns of their vanished cities--cities which had vanished in war--and in turn had been vanishing all the while they were being filmed--the cinema--a film-- --as "document"--can be constructed to create not simply "illusions"--but things like "proof of lack of evidence"--using shadows, camera angles and a few edits--a person or persons said to be present at an event--and have witnesses claiming to have seen them--can be shown with film to have "not been there"--something i tried long ago at a very crude level with super 8 film was to take footage of an event and to gradually make a person be there who had not been there at all--but not to do this "suddenly" so to speak, but "gradually", within the 24 frames per second--that is, the person begins to appear at first in one frame in 24, then 2, then 3 and so forth--until finally they have "arrived" at being visible for 24 frames--for a second--one glimpses them--defintiely "there" where they were not--yet they have been slowly "getting there" all along--and after their appearance, to make them vanish in the same way in reverse--24 fps, then 23, then 22 . . . a ghostliness emerges, then vanishes--"the aesthetics of disappearance" becomes ever more sophisticated--with the introduction of every new technological of visuality--in a world of ever more intense visual scrutinies--camouflaging--decoys--distractions--doubles--simulations--cloakings--create new arenas of struggle in the "image wars" of appearance/disappearance--with the appearance of each new form of visual technology--begins the disappearance not only of previous technologies' presentations of appearances--but also a change in the ways in which humans see the immediate world they live in--since the camera, then the film camera,

then the video, the satellite camera, the mobile camera--the hand held--the video in a watch--have moved into the human sphere of being reference points of visibility outside the limits of the eyes--become used for the things which are perceived by human visibility--humans have learned to adapt to "seeing" in ways they actually physically cannot--and i mean they are capable of doing this without the technological equipment--by "projecting" as it were--the vision they are being trained to think of as "real" via digital cameras, imagery on screens---by projecting this onto the world they are moving in--the person then begins to see not what is there in the sense they saw via reference too the "old school" photos and videos, films--but something "new"--in which what one is aware of has been shifted from one mode of seeing and awareness to another--ever since the first photos, people became aware via filmed images of things in the world they had not seen before--the camera and film, video and digital image--give the sense that one is seeing more than people did before, because one is being trained in how to see by these--meanwhile, as older methods of seeing begin to "die out"--the worlds they saw, while still physically present, begin also to "die out" to human sight--with the advent of each new technology of vision, their occurs this continual "discovery", "rediscovery", "recovery" of the world--the streets, the city--the countryside--people's faces--all these things one had grown accustomed to and thought one knew as dull and used up--suddenly become new again--and are noticed--recorded, commented upon--while all the while other worlds present simultaneously "vanished before our eyes"--when Baudelaire wrote "The Painter of Modern Life" which introduces Modernism as a defined term--he is writing of methods of visibility--of a painter--at the very time that photography is also beginning to be shall we say "developed"--painting then begins to introduce new forms of visibility--which become widely known via photography--influence photography--and influence human seeing on a daily basis--the continual development of awareness of "new" appearances as others "disappear" while remaining hidden in plain sight--leads to a continual recommodification of the world of appearances--as each time it is perceived a different way via a new technology of seeing--it becomes repackaged--and is "new" "all over again"--From the time since Baudelaire, walking in the city--and walking anywhere--as a means of perception related to the production of images and texts is able to be continually regenerated--not simply because of the physical changes of cities--but also due to the changes in perception which persons develop in accordance with new technologies of seeing--An effect of this continual regeneration of a walking/perceiving/documenting/textuality is the production of the period "look" and "style"--created not only by the architecture, clothing and machines, displays etc which are seen and recorded--but the way of looking particular to that time which is the one most dominant--Yet a curious effect of this is that as much as a seeing it creates a blindness also--into which disappear all those things which while present are not seen--or not present, can

be made to appear by a manipulation--before, during or after the fact--Studying imagery of the past decade or so--one notices that what is presented as being "the streets" is often indistinguishable from what is shown on tv, in an ad, on a set for fashion fotos--the eye, trained by these, going forth, finds them--and feels that it indeed is "seeing the real world"--becuase this is the world as it is being shown to be--hence a good deal of "documenatry" "art" photography and "art"-- looks much the same and in turn much like --high fashion/high tech photos, media images and other "art"--as though the world is increasingly the same--or--is it that the way of seeing it is increasingly the same?--both of these at once, moving at differeing speeds--in other words, a good deal of the discovery of the world all over again, is actually the growing recognition of it by more and more people of what they have learned the world looks like through images--when they see the wold as it is shown to be--they feel they are truly seeing it--reality, conforming to images of it, is seen indeed to be "real"--and anything not conforming to the "real" disappears--even though one may see it a hundred times a day--it is not there--"i never saw that before"--becasue the eyes are trained to recongize only certain ways of seeing, which create blanks, blind spots, white outs, in the visual field--patched over by what one is expecting to see--dominating the line of sight--"the blank and ruin we see in Nature is within our own eye" as emerson wrote--"the world as we see it is passing" remarked Paul of Tarsus, who himself underwent a form of photographic experience in order to "see the light"--as Saul of Tarsus being made blind on his way to murder Chritians, the Roman envoy--now a "negative" plate-- has shown on him the Light of God--and when his eyesight is restored-- he sees the world through new visual means--a sight which as been "developed" in the "dark room" of his prison cell and blindness--and now finds himself one of the Christians he had been sent to destroy--in a sense, Saul has disappeared--vanished--during the photograaphic experience of developing--and bcome Paul--with a new way of seeing the world installed in his eyes--"the world as we see it is passing"--again, the cinema as death at work in Cocteau's terms--yet everyday within one's own yes--there is undergoing a process not only of death at work--but also of forms of "developement" into new modes of seeing--which are constructed interestingly in relation to blindness and disapperance--it is not always the world which is passing--but "as we see it" which is passing--one can practice a kind of method of attempting to learn to see in tthe opposoite direction in a sense--for example--to walk the same walk, or even really one block--over and over and over through time--in all sorts of light, weather, and to begin to become ware of how often on is seeing things one did not see there before--no matter how many times one was n this same smal area--when one is using as reference other images, modes of perceptions--one is not in a sense actually "present" at one' own act of seeing--by continually returning to the same motif through time, one is gradually being able to insert oneself into the present

moment, to be present at one's present seeing with less and less interference-- (Cezanne's methods in this regard--)-the more this is done, the more things which are already there will appear--"as though they were never there before" "yet there all along"--hidden in plain site/sight/cite(in my own work i personally by making rubbings and clay impression paintings, work at a convergence among the senses, and exchange among them--so that sight and touch become more involved with each other's actions--and the direct impression of the thing seen/felt--which is something other than a record of what it "looks like")it is not only camera speeds and projection speeds which can be accelerated or slowed down, but the speeds with which one uses one's eyes--to slow the vision --to hold it--to repeat it--to move it more swiftly--or for shorter durations--to think in terms of glimpses --seeing in glimpses--and then --moving to glances--to exploring an endless array of ways of looking--by walking, by standing still, by looking sideways, upside down--by looking in the dark--by dim light--by bright light--etc--as Olson wrote : "poetry is eyes"(and i would add hands, ears mouth, feet, nose--)-in a sense what film brings one to realize is the extent to which one's real eyes in a sense have become camera parts in a great many ways--one has in a sense without becoming aware of it, been turned into a tourist of the sites of one's daily life--seeing it as it would appear in a representation of it--and finding it to be 'real' as one is taking a tour of it--"real" in the sense that it conforms to representations--and hence is worthy of discovery--this is what seems to be happening in many ways with Robert Smithson what interests me is working with the finding of one's own ways of the "artist's way of seeing", "the art of looking"--which may be without any object--that is, the look, the method of looking, in itself, not imprisoned in the object--becomes a method of a kind of guerilla existence of seeing, operating as it were "behind enemy lines" while "hidden in plain site/sight/cite"yet the military metaphors are not the ones i want to stand by--these are only a reminder that the methods of vision always most in the advance--the advance guard so to speak--of course--as developed by the military--just as they then pass on to being developed by the companies manufacturing and marketing the latest in cameras and so forth--and which in turn becomes the latest ways, modes a la mode, of seeing among humans--so--to work against the grain---is to use the sense of Smithson's "art of looking"--as a starting point--which in turn brings one back to Baudelaire's "Painter of Modern Life"--in the streets--moving at high speeds-(he is NOT the flaneur, not this fellow!)-observing and finding his materials--a maxim found in Henry Miller long ago is:"What is not in the open streets is false, derived, that is to say literature."Yet is it--or --how--possible any longer to say this?One of the effects of the cinema , of photography, of the digital--is that precisely one is confronted with vanished streets before one's eyes and to one's touch and in one's hearing--The journey to the underworld turns into the journey into the space before one--visually, physically, sonically--a vanished world alive in plain

site/sight/cite--"as real as day"--yet as though hidden in darkness--a buried world--yet alive--which one uncovers . . . one of those catch phrase slogans which which sounds "true" until one thinks about it for a few seconds--as pointed out, half the time of that second is darkness--yet further than that, cinema can be lies 24 times a second--or a shuffling of "truth" and "lies" 24 times a second--> Date: Tue, 12 Jun 2007 19:58:09 -0400> From: [REDACTED]> Subject: Re: Film, the first Digital Medium> To: [REDACTED]> > Aryanil,> > Yes, film is photography 24 times a second. I developed the concept of film> lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin> Hollander's Vigilance, about two years ago. In "film lumiere" what is seen> and what is heard decouple and move contrapuntally rather than harmonically> with each other and visual movement slows down to a state of photography.> That's what Godard is saying; reality is in the static thereness of the> photographic images which expand to the illusionary motion. My essay, as I> am usually prone to do, mixes a bunch of ideas together.> > Ciao,> > Murat> > On 6/12/07, Aryanil Mukherjee <[REDACTED]> wrote:> >> > Reminds me of a famous 60s quote by Jean Luc Godard> >> > "Cinema is truth 24 times a second"> >> >> > ----- Original Message -----> > From: "Mark Weiss"> <[REDACTED]>> > To: <[REDACTED]>> > Sent: Tuesday, June 12, 2007 10:24 AM> > Subject: Re: Film, the first Digital Medium> >> >> > My understanding has been that the retention of the image on the retina> > ,> > > creating an overlap on the retina of one frame and the next, is what> > > creates the sense of continuous motion in film, and incidentally the> > > phenomenon that filmed wheels appear to turn backwards. This was the> > > standard explanation of the illusion of motion in film. Has that> > changed?> > >> > > Film was hand-cranked, but the cameramen attempted to do so at an even,> > > determined speed, usually 20 frames per second, which was also the speed> > > of projection. This steadiness of pace was one of the more valued> > skills.> > > Chase scenes were sometimes shot at more than 20 frames, then projected> > at> > > 20, so that they appeared faster, to add to the excitement. This is> > still> > > done. After sound came in and silent filming was relegated to amateur> > and> > > specialized use, the standard of now motorized projectors and cameras> > was> > > 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24.> > So> > > silent films could be projected too fast or too slow, and theatrically> > only> > > too fast. Hence the jerky motion. I've seen silent films projected at> > 20.> > > No jerkiness. I've also seen fsilent films printed with the aid of a> > > strobe ro stretch 16 to 24. rapid subject motion and camera movement> > tends> > > to blur, creating a strobe effect. Not great, but better than DW> > Griffith> > > in quick time. The temple scenes in Intolerance, for instance, are> > > considerably less comic.> > >> > > Mark> > >> > > At 12:08 AM 6/12/2007, you wrote:> > >> > > Actually my post is a satire; none of it is true and of course you're> >

>>right about the Lumiere. A couple of things though - first, there's no> >
>>'persistence of vision' (in case people think otherwise); the reason> >
>>motion's perceived in cinema has to do with the way the eye processes> >
>>motion in the real world through saccadic movement, which, in effect,> >
>>transforms the real into a series of disparate pictures or frames - one> >
>>might say tht cinema predate the perception of the real as such. Second> >
>>point is the reason early films appear 'jerky' - they weren't to the> >
>>audience of the time, because the framerate of filming and the framerate> >
>>of projecting were both the result of hand-cranking; film speed, in> >
other> >>>words, was itself a trope of early cinema, entire malleable. Later
a> > rate> >>>of 16 fps was more or less established, but projectors quickly
went to> > 18> >>>fps thus 'speeding up' the early films, giving the
perception of jerki-> >>>ness,. The more one looks at early cinema, the more
sophisticated it> >>>appears, and the more complex. - Alan> >>>> >>>>
>>>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:> >>>> >>>>Alan,>
>>>>> >>>>My impression was that when the audience saw the train
rushing towards> >>>>them> >>>>for the first time, they thought it was
real and were panicked. The> >>>>reverse> >>>>of what you are saying, I
think. The awareness that what was on the> >>>>screen> >>>>was of the
moviesa fiction was developed slowly, of course, never> >>>>leaving> >
>>>>the seeing eye completely. That's where the power of the movies lie.> >
>>>>Godard,> >>>>in "La Carabiniere," makes a joke out of it, the soldier on
leave> >>>>attacking> >>>>the hanging white sheet to see what is inside
the bath tub where the> >>>>buxom> >>>>lady is washing herself, and as
a result falls all over himself pulling> >>>>down> >>>>the sheet.> >
>>>>> >>>>Interestingly, just a few days ago, I saw a Turkish movie where
the> > sole> >>>>obsession of a sixteen year old kid in an Anatolian village
is to> > create> >>>>out> >>>>of clipped film fragments (clipped to rejoin
the film strips when they> >>>>snap> >>>>during the viewing, which they
do all the time) a continuous motion. He> >>>>finally does so when he
discovers the existence of the Maltese cross,> >>>>that> >>>>the
discontinuities it establishes is necessary to create the> > experience> >
>>>>of> >>>>motion. But is that not so in everything, colors, familiarities,
in> >>>>everything we na,e. The brain is biggest "fooler" of all.> >>>>> >
>>>>When one watches early movies today, the jerky movements of the actors>
>>>>perhaps gives us a hint of a more awesome reality:> >>>>> >>>>>
>>>>> >>>>> We Are All The Aristocrats> >>>>> "Every age
has its doomed aristocrats."> >>>>> >>>>>Early movies progressed in jerky
steps,> >>>>>crowds, buses rushing in quick motion,> >>>>>the eyes not
moving fast enough to create the illusion of oneness.> >>>>>If the pace of
history quickened won't a greater number of people> >>>>>die at a shorter
time, does that mean, friends,> >>>>>that our age is more cruel than others?>

> >>>You are stupid, friend, it's the> >>>celluloid that did not move fast enough> >>>to create the whirr of smooth motion, it is> >>>outside, the illusion, a sleigh of images, there is just so much> >>>that a mind can take. A reel of Wall Street> >>>the day of the first great crash, people milling around, faster than> >>>usual.> >>>All scared crabs. We see history through> >>>images as Robespierre saw it> >>>in the sugar coated arguments of Ionian logic,> >>>no no. Killing is the key,> >>>the two acts of a four-act play,> >>>its steel lips. I'm tired, Camille,> >>>I'd like to rest my head on the soft billows> >>>of your body.> >>>That nonsense about, jumping out of the window> >>>you see the whole history of your body before you reach the ground,> >>>is it true?> >>>> >>>> >>>>Ciao,> >>>> >>>>Murat> >>>> >>>> >>>>On 6/11/07, Alan Sondheim <[REDACTED]> wrote:> >>>>Film, the first Digital Medium> >>>>> >>>>>It was with amazement that early audiences watching the Lumiere> > lumines-> >>>>>cent train heading towards the camera immediately grasped the> > fictional> >>>>>and technological nature of the event. It's been postulated that> > neither> >>>>>the persistence of vision nor the saccadic movements of the eyes had> > yet> >>>>>been developed to any great degree. As a result, what the audience> >>>>>witnessed was actually a series of stutters or spurts; it was> > impossible> >>>>>for them to reconstruct the analogic experience from these few, far> >>>>>between, and pitiful photographic images. What an error on the part of> >>>>>the> >>>>>producers, who expected an overwhelming experience! Through the next> >>>>>several years, men and women developed the illusion of projected> >>>>>motion -> >>>>>with children, the learning curve was considerably shorter, given> > their> >>>>>embrace of anything new and remote from the already decadent culture> > of> >>>>>their parents. There was a curious hiatus between the Lumiere and> >>>>>further> >>>>>experimentation with audience, during which the showmen attempted the> >>>>>impossible - an awkward unraveling of the filmstock itself, a> >>>>>transparent> >>>>>ribbon woven and passed among the motion picture audience. Since the> >>>>>film> >>>>>was now moving, albeit without projection and the maltese-cross way of> >>>>>holding each image for a split-second in the frame, the viewers of the> >>>>>film were strangely satisfied. This all changed, perhaps for the> > better,> >>>>>within a few months, when the projects began their clacking once> > again,> >>>>>and the houses of vaudeville were filled with the melodrama and> > hijinks> >>>>>of> >>>>>gardeners, factory workers, and attempts to reach the moon. (A> > surviving> >>>>>specimen from the hiatus, not suitable for children (what were they> >>>>>think-> >>>>>ing!) -
<http://www.asondheim.org/etched.jpg>).> >>>>> >>>> >>>> >>>> >>>> >>>>

>>=====

=====> > >>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.

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=====> > >> > >> > >> > > --> > > No virus found in this
incoming message.> > > Checked by AVG Free Edition. Version: 7.5.472 /
Virus Database:> > > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM> > >>
> _____ Make every
IM count. Download Windows Live Messenger and join the i'm Initiative now.
It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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240. **Alan Sondheim**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

I'm curious where you saw this - I saw it at a premiere in the 80s in Los Angeles; Coppola was conducting. It was an overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

On 6/12/07, Alan Sondheim <[REDACTED]> wrote:

The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan

One of my peak cinema experiences (not that I'm a cinephile by any means) was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like the French Assembly filmed with a swinging camera so it appeared like an ocean in tumult, or those incredible panoramas of the aftermath of battle, demonstrate the truism that it's not the technology that counts, but how imaginatively it's used. In which matters, "progress" is a little difficult to graph.

All best

A

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Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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===== 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.

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241. **Alan Sondheim**

Stardust

Wed 13 Jun 2007

Stardust

Avatar learns to manipulate ghost shape, whip it around her against the setting sun, moving it lasso-style, erupt ghost shape against rising sun, learning the furious manipulation. Avatar listens to old sleazy neurotic soundtrack as Master talks about his films and their relation to pornography. The interview is wrong-headed, terrible, embarrassing, my only excuse is that it was recorded at a very very low point of my life; I wasn't sure I'd pull through. But there's only three minutes here, no reason to worry, lots of disgust.

<http://www.asondheim.org/stardust.mp4>

work on morphogenesis and re-consider his body-gender-sex

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>> with netsex, and I may be able to interact - I'll let you know
when -

>> Alan says, "Alan wants us to discuss what netsex might be."

>> Dria says, "Well, the mind is the most important sexual organ. Take

>> Martin exclaims, "Netsex sounds aaaaaaaaaahhhhhhhhhhhhhh

>> sex?"

>> Speaker says, "One case which resulted in netsex that recuperated a

>> rds are sex
>> Speaker says, "At times netsex can be completely overwhelming ... "
>> Alan asks, "If the mind is the primary sexual organ, then what is
the
>> e between net.sex and physical sex?"
>> Raxcip says, "net.sex leaves you alone, untouched."
>> Raxcip says, "Yes, but I decided I could no longer have netsex. it
>> Speaker says, ""The power of Netsex ... not trivial ..."
>> Dria says, "netsex allows us to explore, to investigate, to
>> Speaker says, "tremendous sexualisaion of the internet as a whole
..."
>> ho think the net.sex is "safe" are a bit under-net.sex'd."
>> Alan says, "There a plenty of cases where net.sex has penetrated the
>> Raxcip says, "only insomuch as every part of the body is sexual,
>> ... talking about netsex ..."
>> Speaker says, "carry sexuality beyond what happens in Alan's real
life
>> Speaker says, "phone sex ..."
>> Raxcip says, "sextoys..."
>> Alan says, "Group net.sex."
>> Speaker says, "Richness of net.sex "
>> f how net.sex affords a greater opportunity for voyeurism."
>> net.sex is
>> zone nods. Yes. Calling netsex a sin has in one fell swoop brought
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when
>>> Alan says, "Alan wants us to discuss what netsex might be."
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>>>> f how net.sex affords a greater opportunity for voyeurism."
>>>> net.sex is
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brought
some of it was sexual - I have no idea their reaction but I feel I
should 'Textbook of Thinking' I did, which emphasized an extreme
sexuality/ sexual > the (sexualized) body operated in some elements
of Weimar dance/cabaret

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242. **Peter Ciccariello**

poem as prospect

Wed 13 Jun 2007

poem as prospect <<http://www.cgi7.com/peterimages/poem-as-prospect2.jpg>>

-- Peter Ciccariello

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

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243. **SCOTT HOWARD**

3 Book Reviewers Wanted

Wed 13 Jun 2007

I need three writers to contribute reviews (1,000 words each) to the issue of RECONFIGURATIONS that will launch on October 1. If you're interested in reviewing one of these books, please be in touch soon. I'll list the books below.

W. Scott Howard

University of Denver

████████

//////////

1. [Poetry]. Catherine Meng, *Tonight's the Night* (Apostrophe Books, 2007).
2. [Essays]. Albert Goldbarth, *Griffin* (Essay Press, 2007).

3. [Poetry]. Luigi Anderlini, A Lake for the Heart (Gradiva, 2005). [Bilingual edition, Italian and English].

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244. **Hugh Behm-Steinberg**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.

Hugh Behm-Steinberg

Mark Weiss <[REDACTED]> wrote: Try Glasgow some time. Glaswegians of course know that they're incomprehensible, think it's funny, and try to be helpful to foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:

>Yeah, I know I'm six months behind on this, but...

>

>A few of the comments here remind me of my experience with Indian

>English. I know they're speaking English, but many of the stresses

>are on different syllables. Sentences seem to have a different

>inherent music than Anglo-American English. I wish I knew if or how

>Hindi, etc., has altered this *performance* of English (making

>Indian English one of several Englishes). There have been many times

>when I had to ask someone to stop, repeat and speak more slowly so I

>could understand them. Sometimes they just roll their eyes at me as

>if to say: what's the matter with you, I am speaking English, you

>know. And I do know, but my ears aren't tuned to their rhythms of

>it. I think it's pretty cool. I like the sound of it. But am

>irritated at myself for having a hard time of re-tuning my ears to

>what sounds like a completely different metrical structure of the

>English language though the vocabulary and syntax are mostly the

>same. (If you're thinking of Apu on *The Simpsons,* don't. That's

>just an accent.)

>

>

>

>

>Nicholas Karavatos

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>American University of Sharjah
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>
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245. **konrad**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

I'd hesitate to say that AC current frequencies made much perceptual difference with early lighting b/c incandescent light does not flicker, it glows.

Florescent light however, does flicker, though i don't think flicker itself makes something a digital medium. (But then Alan's first post on the thread **was** satiric.) I've heard that flicker contributes in a big way to some ocular-headache-causing interaction between computer monitors and office lighting.

To me what's interesting about all this is that cinematic motion perception is a by-product of the alternation of little something and a little nothing, at small intervals. And that tuning the variation of those intervals around certain human electrical rhythms invokes high level physiologic and perceptual effects out of which prosodies, play, information and hoax are built, which all get folded into the evolving meaning of "to see."

I would love to observe a device that would vary the frame rate without altering motion speed. I feel like with that one would almost watch the brain seeing, the way with some writing i feel i'm watching it read.

konrad

^Z

Jim Andrews wrote:

I remember thinking that 100 would be nice so I set mine quite high. But I found it gave me headaches (literally). I've been told that our vision and nervous system is somewhere around 50 to 75 Hz (cycles per second).

Apparently, early on, the refresh rate of electric light was set quite high, but it made people queasy or ill. Now the frequency of electricity is normally 50-60 Hz, as you can see at <http://users.pandora.be/worldstandards/electricity.htm>. I'm under the impression that this is because it synchs nicely with our biology and doesn't normally cause dis-ease.

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246. **gfrym**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

I love it that my dear colleague and my dear former student are having this conversation. Just to throw another idea into the pot, don't you recall watching a Mike Leigh movie or two where he's used subtitles because most non-Brits can't understand a cockney or Manchester accent or dialect. Here's a nice tale: an Italian(Tuscan) friend visited SF many years ago and went to North Beach. Ma! said he, those are fake Italians. We don't even speak the same language. I tried to explain that many emigrated from Southern Italy. He said, forget it, his mother was from a villa near Rome. I tried to explain that some simply lived in North Beach as Italians and over time developed a San Francisco Italian. See, he said, they are Not Real Italians.

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

From: "Hugh Behm-Steinberg" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, June 13, 2007 12:04 PM

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.

Hugh Behm-Steinberg

Mark Weiss <[REDACTED]> wrote: Try Glasgow some time. Glaswegians of course know that they're incomprehensible, think it's funny, and try to be helpful to foreigners (except maybe people from Edinburgh).

Mark

At 06:48 AM 6/13/2007, you wrote:
Yeah, I know I'm six months behind on this, but...

A few of the comments here remind me of my experience with Indian English. I know they're speaking English, but many of the stresses are on different syllables. Sentences seem to have a different inherent music than Anglo-American English. I wish I knew if or how Hindi, etc., has altered this *performance* of English (making Indian English one of several Englishes). There have been many times when I had to ask someone to stop, repeat and speak more slowly so I could understand them. Sometimes they just roll their eyes at me as if to say: what's the matter with you, I am speaking English, you know. And I do know, but my ears aren't tuned to their rhythms of it. I think it's pretty cool. I like the sound of it. But am irritated at myself for having a hard time of re-tuning my ears to what sounds like a completely different metrical structure of the English language though the vocabulary and syntax are mostly the same. (If you're thinking of Apu on **The Simpsons**, don't. That's just an accent.)

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247. **Tom W. Lewis**

Re: going over these lines... not a masochist, but perhaps a megalomaniac

Wed 13 Jun 2007

Tom L. writes --

maybe I'm just thick, but most of the langpo I read (and enjoy) is high-larious, and readable.

Simon DeDeo replies --

I think your standards for "high-larity" and readablity are rather low! The most I manage is a smile.

Tom L. responds --

I think my feelings would be best expressed by a dialogue from Lawrence of Arabia :

Dryden: Lawrence. Only two kinds of creatures get fun in the desert. Bedouins and gods, and you are neither. Take it from me. For ordinary men, it's a burning, fiery furnace.

Lawrence:

No, Dryden. It's going to be fun.

Dryden:

It is recognized that you have a funny sense of fun.

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248. **Charlotte Mandel**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

Alan and Alison, I saw it also - a wonderful experience with full symphony orchestra and triple screen finale panorama - at Radio City Music Hall, New York City. Don't remember who conducted. It was 26 years ago - I know that because my daughter was with me and in her 9th month with my first grandson, born Thanksgiving. Charlotte

On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:

I'm curious where you saw this - I saw it at a premiere in the 80s in Los Angeles; Coppola was conducting. It was an overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

On 6/12/07, Alan Sondheim <[REDACTED]> wrote:

The more one looks at early cinema, the more sophisticated it appears, and the more complex. - Alan
One of my peak cinema experiences (not that I'm a cinephile by any means)
was seeing Abel Gance's Napoleon with a full symphony orchestra.
Scenes like
the French Assembly filmed with a swinging camera so it appeared like an
ocean in tumult, or those incredible panoramas of the aftermath of battle,
demonstrate the truism that it's not the technology that counts, but how
imaginatively it's used. In which matters, "progress" is a little difficult to graph.

All best

A

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

=====
===== 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.
=====

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249. **Alison Croggon**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

It was at the Palais (a big old fashioned theatre usually used for rock concerts) in Melbourne, and it must have been around 1980. Yes, one of those experiences that sears itself into your memory.

On 6/14/07, Alan Sondheim <[REDACTED]> wrote:

>

> I'm curious where you saw this - I saw it at a premiere in the 80s in Los Angeles; Coppola was conducting. It was an overwhelming experience.

>

> Thanks, Alan

>

>

> On Wed, 13 Jun 2007, Alison Croggon wrote:

>

> > On 6/12/07, Alan Sondheim <[REDACTED]> wrote:

> > >

> > > The more one looks at early cinema, the more sophisticated it

> > > appears, and the more complex. - Alan

> > >

> > >

> > > One of my peak cinema experiences (not that I'm a cinephile by any means)

> > was seeing Abel Gance's Napoleon with a full symphony orchestra. Scenes like

> > the French Assembly filmed with a swinging camera so it appeared like an ocean in tumult, or those incredible panoramas of the aftermath of battle,

> > demonstrate the truism that it's not the technology that counts, but how imaginatively it's used. In which matters, "progress" is a little difficult

> > to graph.

> >

> > All best

> >

> > A

> >

> >

> >

> > --

> > Editor, Masthead: <http://www.masthead.net.au>
> > Blog: <http://theatrenotes.blogspot.com>
> > Home page: <http://www.alisoncroggon.com>
> >
> >
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>

=====
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> 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.

=====
=====

>

--

Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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250. **Betsy Andrews**

Betsy Andrews, Erica Kaufman, Justin Torres, Jaime Shearn at Bluestockings June 19

Wed 13 Jun 2007

Local Queer Writers Showcase

June 19

7 pm

Bluestocking Books

172 Allen Street

@ Rivington

NYC

Join us for an exciting showcase of writers for the Pride season!

We're lining up four fabulous queer writers to inspire and stimulate: Betsy Andrews, reading from her latest, award-winning book, *New Jersey*; Erica Kaufman, co-curator of the *Belladonna** series; local fiction starlet Justin Torres; and Jaime Shearn, leader of the New York Writers Coalition (

<http://www.nywriterscoalition.org>). Q&A and refreshments to follow. Please come listen, respond, and engage.

Be a better Heartthrob. Get better relationship answers from someone who knows.

Yahoo! Answers - Check it out.

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251. **Aryanil Mukherjee**

Re: Film, the first Digital Medium

Wed 13 Jun 2007

Murat

That sounds very interesting. A pluralaesthetic play, I might say, in a way. I have often wondered while watching certain films by Jean Cocteau, if he ever attempted to write poems out of his films - might serve as a show case of how art might recycle within the same artist while it transcribes itself from one media to another and back.

I tend to write out of films sometimes.

An infinite number of two-dimensional circles make a three-dimensional spherical surface, they say, in analytical geometry. The circle of life, of reason, of art....it goes on and on, each one trying to get us discreetly close to that spherical surface we live on. Yet we are never there, we will never quite be on it.

To me, the mist of that margin is where the poem resides.

praNaam

Aryanil

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

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

Behalf Of Murat Nemet-Nejat

Sent: Tuesday, June 12, 2007 7:58 PM

To: ██████████

Subject: Re: Film, the first Digital Medium

Aryanil,

Yes, film is photography 24 times a second. I developed the concept of film lumiere in an essay I wrote, "Eleven Septembers Later: Readings of Benjamin Hollander's Vigilance, about two years ago. In "film lumiere" what is seen and what is heard decouple and move contrapuntally rather than harmonically with

each other and visual movement slows down to a state of photography. That's what Godard is saying; reality is in the static thereness of the photographic images which expand to the illusionary motion. My essay, as I am usually prone to do, mixes a bunch of ideas together.

Ciao,

Murat

On 6/12/07, Aryanil Mukherjee <[REDACTED]> wrote:

>
> Reminds me of a famous 60s quote by Jean Luc Godard
>
> "Cinema is truth 24 times a second"
>
>
> ----- Original Message -----
> From: "Mark Weiss" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Tuesday, June 12, 2007 10:24 AM
> Subject: Re: Film, the first Digital Medium
>
>
> > My understanding has been that the retention of the image on the retina
> ,
> > creating an overlap on the retina of one frame and the next, is what
> > creates the sense of continuous motion in film, and incidentally the
> > phenomenon that filmed wheels appear to turn backwards. This was the
> > standard explanation of the illusion of motion in film. Has that
> > changed?
> >
> > Film was hand-cranked, but the cameramen attempted to do so at an even,
> > determined speed, usually 20 frames per second, which was also the speed
> > of projection. This steadiness of pace was one of the more valued
> > skills.
> > Chase scenes were sometimes shot at more than 20 frames, then projected
> > at
> > 20, so that they appeared faster, to add to the excitement. This is
> > still
> > done. After sound came in and silent filming was relegated to amateur
> > and
> > specialized use, the standard of now motorized projectors and cameras
> > was
> > 16 silent and 24 sound. Theatrical projectors, in fact, ran only at 24.

> So
> > silent films could be projected too fast or too slow, and theatrically
> only
> > too fast. Hence the jerky motion. I've seen silent films projected at
> 20.
> > No jerkiness. I've also seen silent films printed with the aid of a
> > strobe to stretch 16 to 24. rapid subject motion and camera movement
> tends
> > to blur, creating a strobe effect. Not great, but better than DW
> Griffith
> > in quick time. The temple scenes in Intolerance, for instance, are
> > considerably less comic.
> >
> > Mark
> >
> > At 12:08 AM 6/12/2007, you wrote:
> >>Actually my post is a satire; none of it is true and of course you're
> >>right about the Lumiere. A couple of things though - first, there's no
> >>'persistence of vision' (in case people think otherwise); the reason
> >>motion's perceived in cinema has to do with the way the eye processes
> >>motion in the real world through saccadic movement, which, in effect,
> >>transforms the real into a series of disparate pictures or frames - one
> >>might say that cinema predate the perception of the real as such. Second
> >>point is the reason early films appear 'jerky' - they weren't to the
> >>audience of the time, because the framerate of filming and the framerate
> >>of projecting were both the result of hand-cranking; film speed, in
> other
> >>words, was itself a trope of early cinema, entirely malleable. Later a
> rate
> >>of 16 fps was more or less established, but projectors quickly went to
> 18
> >>fps thus 'speeding up' the early films, giving the perception of jerki-
> >>ness,. The more one looks at early cinema, the more sophisticated it
> >>appears, and the more complex. - Alan
> >>
> >>
> >>On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> >>
> >>>Alan,
> >>>
> >>>My impression was that when the audience saw the train rushing
towards

> >>>them
> >>>for the first time, they thought it was real and were panicked. The
> >>>reverse
> >>>of what you are saying, I think. The awareness that what was on the
> >>>screen
> >>>was of the moviesa fiction was developed slowly, of course, never
> >>>leaving
> >>>the seeing eye completely. That's where the power of the movies lie.
> >>>Godard,
> >>>in "La Carabiniere," makes a joke out of it, the soldier on leave
> >>>attacking
> >>>the hanging white sheet to see what is inside the bath tub where the
> >>>buxom
> >>>lady is washing herself, and as a result falls all over himself pulling
> >>>down
> >>>the sheet.
> >>>
> >>>Interestingly, just a few days ago, I saw a Turkish movie where the
> sole
> >>>obsession of a sixteen year old kid in an Anatolian village is to
> create
> >>>out
> >>>of clipped film fragments (clipped to rejoin the film strips when they
> >>>snap
> >>>during the viewing, which they do all the time) a continuous motion. He
> >>>finally does so when he discovers the existence of the Maltese cross,
> >>>that
> >>>the discontinuities it establishes is necessary to create the
> experience
> >>>of
> >>>motion. But is that not so in everything, colors, familiarities, in
> >>>everything we na,e. The brain is biggest "fooler" of all.
> >>>
> >>>When one watches early movies today, the jerky movements of the
actors
> >>>perhaps gives us a hint of a more awesome reality:
> >>>
> >>>
> >>>
> >>> We Are All The Aristocrats
> >>> "Every age has its doomed aristocrats."
> >>>

> >>>Early movies progressed in jerky steps,
> >>>crowds, buses rushing in quick motion,
> >>>the eyes not moving fast enough to create the illusion of oneness.
> >>>If the pace of history quickened won't a greater number of people
> >>>die at a shorter time, does that mean, friends,
> >>>that our age is more cruel than others?
> >>>You are stupid, friend, it's the
> >>>celluloid that did not move fast enough
> >>>to create the whirr of smooth motion, it is
> >>>outside, the illusion, a sleigh of images, there is just so much
> >>>that a mind can take. A reel of Wall Street
> >>>the day of the first great crash, people milling around, faster than
> >>>usual.
> >>>All scared crabs. We see history through
> >>>images as Robespierre saw it
> >>>in the sugar coated arguments of Ionian logic,
> >>>no no. Killing is the key,
> >>>the two acts of a four-act play,
> >>>its steel lips. I'm tired, Camille,
> >>>I'd like to rest my head on the soft billows
> >>>of your body.
> >>>That nonsense about, jumping out of the window
> >>>you see the whole history of your body before you reach the ground,
> >>>is it true?
> >>>
> >>>
> >>>Ciao,
> >>>
> >>>Murat
> >>>
> >>>
> >>>On 6/11/07, Alan Sondheim <[REDACTED]> wrote:
> >>>>Film, the first Digital Medium
> >>>>
> >>>>It was with amazement that early audiences watching the Lumiere
> lumines-
> >>>>cent train heading towards the camera immediately grasped the
> fictional
> >>>>and technological nature of the event. It's been postulated that
> neither
> >>>>the persistence of vision nor the saccadic movements of the eyes had
> yet

> >>>>been developed to any great degree. As a result, what the audience
> >>>>witnessed was actually a series of stutters or spurts; it was
> impossible
> >>>>for them to reconstruct the analogic experience from these few, far
> >>>>between, and pitiful photographic images. What an error on the part of
> >>>>the
> >>>>producers, who expected an overwhelming experience! Through the
next
> >>>>several years, men and women developed the illusion of projected
> >>>>motion -
> >>>>with children, the learning curve was considerably shorter, given
> their
> >>>>embrace of anything new and remote from the already decadent
culture
> of
> >>>>their parents. There was a curious hiatus between the Lumiere and
> >>>>further
> >>>>experimentation with audience, during which the showmen attempted
the
> >>>>impossible - an awkward unraveling of the filmstock itself, a
> >>>>transparent
> >>>>ribbon woven and passed among the motion picture audience. Since
the
> >>>>film
> >>>>was now moving, albeit without projection and the maltese-cross way
of
> >>>>holding each image for a split-second in the frame, the viewers of the
> >>>>film were strangely satisfied. This all changed, perhaps for the
> better,
> >>>>within a few months, when the projects began their clacking once
> again,
> >>>>and the houses of vaudeville were filled with the melodrama and
> hijinks
> >>>>of
> >>>>gardeners, factory workers, and attempts to reach the moon. (A
> surviving
> >>>>specimen from the hiatus, not suitable for children (what were they
> >>>>think-
> >>>>ing!) - <http://www.asondheim.org/etched.jpg>).
> >>>>
> >>
> >>

>
>>=====

=====

>>>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.

=====

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> > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
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252. **Aryanil Mukherjee**
Re: Film, the first Digital Medium
Wed 13 Jun 2007

Gerald

Thanks for the quote. That one needs to be saved.
Greenaway is fantastic, a personal favorite.
Pillow Book, I would think, is a film every language poet
must consider seeing at least for once.

Every poet for that matter.

Aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Gerald Schwartz
Sent: Tuesday, June 12, 2007 3:58 PM
To: [REDACTED]
Subject: Re: Film, the first Digital Medium

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

Yes, when we talk about the sequencing of our narrative, we seem to be talking about making a composite picture drawn from the narratives of the many. There is no disputing the information contained in THAT narrative. At 24 frames per-- what really matters is the quality of the information we have about the information. And, always, our own narraive is just beginning.

And then, there's my favorite Peter Greenaway quote: "We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nause at the sense of reality."

Gerald S.

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253. **George Bowering**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Wed 13 Jun 2007

On Jun 13, 2007, at 12:04 PM, Hugh Behm-Steinberg wrote:

One of my more surreal experiences in Glasgow was talking to some Glaswegians who I could understand fairly well, but who had trouble understanding my American accent. You never think you're incomprehensible until you start talking to other people.

Hugh Behm-Steinberg

Surreal?

>

>

Bowering, George H.

A relatively untravelled Canadian writer.

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254. **Jane Sprague**

New from Palm Press: Syria Is in the World

Wed 13 Jun 2007

New from Palm Press:

SYRIA IS IN THE WORLD

by Ara Shirinyan

At globalizing his art, Ara Shirinyan beats Walt Disney hands down. In this dazzling debut, Shirinyan takes post-conceptual poetics to new borders beyond the scope of US pop culture and media, and into the purloined hills and desserts of any language as English, as fodder for reframing: "vulgar ideas, cultural purity, nation, etc." This is a terrain where "striktly confidentially" gulags share the global stage with a long list of Soviet poet blurbs. In the end, Shirinyan reminds us: "You have an interest in history. You cannot miss Syria. Syria has monuments." Indeed, Syria Is in the World, and so is Ara Shirinyan... welcome aboard!--Robert Fitterman

An investigative poetic excavation of nationalism and its many guises, SYRIA IS IN THE WORLD is a work thick with political history flung through the filter of poetic perspicacity and linguistic audacity. Smart, snappy, and incisive, this book is a joyride of re-appropriated language, an unflagging examination of flags, a procedurally constrained yet unfettered gambit. Ara Shirinyan presses us to question the mundane, often arbitrary borders that separate countries from each other and us from us.--Jules Boykoff

What is the shape of the sound as it transcends the rectilinearity of official language? Does it mask out the hard angles or does it ooze beneath and compromise the structure itself?

... isosceles overlapping excess of limit
dove, anger-frames
white man equality rectangle
consent system arms covering small flag tree...

What voice can escape the intense entropy in which "a medal is arrogantly shaped like a medal"? It's a voice calling a country a "perpetual country on my back." With humor and humanity, Ara Shirinyan writes his way through power's symbols, so that:

All possible individual personalities in human beings hold
in possession one more than one areas set aside...
--Diane Ward

Ara Shirinyan's SYRIA IS IN THE WORLD collects five related sequences of conceptual works, including Republic of Georgia poems, Russia/Soviet poems, Poems from Here to There, Flag poems, and the eponymous Republic of Syria poems. These works extend the tradition of post-original or "sampled" poetry to consider questions of geopolitics and international intelligibility, questions of who is talking to who and who can hear what. Drawing on a vast range of source materials, which he manipulates either subtly or outrageously, Shirinyan shares essential information, even as he comments on the ways this information

has been/must be translated, coded, recoded, and distributed. Shirinyan communicates with, at, next to, or around us in an attempt to simulate mastery of the Babel of world politics and world ideologies. This is a poetry aware of the fact that we can never encompass the world's conceptual and ideological diversity, and yet must not be satisfied with a narrow local view. Furiously opposed to the mandarins of globalization and their attempt to flatten out or smooth over cultural differences, Shirinyan puts his ear out to the Earth, creating a poetry of collection, transcription, and reinscription. --Stan Apps

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104 pages, perfectbound

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255. **Tony Trigilio**

Book announcement: Allen Ginsberg's Buddhist Poetics

Wed 13 Jun 2007

My book, ALLEN GINSBERG'S BUDDHIST POETICS, is now available from Southern Illinois University Press. Details below.

Best,

Tony

ALLEN GINSBERG'S BUDDHIST POETICS

Tony Trigilio

<http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/080932755>

[4/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8](http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/0809327554/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8)

[54/ref=pd_bbs_sr_2/105-6442933-4046855?](http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/0809327554/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8&s=books&qid=1181788900&sr=1-2)

[ie=UTF8&s=books&qid=1181788900&sr=1-2](http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/0809327554/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8&s=books&qid=1181788900&sr=1-2)

[> &s=books&qid=1181788900&sr=1-2](http://www.amazon.com/Allen-Ginsbergs-Buddhist-Poetics-Trigilio/dp/0809327554/ref=pd_bbs_sr_2/105-6442933-4046855?ie=UTF8&s=books&qid=1181788900&sr=1-2)

<http://www.siuc.edu/~siupress/trigilioallenginsberg.html>

"This is the first work that thoroughly and intelligently looks at

Ginsberg's poetry in light of his Buddhism. Trigilio deftly combines

modern theories of gender identity with poststructural readings of the texts and displays an acute knowledge of the varieties of Buddhist practice."

--Kurt Hemmer, editor of *ENCYCLOPEDIA OF BEAT LITERATURE*

"Trigilio has done what is necessary to throw out once and for all the idea that Ginsberg's engagement with Asian philosophical and religious ideas amounts to no more than an 'easy Easternness.' For people who want to work on Buddhism, literature, and form, this work is groundbreaking."

--John Whalen-Bridge, author of *POLITICAL FICTION AND THE AMERICAN SELF*

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256. **Bill Berkson**
FW: Announcements

Thu 14 Jun 2007

Book Party & Reading
to celebrate the publications of

Bill Berkson
Our Friends Will Pass Among You Silently
new poems 2001 - 2006
The Owl Press, 2007

Sudden Address: Selected Lectures 1981 - 2006
edited by Kyle Schlesinger and Gregg Biglieri
Cuneiform Press, 2007

Bill Berkson & Bernadette Mayer
What's Your Idea of a Good Time?: Letters and Interviews
an epistolary collaboration
Tuumba Press, 2006

Tuesday, June 19
6:30pm
Gallery Paule Anglim
14 Geary Street, San Francisco, CA 94108
Tel: [REDACTED] Fax: [REDACTED]
www.gallerypauleanglim.com

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257. **Pam Brown**

Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)

Thu 14 Jun 2007

Hello,

I saw it at The State Theatre in Sydney.

Split screen, pit orchestra - amazing.

Especially Antonin Artaud as Marat.

It was co-produced (with Coppola) in Sydney by a tv presenter - Mike Walsh of the daytime variety 'The Mike Walsh Show'.

1983 or 84 I think.

Pam

Date: Wed, 13 Jun 2007 17:18:05 -0400

From: Charlotte Mandel <[REDACTED]>

Subject: Re: Film, the first Digital Medium

Alan and Alison,

I saw it also - a wonderful experience with full symphony orchestra

and triple screen finale panorama - at Radio City Music Hall, New

York City. Don't remember who conducted. It was 26 years ago - I

know that because my daughter was with me and in her 9th month with

my first grandson, born Thanksgiving.

Charlotte

On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:

I'm curious where you saw this - I saw it at a premiere in the 80s in

Los Angeles; Coppola was conducting. It was an overwhelming experience.

Thanks, Alan

On Wed, 13 Jun 2007, Alison Croggon wrote:

> On 6/12/07, Alan Sondheim <[REDACTED]>
wrote:

>>

>> The more one looks at early cinema, the more sophisticated it

>> appears, and the more complex. - Alan

>> One of my peak cinema experiences (not that I'm a
cinophile by any
>> means)
> was seeing Abel Gance's Napoleon with a full
symphony orchestra.
> Scenes like
> the French Assembly filmed with a swinging camera so
it appeared
> like an
> ocean in tumult, or those incredible panoramas of
the aftermath of
> battle,
> demonstrate the truism that it's not the technology
that counts,
> but how
> imaginatively it's used. In which matters,
"progress" is a little
> difficult
> to graph.
>
> All best
>
> A
>
>
-

Blog : <http://thedeletions.blogspot.com/>

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Yahoo!7 Mail has just got even bigger and better with unlimited storage on all
webmail accounts. <http://au.docs.yahoo.com/mail/unlimitedstorage.html>

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258. **Anny Ballardini**

Re: Film, the first Digital Medium

Thu 14 Jun 2007

One of the best Film Festivals I have ever attended, see here for the amateurs of the silent movie:

<http://www.cinetecadelfriuli.org/gcm/index2.html>

On 6/12/07, Mark Weiss <[REDACTED]> wrote:

- > My understanding has been that the retention of the image on the
- > retina , creating an overlap on the retina of one frame and the next,
- > is what creates the sense of continuous motion in film, and
- > incidentally the phenomenon that filmed wheels appear to turn
- > backwards. This was the standard explanation of the illusion of
- > motion in film. Has that changed?
- >
- > Film was hand-cranked, but the cameramen attempted to do so at an
- > even, determined speed, usually 20 frames per second, which was also
- > the speed of projection. This steadiness of pace was one of the more
- > valued skills. Chase scenes were sometimes shot at more than 20
- > frames, then projected at 20, so that they appeared faster, to add to
- > the excitement. This is still done. After sound came in and silent
- > filming was relegated to amateur and specialized use, the standard of
- > now motorized projectors and cameras was 16 silent and 24 sound.
- > Theatrical projectors, in fact, ran only at 24. So silent films could
- > be projected too fast or too slow, and theatrically only too fast.
- > Hence the jerky motion. I've seen silent films projected at 20. No
- > jerkiness. I've also seen fsilent films printed with the aid of a
- > strobe ro stretch 16 to 24. rapid subject motion and camera movement
- > tends to blur, creating a strobe effect. Not great, but better than
- > DW Griffith in quick time. The temple scenes in Intolerance, for
- > instance, are considerably less comic.
- >
- > Mark
- >
- > At 12:08 AM 6/12/2007, you wrote:
- > >Actually my post is a satire; none of it is true and of course
- > >you're right about the Lumiere. A couple of things though - first,
- > >there's no 'persistence of vision' (in case people think otherwise);
- > >the reason motion's perceived in cinema has to do with the way the
- > >eye processes motion in the real world through saccadic movement,
- > >which, in effect, transforms the real into a series of disparate
- > >pictures or frames - one might say tht cinema predate the perception

> >of the real as such. Second point is the reason early films appear
> >'jerky' - they weren't to the audience of the time, because the
> >framerate of filming and the framerate of projecting were both the
> >result of hand-cranking; film speed, in other words, was itself a
> >trope of early cinema, entire malleable. Later a rate of 16 fps was
> >more or less established, but projectors quickly went to 18 fps thus
> >'speeding up' the early films, giving the perception of jerki-
> >ness,. The more one looks at early cinema, the more sophisticated it
> >appears, and the more complex. - Alan
> >
> >
> >On Mon, 11 Jun 2007, Murat Nemet-Nejat wrote:
> >
> >>Alan,
> >>
> >>My impression was that when the audience saw the train rushing towards
them
> >>for the first time, they thought it was real and were panicked. The reverse
> >>of what you are saying, I think. The awareness that what was on the
screen
> >>was of the moviesa fiction was developed slowly, of course, never leaving
> >>the seeing eye completely. That's where the power of the movies lie.
Godard,
> >>in "La Carabiniere," makes a joke out of it, the soldier on leave attacking
> >>the hanging white sheet to see what is inside the bath tub where the
buxom
> >>lady is washing herself, and as a result falls all over himself pulling down
> >>the sheet.
> >>
> >>Interestingly, just a few days ago, I saw a Turkish movie where the sole
> >>obsession of a sixteen year old kid in an Anatolian village is to create out
> >>of clipped film fragments (clipped to rejoin the film strips when they snap
> >>during the viewing, which they do all the time) a continuous motion. He
> >>finally does so when he discovers the existence of the Maltese cross, that
> >>the discontinuities it establishes is necessary to create the experience of
> >>motion. But is that not so in everything, colors, familiarities, in
> >>everything we na,e. The brain is biggest "fooler" of all.
> >>
> >>When one watches early movies today, the jerky movements of the actors
> >>perhaps gives us a hint of a more awesome reality:
> >>
> >>

> >>
> >> We Are All The Aristocrats
> >> "Every age has its doomed aristocrats."
> >>
> >>Early movies progressed in jerky steps,
> >>crowds, buses rushing in quick motion,
> >>the eyes not moving fast enough to create the illusion of oneness.
> >>If the pace of history quickened won't a greater number of people
> >>die at a shorter time, does that mean, friends,
> >>that our age is more cruel than others?
> >>You are stupid, friend, it's the
> >>celluloid that did not move fast enough
> >>to create the whirr of smooth motion, it is
> >>outside, the illusion, a sleigh of images, there is just so much
> >>that a mind can take. A reel of Wall Street
> >>the day of the first great crash, people milling around, faster than usual.
> >>All scared crabs. We see history through
> >>images as Robespierre saw it
> >>in the sugar coated arguments of Ionian logic,
> >>no no. Killing is the key,
> >>the two acts of a four-act play,
> >>its steel lips. I'm tired, Camille,
> >>I'd like to rest my head on the soft billows
> >>of your body.
> >>That nonsense about, jumping out of the window
> >>you see the whole history of your body before you reach the ground,
> >>is it true?
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> >>Ciao,
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> >>Murat
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> >>On 6/11/07, Alan Sondheim <[REDACTED]> wrote:
> >>>Film, the first Digital Medium
> >>>
> >>>It was with amazement that early audiences watching the Lumiere
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> >>>cent train heading towards the camera immediately grasped the fictional
> >>>and technological nature of the event. It's been postulated that neither
> >>>the persistence of vision nor the saccadic movements of the eyes had yet

> >>>been developed to any great degree. As a result, what the audience
> >>>witnessed was actually a series of stutters or spurts; it was impossible
> >>>for them to reconstruct the analogic experience from these few, far
> >>>between, and pitiful photographic images. What an error on the part of
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> >>>producers, who expected an overwhelming experience! Through the
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> >>>several years, men and women developed the illusion of projected
motion -
> >>>with children, the learning curve was considerably shorter, given their
> >>>embrace of anything new and remote from the already decadent culture
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> >>>their parents. There was a curious hiatus between the Lumiere and
further
> >>>experimentation with audience, during which the showmen attempted
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> >>>impossible - an awkward unraveling of the filmstock itself, a transparent
> >>>ribbon woven and passed among the motion picture audience. Since the
film
> >>>was now moving, albeit without projection and the maltese-cross way of
> >>>holding each image for a split-second in the frame, the viewers of the
> >>>film were strangely satisfied. This all changed, perhaps for the better,
> >>>within a few months, when the projects began their clacking once again,
> >>>and the houses of vaudeville were filled with the melodrama and hijinks
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> >>>gardeners, factory workers, and attempts to reach the moon. (A
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> >>>specimen from the hiatus, not suitable for children (what were they
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> >>>ing!) - <http://www.asondheim.org/etched.jpg>).
> >>
> >
> >
>
>=====

> >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,
> >dvd's, etc.

=====

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>

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259. **Alison Croggon**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 14 Jun 2007

Mike Leigh films aren't shown with subtitles in Australia (although I've heard Australian films are subtitled in the US). Nor are any other English dialect movies, including American. One of the blessings of being a colony is that you become quite literate in the languages of the colonisers.

xA

On 6/14/07, [REDACTED] <[REDACTED]> wrote:

>

>

> Just to throw another idea into the pot, don't you recall watching a Mike

> Leigh movie or two where he's used subtitles because most non-Brits can't

> understand a cockney or Manchester accent or dialect.

>

>

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatreNotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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260. **Pierre Joris**

Nomadic blog posts

Thu 14 Jun 2007

Check out recent Nomadics blog posts,
including today's response to Ron Silliman's latest Millennium anthology
bashing,

at: <http://pjoris.blogspot.com>

Silliman's Monday Morning Quarterbacking

Breyten Breytenbach on Imagining Africa

Ousmane Sembene (1923-2007)

Michael Hamburger (1924-2007)

funnybook babylon broohaha

& enjoy the summer,

Pierre

The poet: always in partibus infidelium -- Paul Celan

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>

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261. **Murat Nemet-Nejat**

Re: Film, the first Digital Medium

Thu 14 Jun 2007

Aryanil,

Recyclings from medium to medium are processes of translation. One has the sense of entering a core but in essence one is also altering it. In such recyclings, if the activity is authentic and not merely self-imitation, isn't one dealing with the potentialities of a text, medium, etc.

Is entering an essence then not entering a dynamic potential, enriching and enriched by the energy applied to it?

In all this, photography has a central place for me. It is the supreme medium of meditation (reflection, of thought and light) where words and seeing join; it is the medium of liberation through which the mind "escapes" the illusionary continuities which surround and shackle it. I elaborate on it in "The Peripheral Space of Photography." Also, in the poem "The Structure of Escape" I am now writing, where also many pieces originate from movies:

"The frame of a Bresson movie is a jail
the escape is going outside that jail
it all starts with the noises one hears,

becoming one, knowing what the noises are.
that's freedom.

There is an act and the demonstration of an act.
the demonstration occurs in speech.
its act precedes or follows it in the frame,
step by step, painstaking step one after another,
the door opens itself.
the painstaking step is the expression of time as now
the future always, recurrent outside the frame
which becoming one knowing what the noises are
is escape."

Ciao,

Murat

On 6/13/07, Aryanil Mukherjee <[REDACTED]> wrote:

>
> Murat
>
> That sounds very interesting. A pluralaesthetic play, I might say, in a
> way.
> I have often wondered while watching certain films by Jean Cocteau, if he
> ever attempted to write poems out of his films - might serve as a show
> case
> of how art might recycle within the same artist while it transcribes
> itself
> from one media to another and back.
>
> I tend to write out of films sometimes.
>
> An infinite number of two-dimensional circles make a three-dimensional
> spherical surface, they say, in analytical geometry. The circle of life,
> of reason, of art....it goes on and on, each one trying to get us
> discreetly
> close to that spherical surface we live on. Yet we are never there, we
> will never quite be on it.
>
> To me, the mist of that margin is where the poem resides.
>
> praNaam
>
> Aryanil

>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:████████] On
> Behalf Of Murat Nemet-Nejat
> Sent: Tuesday, June 12, 2007 7:58 PM
> To: ██████████
> Subject: Re: Film, the first Digital Medium
>
> Aryanil,
>
> Yes, film is photography 24 times a second. I developed the concept of
> film
> lumiere in an essay I wrote, "Eleven Septembers Later: Readings of
> Benjamin
> Hollander's Vigilance, about two years ago. In "film lumiere" what is
> seen
> and what is heard decouple and move contrapuntally rather than
> harmonically
> with each other and visual movement slows down to a state of photography.
> That's what Godard is saying; reality is in the static thereness of the
> photographic images which expand to the illusionary motion. My essay, as I
> am usually prone to do, mixes a bunch of ideas together.
>
> Ciao,
>
> Murat
>
> On 6/12/07, Aryanil Mukherjee <████████> wrote:
> >
> > Reminds me of a famous 60s quote by Jean Luc Godard
> >
> > "Cinema is truth 24 times a second"
> >
> >
> > ----- Original Message -----
> > From: "Mark Weiss" <████████>
> > To: <████████>
> > Sent: Tuesday, June 12, 2007 10:24 AM
> > Subject: Re: Film, the first Digital Medium
> >
> >
> > > My understanding has been that the retention of the image on the

> retina
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> > >>>that a mind can take. A reel of Wall Street
> > >>>the day of the first great crash, people milling around, faster than
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> > >>>All scared crabs. We see history through
> > >>>images as Robespierre saw it
> > >>>in the sugar coated arguments of Ionian logic,
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> > >>>the two acts of a four-act play,
> > >>>its steel lips. I'm tired, Camille,
> > >>>I'd like to rest my head on the soft billows
> > >>>of your body.
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> > >>
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>>=====

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> > >>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.
>
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> > >
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> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition. Version: 7.5.472 / Virus Database:
> > > 269.8.13/844 - Release Date: 6/11/2007 5:10 PM
> > >
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>

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262. **Aryanil Mukherjee**
mapping a day to a film-sec
Thu 14 Jun 2007

Maybe, our "persistence of vision" that helped us adjust to 24 frames.per.sec comes from our ritual of fitting 24hrs to the frame of a day.

Aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of konrad
Sent: Tuesday, June 12, 2007 7:59 PM
To: [REDACTED]
Subject: Re: Film, the first Digital Medium

Gerold Schwartz quothe and wrote:

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

And then, there's my favorite Peter Greenaway quote:

*"We shoot 24 frames per second, but we now know
that 60 frames per second would be much better. Human*

guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nausea at the sense of reality."

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's probably safer to say that cinema gives us on average a half-truth once a second.

konrad steiner

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263. **Dan Coffey**

Re: mapping a day to a film-sec

Thu 14 Jun 2007

It's all about "scalability," the buzzword of the 00s.

On 6/14/07, Aryanil Mukherjee <[REDACTED]> wrote:

> Maybe, our "persistence of vision" that helped us adjust to 24
> frames.per.sec comes from our ritual of fitting 24hrs to the
> frame of a day.

>

> Aryanil

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264. **William Allegrezza**

series A next Tuesday--Tardi and Heim!

Thu 14 Jun 2007

Don't forget to come to series A next Tuesday night, June 19th. This month the series was curated by Ray Bianchi. The poets featured include:

Mark Tardi

Stephanie Heim

The reading will start at 7:00. BYOB.

Hyde Park Art Center

5020 S. Cornell

Chicago, IL

(It's easy to access from the #6 bus from downtown, from the Metra Electric Line, and from LSD in a car.)

For more information, see <http://www.moriapoetry.com/seriesa.html> or call

[REDACTED].

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265. **Aryanil Mukherjee**

Re: Film, the first Digital Medium

Thu 14 Jun 2007

Murat

Thank you for the poem, I relished reading it, esp. "the escape is going outside that jail".

BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable.

To what you said about "recycling", I would like to stress that a process of recycling essentially involves stages of change, each state so sumptuously different from the other. I tend to accentuate that "change thing", so recycling soon becomes recreation to me. More spiral than circular. Interestingly, there are more spiral motions in nature than circular. That's where I find what you refer to as "dynamic potential, enriching and enriched by the energy applied to it".

And you are right again - these processes do help us deal with the potentialities of the medium.

I also, think coming full circle (actually spiral) helps us realize and absorb a change. Like a change. Change is hard to perceive along a linear path even when it is real.

praNaam

Aryanil

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Murat Nemet-Nejat

Sent: Thursday, June 14, 2007 8:17 AM

To:

Subject: Re: Film, the first Digital Medium

Aryanil,

Recyclings from medium to medium are processes of translation. One has the sense of entering a core but in essence one is also altering it. In such recyclings, if the activity is authentic and not merely self-imitation, isn't one dealing with the potentialities of a text, medium, etc.

Is entering an essence then not entering a dynamic potential, enriching and enriched by the energy applied to it?

In all this, photography has a central place for me. It is the supreme medium of meditation (reflection, of thought and light) where words and seeing join; it is the medium of liberation through which the mind "escapes" the illusionary continuities which surround and shackle it. I elaborate on it in "The Peripheral Space of Photography." Also, in the poem "The Structure of Escape" I am now writing, where also many pieces originate from movies:

"The frame of a Bresson movie is a jail
the escape is going outside that jail

it all starts with the noises one hears,
becoming one, knowing what the noises are.
that's freedom.

There is an act and the demonstration of an act.
the demonstration occurs in speech.
its act precedes or follows it in the frame,
step by step, painstaking step one after another,
the door opens itself.
the painstaking step is the expression of time as now
the future always, recurrent outside the frame
which becoming one knowing what the noises are
is escape."

Ciao,

Murat

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266. **susan maurer**

Raptor Rhapsody

Thu 14 Jun 2007

Pleased to say i will be one of the Poets Wear Prada readers at the book party
for its new titles. RAPTOR RHAPSODY will sonn be at St.Mark's bookshop and
is available from roxanne hoffman 2nd floor 533 bloomfield st.,hoboken
n.j.07030 for a check of \$8. susan maurer

Hotmail to go?
Get your Hotmail, news, sports and much more! <http://mobile.msn.com>

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267. **amy king**

Special Guest-Edited Issue

Thu 14 Jun 2007

MiPOesias presents [<http://www.mipoesias.com/>]

Special Guest Editor " David Trinidad

Hanna Andrews

Leanne Averbach

Dodie Bellamy

Charles Bernstein

Graeme Bezanson

Kristy Bowen

Margaret Brady
Suzanne Buffam
Connie Deanovich
C.H. Eding
Jim Elledge
Edward Field
Lisa Fishman
Michael Friedman
Brad Gooch
Chet Gresham
Chris Green
Bruce Hainley
Ian Harris
Jana Harris
Natalie Hill
Brandi Homan
Cora Jacobs
Charles Jensen
Richard Johns
Amanda Johnson
A. Van Jordan
Vincent Katz
erica kaufman
Nathan Kernan
Becca Klaver
Brian Kloppenborg
Rodney Koenek
Ron Koertge
Michael Lally
Joan Larkin
Dorianne Laux
Kimberly Lyons
Michael Magee
Gillian McCain
Sharon Mesmer
Elinor Nauen
Jo McDougall
Richard Meier
Michael Montlack
Maggie Nelson
Linda Oh
Daniela Olszewska

Maureen Owen
Ronald Palmer
Ethel Rackin
Donald Revell
Maxine Scates
Jason Schneiderman
Lloyd Schwartz
Greg Shapiro
James Shea
Aaron Smith
Joan Jobe Smith
Joris Soeding
BJ Soloy
Marti Stephen
Mike Topp
Andy Trebing
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268. **Murat Nemet-Nejat**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Thu 14 Jun 2007

Dear David,

I am able only to interject into your extended, fascinating thoughtflow and see where it leads:

"Cinema is truth 24 times a second"--"Kino-Pravda" (Cine-Truth) as Vertov
> called his work, which during the late 1960's was given a great deal of
> space --via translations of texts, stills from films, commentaries,
> analyses--in the pages of Cahiers du Cinema--and greatly affected Godard's
> thinking and work at the time--

Barthes' essay on Einstein's stills (in English, in the book "The Responsibilities of Forms") develops the idea of the "third eye." Do you know

the essay? There Barthes points to the chaotic, "arbitrary" essence seeing involves,. He calls it the third eye. For instance, in an Einsteinstein still Barthes focuses on a loose thread of hair, saying that that detail is the most important thing him in the photograph. That essay had a profound effect on me, in the writing of *The Peripheral Space*. The stasis of the photo -which can only enable the perception of that thread oh hair- is the 1/24 of a second of "truth."

"Pravda"--"truth" as propaganda--public relations--pedagogy in the
> discourses and disciplines of the new society--an aspect of cinema and
> photography which is fascinating is that they are as much arts of
> disappearance as appearance--"the cinema shows death at work" said
> Cocteau--the very action of the actor/documentaried persons--aging moment
by
> moment "before one's very eyes"---frame by frame--in order for a film to
> "appear",

Of course, in a photograph, the subject before the lens, a person, a street, a building, etc., is always "inexorably moving away from us," particularly one is talking on ones created through the camera obscura model. The underlying subject of every photograph is death. Looking at a photograph, doesn't the brain become aware of time and its passage as an active, continuous process, its sensuous power in our lives?

Cocteau is taking an active next step by visualizing an "art of disappearance." In other words, he is superimposing the medium of cinema on the medium of photography, which is what "film lumiere is."

About a year or so ago, Alan Sondheim and I had a discussion where he said my photography book overlooked the element of manipulation every photograph contained. We more or less arrived at a Mexican stand off, he emphasizing the manipulative potential (digital?) and I the democratic, chaotic, liberating impulse (analogic?) in photography.

In one of the posts in this thread, someone mentioned how an image can be put in and removed from an action, creating a ghost-like forgery, which of course is part of photography's history. (David, I just realized I read this in my first reading of this very post.) From photography to films to computers, don't all our modern media have this double edged sword quality, promising both freedom and control?

In 2003, I wrote a series of essays on the French photographer Frédéric Brenner's work. Over a period of more than twenty years, Brenner took photos of Jew all over the world, from China to Africa, etc. In most cases, from the look, clothing, environment, etc., one could not tell these people were Jews, having absorbed the qualities and aspects of their locations.

In the sixteen short essays I wrote, my underlying question was "what is a Jewish photograph," particularly since there is the Biblical injunction against worshipping "graven images." The answer which gradually emerged in these essays is that a Jewish photograph must be a photograph of the invisible, a way of looking that sees not what is in but around the images. Of course, this parallels Cocteau's "art of disappearance" in a very interesting way.

the people and things in it are shown in the process of their own

- > disappearance--the Neo-Realist films, for example, are "creating a new
- > cinema in the ruins of the old world"--the appearance of the new films
- > documents the disappearance of ruins as they become cleared away and the
- > empty spaces turn into new structures of society, of habitation, of
- > business, of culture--of the "future" becoming the "present"--yet at the
- > same time the Neo-Realist Cinema is documenting its own disappearance--for
- > as the ruins vanish before the onslaught of the new--Neo-Realism, a cinema
- > of "living" non-actors filmed in real life settings--is "dying out" along
- > with its vanishing subject matter--in a few years it goes from being a
- > living movement in cinema--to becoming an artefact of the cinema's past--a
- > monument in the cemeteries-museums-archives of the "history of cinema"--a
- > cinema of "real life"--becomes one of ghosts--wandering in the ghost towns
- > of their vanished cities--cities which had vanished in war--and in turn had
- > been vanishing all the while they were being filmed--the cinema--a film--

"future" becoming the "present" - One has here Bergson's time as "duration" and Deleuze's cinema of "time image; and also the idea of time as a continuum, a continuous now in "Eda."

In "Au Hazard Balthazar," doesn't Bresson escape that "disappearance" when he lets the donkey die right before our eyes at the end of the film? The death is achieved by a complete stillness of Balthazar in the middle of the meadow, a few sheep appearing from the peripheries. The donkey being a "non-actor," how can this stillness be manipulated except by actual death. Can Balthazar after that get up and trot away? I think the scene can not be technically manipulated, for example by at one point substituting a photographic still for the running film because simultaneously the audience sees the moving sheep wandering around the still body and sniffing its feet.

Here is a poem from "The Structure of Escape," which just came out in the new Poetry Project magazine, "Recluse" (the magazine which has replaced "The World"):

How can you let a donkey die for your film. in a final gesture, a wandering lamb from nowhere, sniffing its feet?

Is it because it can not act?*

* The French director Robert Bresson preferred non-actors in his movies, preferring to record the person's physical being. In his film *Au Hazard, Balthazar* the main character is a donkey, who, at the end before our eyes, in real time, crouches in the middle of a meadow and stops moving.

--as "document"--can be constructed to create not simply "illusions"--but
> things like "proof of lack of evidence"--using shadows, camera angles and a
> few edits--a person or persons said to be present at an event--and have
> witnesses claiming to have seen them--can be shown with film to have "not
> been there"--something i tried long ago at a very crude level with super 8
> film was to take footage of an event and to gradually make a person be there
> who had not been there at all--but not to do this "suddenly" so to speak,
> but "gradually", within the 24 frames per second--that is, the person
> begins to appear at first in one frame in 24, then 2, then 3 and so
> forth--until finally they have "arrived" at being visible for 24 frames--for
> a second--one glimpses them--defintiely "there" where they were not--yet
> they have been slowly "getting there" all along--and after their appearance,
> to make them vanish in the same way in reverse--24 fps, then 23, then 22 . .
> . a ghostliness emerges, then vanishes--"the aesthetics of disappearance"
> becomes ever more sophisticated--with the introduction of every new
> technological of visuality--in a world of ever more intense visual
> scrutinies--camouflaging--decoys--distractions--doubles--simulations--
cloakings--create
> new arenas of struggle in the "image wars" of appearance/disappearance--
with
> the appearance of each new form of visual technology--begins the
> disappeancce not only of previous technologies' presentations of
> appearances--but also a change in the ways in which humans see the
immediate
> world they live in--since the camera, then the film camera, then the video,
> the satlite camera, the mobile camera--the hand held--the video in a
> watch--have moved into the human sphere of being reference points of
> visuality outside the limits of the eyes--become used for the things which
> are perceived by huamn visuality--humans have learned to adapt to "seeing"
> in ways they actually physically cannot--and i mean they are capble of
> doing this without the technological equipment--by "projecting" as it
> were--the vision they are being trained to think of as "real" via digital
> cameras, imagery on screens---by projecting this onto the world they are
> moving in--the person then begins to see not what is there in the sense they
> saw via reference too the "old school" photos and videos, films--but
> something "new"--in which what one is aware of has been shifted from one
> mode of seeing and awareness to another--ever since the first photos, people

> became aware via filmed images of things in the world they had not seen
> before--the camera and film, video and digital image--give the sense that on
> is seeing more than people did before, because one is being trained in how to
> see by these--meanwhile, as older methods of seeing begin to "die out"--the
> worlds they saw, while still physically present, begin also to "die out" to
> human sight--with the advent of each new technology of vision, there occurs
> this continual "discovery", "rediscovery", "recovery" of the world--the
> streets, the city--the countryside--people's faces--all these things one had
> grown accustomed to and thought one knew as dull and used up--suddenly
> become new again--and are noticed--recorded, commented upon--while all the
> while other worlds present simultaneously "vanished before our eyes"--when
> Baudelaire wrote "The Painter of Modern Life" which introduces Modernism as
a

> defined term--he is writing of methods of visuality--of a painter--at the
> very time that photography is also beginning to be shall we say
> "developed"--painting then begins to introduce new forms of visuality--which
> become widely known via photography--influence photography--and influence
> human seeing on a daily basis--the continual development of awareness of
> "new" appearances as others "disappear" while remaining hidden in plain
> sight--leads to a continual recommodification of the world of appearances--as
> each time it is perceived a different way via a new technology of seeing--it
> becomes repackaged--and is "new" "all over again"--From the time since
> Baudelaire, walking in the city--and walking anywhere--as a means of
> perception related to the production of images and texts is able to be
> continually regenerated--not simply because of the physical changes of
> cities--but also due to the changes in perception which persons develop in
> accordance with new technologies of seeing--An effect of this continual
> regeneration of a walking/perceiving/documenting/textuality is the
> production of the period "look" and "style"--created not only by the
> architecture, clothing and machines, displays etc which are seen and
> recorded--but the way of looking particular to that time which is the one most
> dominant--Yet a curious effect of this is that as much as a seeing it
> creates a blindness also--into which disappear all those things which while
> present are not seen--or not present, can be made to appear by a
> manipulation--before, during or after the fact--Studying imagery of the past
> decade or so--one notices that what is presented as being "the streets" is
> often indistinguishable from what is shown on tv, in an ad, on a set for
> fashion photos--the eye, trained by these, going forth, finds them--and feels
> that it indeed is "seeing the real world"--because this is the world as it
> is being shown to be--hence a good deal of "documentary" "art" photography
> and "art"--looks much the same and in turn much like --high fashion/high
> tech photos, media images and other "art"--as though the world is

> increasingly the same--or--is it that the way of seeing it is increasingly
> the same?--both of these at once, moving at differing speeds--in other
> words, a good deal of the discovery of the world all over again, is actually
> the growing recognition of it by more and more people of what they have
> learned the world looks like through images

Isn't then part of the very vital function of art to "unlearn," to re-see what has disappeared. Isn't your "rubBEings," your own explorations through streets a fight against this unified perception -the technological "backwardness" of photography standing as a critical impediment against the total embrace of technological overdrive?

This is my basic objection also to most of art created through the wonders of computer technology, when this art is devoid of any critical intelligence about its means. Basically, it is too easy. The internet, for instance, puts up too little resistance (that the artist is conscious of) against what he or she is doing. The result is euphoria, rather than ecstasy or vision. To be continued...

--when they see the world as it is shown to be--they feel they are truly
> seeing it--reality, conforming to images of it, is seen indeed to be
> "real"--and anything not conforming to the "real" disappears--even though
> one may see it a hundred times a day--it is not there--"i never saw that
> before"--because the eyes are trained to recognize only certain ways of
> seeing, which create blanks, blind spots, white outs, in the visual field

Therefore, looking at a "Jewish" photograph involves exploring the invisible.

--patched over by what one is expecting to see--dominating the line of
> sight--"the blank and ruin we see in Nature is within our own eye" as
> emerson wrote--"the world as we see it is passing" remarked Paul of Tarsus,
> who himself underwent a form of photographic experience in order to "see
the
> light"--as Saul of Tarsus being made blind on his way to murder Christians,
> the Roman envoy--now a "negative" plate-- has shown on him the Light of
> God--and when his eyesight is restored--he sees the world through new visual
> means--a sight which has been "developed" in the "dark room" of his prison
> cell and blindness--

Rayograph, a motion of light without the camera obscura, created by the photographer Man Ray.

The most intense form of silence is hearing,
as insomnia is the precarious longing for sleep,
eyes leading to blindness. I feel, old man,
seemingly, in the calligraphy of sudden thoughts.

and now finds himself one of the Christians he had been sent to destroy--in
> a sense, Saul has disappeared--vanished--during the photographic
experience
> of developing--and become Paul--with a new way of seeing the world installed
> in his eyes--"the world as we see it is passing"--again, the cinema as death
> at work in Cocteau's terms--yet everyday within one's own yes--there is
> undergoing a process not only of death at work--but also of forms of
> "developement" into new modes of seeing--which are constructed
interestingly
> in relation to blindness and disappearance--it is not always the world which
> is passing--but "as we see it" which is passing--one can practice a kind of
> method of attempting to learn to see in the opposite direction in a
> sense--for example--to walk the same walk, or even really one block--over
> and over and over through time--in all sorts of light, weather, and to begin
> to become aware of how often one is seeing things one did not see there
> before-

Do you know Paul Auster's film "Smoking"?

-no matter how many times one was in this same small area--when one is using
> as reference other images, modes of perceptions--one is not in a sense
> actually "present" at one's own act of seeing--by continually returning to the
> same motif through time, one is gradually being able to insert oneself into
> the present moment, to be present at one's present seeing with less and less
> interference--(Cezanne's methods in this regard--)-the more this is done,
> the more things which are already there will appear--"as though they were
> never there before"

As you say, David, here lies the true power of photography -its impulse towards
stasis, which releases invisibilities.

"yet there all along"--hidden in plain site/sight/cite(in my own work i
> personally by making rubbings and clay impression paintings, work at a
> convergence among the senses, and exchange among them--so that sight and
> touch become more involved with each other's actions--and the direct
> impression of the thing seen/felt--which is something other than a record of
> what it "looks like")it is not only camera speeds and projection speeds
> which can be accelerated or slowed down, but the speeds with which one uses
> one's eyes--to slow the vision --to hold it--to repeat it--to move it more
> swiftly--or for shorter durations--to think in terms of glimpses
> --seeing in glimpses--and then --moving to glances--to exploring an endless
> array of ways of looking--by walking, by standing still, by looking sideways,
> upside down--by looking in the dark--by dim light--by bright light--etc--as
> Olson wrote : "poetry is eyes"(and i wd add hands, ears mouth, feet,

> nose--in a sense what film brings one to realize is the extent to which
> one's real eyes in a sense have become camera parts in a great many
> ways--one has in a sense without becoming aware of it, been turned into a
> tourist of the sites of one's daily life--seeing it as it would appear in a
> representation of it--and finding it to be 'real' as one is taking a tour
> of it--'real' in the sense that it conforms to representations--and hence is
> worthy of discovery--this is what seems to be happening in many ways with
> Robert Smithson what interests me is working with the finding of one's own
> ways of the 'artist' way of seeing', 'the art of looking'--which may be
> without any object--that is, the look, the method of looking, in itself, not
> imprisoned in the object--becomes a method of a kind of guerilla existence
> of seeing,

"artist' way of seeing", "the art of looking"--which may be without any object--
that is, the look, the method of looking, in itself, not imprisoned in the object--
becomes a method of a kind of guerilla existence of seeing"

A true manifesto, compadre!

operating as it were "behind enemy lines" while "hidden in plain
> sight/site/cite" yet the military metaphors are not the ones I want to stand
> by--these are only a reminder that the methods of vision always most in the
> advance--the advance guard so to speak--of course--as developed by the
> military--just as they then pass on to being developed by the companies
> manufacturing and marketing the latest in cameras and so forth--and which
in
> turn becomes the latest ways, modes a la mode, of seeing among
> humans--so--to work against the grain---is to use the sense of Smithson's
> "art of looking"--as a starting point--which in turn brings one back to
> Baudelaire's "Painter of Modern Life"--in the streets--moving at high
> speeds--(he is NOT the flaneur, not this fellow!)---observing and finding his
> materials--a maxim found in Henry Miller long ago is: "What is not in the
> open streets is false, derived, that is to say literature." Yet is it--or
> --how--possible any longer to say this? One of the effects of the cinema, of
> photography, of the digital--is that precisely one is confronted with
> vanished streets before one's eyes and to one's touch and in one's
> hearing--The journey to the underworld turns into the journey into the space
> before one--visually, physically, sonically--a vanished world alive in plain
> sight/site/cite--"as real as day"--yet as though hidden in darkness--a
> buried world--yet alive--which one uncovers . . . one of those catch phrase
> slogans which which sounds "true" until one thinks about it for a few
> seconds--as pointed out, half the time of that second is darkness--yet
> further than that, cinema can be lies 24 times a second--or a shuffling of
> "truth" and "lies" 24 times a second

Your post reminds me of Molly Bloom's soliloquy at the end of Ulysses.

Ciao,

Murat

--> Date: Tue, 12 Jun 2007 19:58:09 -0400> From: [REDACTED]> Subject:
> Re: Film, the first Digital Medium> To: [REDACTED]> >
> Aryanil,> > Yes, film is photography 24 times a second. I developed the
> concept of film> lumiere in an essay I wrote, "Eleven Septembers Later:
> Readings of Benjamin> Hollander's Vigilance, about two years ago. In "film
> lumiere" what is seen> and what is heard decouple and move contrapuntally
> rather than harmonically> with each other and visual movement slows down
to
> a state of photography.> That's what Godard is saying; reality is in the
> static thereness of the> photographic images which expand to the illusionary
> motion. My essay, as I> am usually prone to do, mixes a bunch of ideas
> together.> > Ciao,> > Murat> > On 6/12/07, Aryanil Mukherjee <
> [REDACTED]> wrote:> >> > Reminds me of a famous 60s quote by Jean
> Luc Godard> >> > "Cinema is truth 24 times a second"> >> >> > -----

Original

> Message -----> > From: "Mark Weiss" <[REDACTED]>> > To: <
> [REDACTED]>> > Sent: Tuesday, June 12, 2007 10:24 AM> >
> Subject: Re: Film, the first Digital Medium> >> >> > > My understanding
has
> been that the retention of the image on the retina> > ,> > > creating an
> overlap on the retina of one frame and the next, is what> > > creates the
> sense of continuous motion in film, and incidentally the> > > phenomenon
> that filmed wheels appear to turn backwards. This was the> > > standard
> explanation of the illusion of motion in film. Has that> > changed?> > >> >
> > Film was hand-cranked, but the cameramen attempted to do so at an
even,> >
> > determined speed, usually 20 frames per second, which was also the
speed>
> > > of projection. This steadiness of pace was one of the more valued> >
> skills.> > > Chase scenes were sometimes shot at more than 20 frames, then
> projected> > at> > > 20, so that they appeared faster, to add to the
> excitement. This is> > still> > > done. After sound came in and silent
> filming was relegated to amateur> > and> > > specialized use, the standard
> of now motorized projectors and cameras> > was> > > 16 silent and 24
sound.
> Theatrical projectors, in fact, ran only at 24.> > So> > > silent films
> could be projected too fast or too slow, and theatrically> > only> > > too
> fast. Hence the jerky motion. I've seen silent films projected at> > 20.> >

> > No jerkiness. I've also seen silent films printed with the aid of a > > >
> strobe to stretch 16 to 24. rapid subject motion and camera movement > >
> tends > > > to blur, creating a strobe effect. Not great, but better than DW >
> > Griffith > > > in quick time. The temple scenes in Intolerance, for
> instance, are > > > considerably less comic. > > > > > Mark > > > > > At
> 12:08 AM 6/12/2007, you wrote: > > > > > Actually my post is a satire; none of it
> is true and of course you're > > > > > right about the Lumiere. A couple of
> things though - first, there's no > > > > > 'persistence of vision' (in case
> people think otherwise); the reason > > > > > motion's perceived in cinema has
to
> do with the way the eye processes > > > > > motion in the real world through
> saccadic movement, which, in effect, > > > > > transforms the real into a series
> of disparate pictures or frames - one > > > > > might say tht cinema predate the
> perception of the real as such. Second > > > > > point is the reason early films
> appear 'jerky' - they weren't to the > > > > > audience of the time, because the
> framerate of filming and the framerate > > > > > of projecting were both the
> result of hand-cranking; film speed, in > > > > > other > > > > > words, was itself a
> trope of early cinema, entire malleable. Later a > > > > > rate > > > > > of 16 fps was
> more or less established, but projectors quickly went to > > > > > 18 > > > > > fps
thus
> 'speeding up' the early films, giving the perception of jerki- > > > > > ness.,
> The more one looks at early cinema, the more sophisticated it > >
> > appears,
> and the more complex. - Alan > > > > > > > > > > > On Mon, 11 Jun 2007,
Murat
> Nemet-Nejat wrote: > > > > > > > > > Alan, > > > > > > > > > My impression
was that
> when the audience saw the train rushing towards > > > > > > > > > them > > > > > > > > > > > for
the
> first time, they thought it was real and were panicked. The > > > > > > > > > reverse >
>
> > > > > of what you are saying, I think. The awareness that what was on the > >
> > > > > screen > > > > > > > > > was of the movies a fiction was developed slowly, of
course,
> never > > > > > > > > > leaving > > > > > > > > > the seeing eye completely. That's where the
power
> of the movies lie. > > > > > > > > > Godard, > > > > > > > > > in "La Carabiniere," makes a joke
out
> of it, the soldier on leave > > > > > > > > > attacking > > > > > > > > > the hanging white sheet
to
> see what is inside the bath tub where the > > > > > > > > > buxom > > > > > > > > > lady is
washing

> herself, and as a result falls all over himself pulling> > >>>down> >
>>>the
> sheet.> > >>>> > >>>Interestingly, just a few days ago, I saw a Turkish
> movie where the> > sole> > >>>obsession of a sixteen year old kid in an
> Anatolian village is to> > create> > >>>out> > >>>of clipped film
fragments
> (clipped to rejoin the film strips when they> > >>>snap> > >>>during the
> viewing, which they do all the time) a continuous motion. He> > >>>finally
> does so when he discovers the existence of the Maltese cross,> > >>>that>
>
> >>>the discontinuities it establishes is necessary to create the> >
> experience> > >>>of> > >>>motion. But is that not so in everything,
colors,
> familiarities, in> > >>>everything we na,e. The brain is biggest "fooler" of
> all.> > >>>> > >>>When one watches early movies today, the jerky
movements
> of the actors> > >>>perhaps gives us a hint of a more awesome reality:> >
> >>>> > >>>> > >>>> > >>>> We Are All The Aristocrats> >
> >>>> "Every age has its doomed aristocrats."> > >>>> > >>>>Early
> movies progressed in jerky steps,> > >>>crowds, buses rushing in quick
> motion,> > >>>the eyes not moving fast enough to create the illusion of
> oneness.> > >>>If the pace of history quickened won't a greater number of
> people> > >>>die at a shorter time, does that mean, friends,> > >>>that
our
> age is more cruel than others?> > >>>You are stupid, friend, it's the> >
> >>>celluloid that did not move fast enough> > >>>to create the whirr of
> smooth motion, it is> > >>>outside, the illusion, a sleigh of images, there
> is just so much> > >>>that a mind can take. A reel of Wall Street> >
>>>the
> day of the first great crash, people milling around, faster than> >
> >>>usual.> > >>>All scared crabs. We see history through> > >>>images
as
> Robespierre saw it> > >>>in the sugar coated arguments of Ionian logic,>
>
> >>>no no. Killing is the key,> > >>>the two acts of a four-act play,> >
> >>>its steel lips. I'm tired, Camille,> > >>>I'd like to rest my head on the
> soft billows> > >>>of your body.> > >>>That nonsense about, jumping out
of
> the window> > >>>you see the whole history of your body before you reach
the
> ground,> > >>>is it true?> > >>>> > >>>> > >>>> > >>>> Ciao,> > >>>> >
>>>Murat> >

> >>>> > >>>> > >>>>On 6/11/07, Alan Sondheim <[REDACTED]> wrote:> >
> >>>>Film, the first Digital Medium> > >>>> > >>>>It was with
amazement that
> early audiences watching the Lumiere> > lumines-> > >>>>cent train
heading
> towards the camera immediately grasped the> > fictional> > >>>>and
> technological nature of the event. It's been postulated that> > neither> >
> >>>>the persistence of vision nor the saccadic movements of the eyes had>
>
> yet> > >>>>been developed to any great degree. As a result, what the
> audience> > >>>>witnessed was actually a series of stutters or spurts; it
> was> > impossible> > >>>>for them to reconstruct the analogic experience
> from these few, far> > >>>>between, and pitiful photographic images.
What an
> error on the part of> > >>>>the> > >>>>producers, who expected an
> overwhelming experience! Through the next> > >>>>several years, men
and
> women developed the illusion of projected> > >>>>motion -> > >>>>with
> children, the learning curve was considerably shorter, given> > their> >
> >>>>embrace of anything new and remote from the already decadent
culture> >
> of> > >>>>their parents. There was a curious hiatus between the Lumiere
and>
> > >>>>further> > >>>>experimentation with audience, during which the
showmen
> attempted the> > >>>>impossible - an awkward unraveling of the filmstock
> itself, a> > >>>>transparent> > >>>>ribbon woven and passed among the
motion
> picture audience. Since the> > >>>>film> > >>>>was now moving, albeit
> without projection and the maltese-cross way of> > >>>>holding each
image
> for a split-second in the frame, the viewers of the> > >>>>film were
> strangely satisfied. This all changed, perhaps for the> > better,> >
> >>>>within a few months, when the projects began their clacking once> >
> again,> > >>>>and the houses of vaudeville were filled with the melodrama
> and> > hijinks> > >>>>of> > >>>>gardeners, factory workers, and
attempts to
> reach the moon. (A> > surviving> > >>>>specimen from the hiatus, not
> suitable for children (what were they> > >>>>think-> > >>>>ing!) -
> <http://www.asondheim.org/etched.jpg>).> > >>>> > >>>> > >>>> >
>
>>=====

=====> >
> >>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.
>
=====
=====> > >> > >> >
> >> > > --> > > No virus found in this incoming message.> > > Checked by
AVG
> Free Edition. Version: 7.5.472 / Virus Database:> > > 269.8.13/844 -
> Release Date: 6/11/2007 5:10 PM> > >> >
>
> Make every IM count. Download Windows Live Messenger and join the i'm
> Initiative now. It's free.
> http://im.live.com/messenger/im/home/?source=TAGWL_June07

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269. **Alan Sondheim**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Thu 14 Jun 2007

>
> Of course, in a photograph, the subject before the lens, a person, a street,
> a building, etc., is always "inexorably moving away from us," particularly
> one is talking on ones created through the camera obscura model. The
> underlying subject of every photograph is death. Looking at a photograph,
> doesn't the brain become aware of time and its passage as an active,
> continuous process, its sensuous power in our lives?

>
??? At least not with me. And I hardly think because a photograph is
'still' that its 'underlying subject is death' - this presupposes first of
all that a photograph has a subject or is of a subject, and that the
subject is death. And I don't think that time has a 'sensuous power,'
unless I'm missing something. I think it's too easy to theorize an image
in some ways...

- alan

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270. **Alan Sondheim**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Thu 14 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1583508387-1181838951=:15106

On Thu, 14 Jun 2007, Murat Nemet-Nejat wrote:

>

> About a year or so ago, Alan Sondheim and I had a discussion where he said
> my photography book overlooked the element of manipulation every
photograph

> contained. We more or less arrived at a Mexican stand off, he emphasizing
> the manipulative potential (digital?) and I the democratic, chaotic,
> liberating impulse (analogic?) in photography.

>

I don't think manipulation is necessarily digital at all; solarization is an immediate example. Nor do I see why manipulation implies anything but chaos, democracy, etc.

In 2003, I wrote a series of essays on the French photographer Frédéric Brenner's work. Over a period of more than twenty years, Brenner took photos of Jew all over the world, from China to Africa, etc. In most cases, from the look, clothing, environment, etc., one could not tell these people were Jews, having absorbed the qualities and aspects of their locations.

In the sixteen short essays I wrote, my underlying question was "what is a Jewish photograph," particularly since there is the Biblical injunction against worshipping "graven images." The answer which gradually emerged in these essays is that a Jewish photograph must be a photograph of the invisible, a way of looking that sees not what is in but around the images. Of course, this parallels Cocteau's "art of disappearance" in a very interesting way.

I can just say that, being Jewish, this makes me uncomfortable; a "Jewish photograph" - if it exists at all - need not "must be" anything. I may be way off base here, but think for example of any other ethnicity or for that matter religious culture - where is the "must be"? And an injunction against worshipping "graven images" isn't the same as saying they shouldn't be made.

- Alan

--0-1583508387-1181838951=:15106--

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271. **Chris Stroffolino**
Re: Gil Ott correspondence
Thu 14 Jun 2007

thanks charles....

Chris

On May 16, 2007, at 12:13 PM, charles alexander wrote:

Thank you! I remember first meeting you through Gil, years ago, at Painted Bride. Anything you find will be a help. We'll likely have to limit the "letters" section to 20 pages or so, and we're figuring there will be a lot of sifting to do.

Charles

At 11:25 AM 5/16/2007, you wrote:

Charles-----Gil And I had a big correspondence, largely pre-email, circa 1987-1992 when I lived in Philly. I diligently used to save all my correspondence, xeroxing off my notes, etc., and may have it somewhere. I fell on hard times in the last few years and had to store a lot of things at someone's house, but I may still have much of this stuff. It just may take a lot of time and work to find them.

Chris

Begin forwarded message:

*From: charles alexander <[REDACTED]>
Date: May 16, 2007 9:58:24 AM PDT
To: [REDACTED]
Subject: Gil Ott correspondence
Reply-To: UB Poetics discussion group <[REDACTED]>*

Friends,

For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[REDACTED]>. Also, please feel free to pass this notice on to other individuals and list-serves.

Thank you,

Charles Alexander
Chax Press
101 W. Sixth St.
Tucson, AZ 85701-1000



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272. **Nicholas Karavatos**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 14 Jun 2007

I taught Intro to Cinema for a few years when I was in Muscat. I always used captioning as a reinforcement. Although when I showed an Algerian film, **Rachida**, students told me that they often referred to the English subtitles because of dialectic differences in the Arabic.

Anyway, during that asinine "cartoon controversy" in Denmark I kept hearing this slogan repeated by local Arab Muslims: "Religion is not a laughing matter." Well, b*llsh*t, I thought. The hell it isn't. It's been a favorite target of lampoons for centuries in the West. (Now why couldn't they respect **our** cultural traditions?)

Thus, I wanted to show my class Monty Python's **The Life of Brian.**

Unfortunately, the copy at my neighborhood rental spot didn't have English captions. Since I even had a hard time here and there with what was whipping past my ears, I knew they would miss most of it. So, alas, I did not show it to them due to lack of subtitles.

Nicholas Karavatos
Dept of Language & Literature
American University of Sharjah
PO Box 26666
Sharjah
United Arab Emirates

From: Alison Croggon <>

Reply-To: UB Poetics discussion group <>

To: 

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

Date: Thu, 14 Jun 2007 17:21:06 +1000

Mike Leigh films aren't shown with subtitles in Australia (although I've heard Australian films are subtitled in the US). Nor are any other English dialect movies, including American. One of the blessings of being a colony

is that you become quite literate in the languages of the colonisers.

xA

On 6/14/07, [REDACTED] <[REDACTED]> wrote:

Just to throw another idea into the pot, don't you recall watching a Mike Leigh movie or two where he's used subtitles because most non-Brits can't understand a cockney or Manchester accent or dialect.

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatreNotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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<http://clk.atdmt.com/MRT/go/aub0540003042mrt/direct/01/>

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273. **Dr. Barry S. Alpert**
Re: Film, the first Digital Medium
Thu 14 Jun 2007

On Thu, 14 Jun 2007 Aryanil Mukherjee wrote:

"BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable."

Ritwik Ghatak's 1958 film "Ajantrik" worked for me in just the way you describe:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1298>

The filmmaker Mira Nair must have felt similarly about Ghatak, since she dedicated "The Namesake" to him.

Barry Alpert

Get a preview of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

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274. **Chuck Stebelton**

Woodland Pattern Announcement

Thu 14 Jun 2007

WOODLAND PATTERN BOOK CENTER is looking to fill two positions, Marketing Director and Bookstore Manager, full- or part-time depending on experience and skills.

Woodland Pattern Book Center is dedicated to the discovery, cultivation and presentation of contemporary literature and the arts.

Our goals are to promote a lifetime practice of reading and writing, to provide a forum and resource center for writers/artists in Milwaukee and our region, and to increase and diversify the audience for contemporary literature through innovative approaches to multi-arts programming.

MARKETING DIRECTOR

Woodland Pattern is seeking a full- or part-time marketing director who will work with the Executive Director and Board of Directors. The primary responsibilities for the Marketing Director position are:

Develop and implement a strategic marketing plan

Identify new markets, marketing strategies, and media to expand WP's sales, audience, and base of support

Support WP's development activities (including production of printed support materials)

The individual must have extensive design experience and an interest in contemporary literature.

FT positions include health insurance and 2 weeks paid vacation.

If interested, a more lengthy job description is available upon request.

BOOKSTORE MANAGER

Woodland Pattern is seeking a full- or part-time Bookstore Manager who will work with the Literary Program Manager and Distribution Manager. The Bookstore Manager has several main responsibilities:

Promote book sales and literary distribution

Restock inventory and reorder titles based on BookWizard

Maintain standing orders with small press publishers and distributors

Keep abreast of small presses and new small press titles

The individual must have strong customer service skills and an interest in contemporary literature.

FT positions include health insurance and 2 weeks paid vacation.

If interested, a more lengthy job description is available upon request.

Applicants should send their resume to [REDACTED]. Or:

Woodland Pattern Book Center

Attn: Chuck Stebelton

Literary Program Manager

720 E. Locust Street

Milwaukee, WI 53212

<http://www.woodlandpattern.org/>=

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275. **Aryanil Mukherjee**

Re: Film, the first Digital Medium

Thu 14 Jun 2007

Wow! I didn't know "The Namesake" was dedicated to Ghatak. Nair is not the kind of director who Ghatak might have found praise for...but that is a different topic.

Ajantrik (Unmechanical) is such a wonderful experience!

I found an interesting website on strictly filmschool cinema run by a an amateur film-buff, a design engineer from a NASA lab. This site, which he built single-handedly for more than a decade now, has lots of great stuff.

<http://www.filmref.com>

and here is the Ghatak page, the last picture on the page is of him

<http://filmref.com/directors/dirpages/ghatak.html>

and here is a fascinating page on Subarnarekha (1965), a Ghatak masterpiece

http://www.filmref.com/notes/archives/2007/03/subarnarekha_1965.html

Thanks

Aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Dr. Barry S. Alpert

Sent: Thursday, June 14, 2007 1:40 PM

To: [REDACTED]

Subject: Re: Film, the first Digital Medium

On Thu, 14 Jun 2007 Aryanil Mukherjee wrote:

"BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or Mohsen Makhmalbaf ? I find them sewn with rich poetic inspiration - they always seem to offer quality clay to the poet...soft, wet and plastic enough to be reshapable."

Ritwik Ghatak's 1958 film "Ajantrik" worked for me in just the way you describe:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1298>

The filmmaker Mira Nair must have felt similarly about Ghatak, since she dedicated "The Namesake" to him.

Barry Alpert

Get a preview
of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

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276. **Murat Nemet-Nejat**
Re: Film, the first Digital Medium

Thu 14 Jun 2007

Aryanil,

Of the filmmakers you mentioned I only know Satyajit Ray's work. I have seen most of his movies -at least the ones which appeared in the West- at one time or another.

The trains - the trains passing through the Indian landscape, the sounds of the engines heard outside the frame. I think, like you, The Music Room may be my favorite.

The others directors are all new to me. Can you tell me a few things about them?

Ciao,

Murat

On 6/14/07, Aryanil Mukherjee <[REDACTED]> wrote:

>

> Murat

>

> Thank you for the poem, I relished reading it, esp. "the escape is going
> outside that jail".

>

> BTW, have you seen films by Satyajit Ray, Ritwik Ghatak, Imamura or
Mohsen

> Makhmalbaf ? I find them sewn with rich poetic inspiration - they
> always seem to offer quality clay to the poet...soft, wet and plastic
> enough to be reshapable.
>
> To what you said about "recycling", I would like to stress that a process
> of recycling essentially involves stages of change, each state so
> sumptuously different from the other. I tend to accentuate that "change
> thing", so recycling soon becomes recreation to me. More spiral than
> circular. Interestingly, there are more spiral motions in nature than
> circular. That's where I find what you refer to as " dynamic potential,
> enriching and enriched by the energy applied to it".
>
> And you are right again - these processes do help us deal with the
> potentialities of the medium.
>
> I also, think coming full circle (actually spiral) helps us realize and
> absorb a change. Like a change. Change is hard to perceive along a linear
> path even when it is real.
>
> praNaam
>
> Aryanil
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:] On
> Behalf Of Murat Nemet-Nejat
> Sent: Thursday, June 14, 2007 8:17 AM
> To:
> Subject: Re: Film, the first Digital Medium
>
> Aryanil,
>
> Recyclings from medium to medium are processes of translation. One has the
> sense of entering a core but in essence one is also altering it. In such
> recyclings, if the activity is authentic and not merely self-imitation,
> isn't one dealing with the potentialities of a text, medium, etc.
>
> Is entering an essence then not entering a dynamic potential, enriching
> and
> enriched by the energy applied to it?
>
> In all this, photography has a central place for me. It is the supreme

> medium of meditation (reflection, of thought and light) where words and
> seeing join; it is the medium of liberation through which the mind
> "escapes"
> the illusionary continuities which surround and shackle it. I elaborate on
> it in "The Peripheral Space of Photography." Also, in the poem "The
> Structure of Escape" I am now writing, where also many pieces originate
> from
> movies:
>
> "The frame of a Bresson movie is a jail
> the escape is going outside that jail
> it all starts with the noises one hears,
> becoming one, knowing what the noises are.
> that's freedom.
>
> There is an act and the demonstration of an act.
> the demonstration occurs in speech.
> its act precedes or follows it in the frame,
> step by step, painstaking step one after another,
> the door opens itself.
> the painstaking step is the expression of time as now
> the future always, recurrent outside the frame
> which becoming one knowing what the noises are
> is escape."
>
> Ciao,
>
> Murat
>

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277. **Jim Andrews**

libr-critique and Hortense Gauthier video interview with Joerg Piring
er

Thu 14 Jun 2007

Here is an interesting French site from Paris: <http://www.t-pas-net.com/libr-critique> . It is mostly in French, but there's a video interview with Joerg Piring in English. There are video interviews in French with the Epoetry organizers Philippe Bootz, Patrick Burgaud, and Marc Verat. The site is by Hortense Gauthier. Those who attended the evening of performances at

Epoetry in Paris will recall Hortense's performance, where she got naked at the end.

ja

<http://vispo.com>

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278. **Bob Marcacci**
From the Vault of Antiquity

Thu 14 Jun 2007

This episodic mini-show from i-Outlaw <<http://i-outlaw.blogspot.com/>> brings long lost forgotten writings to your 21st century ears.

Joe McDonald reads in the original ancient languages along with his translation. Come listen to ancient Greek, Hebrew and even modern Kyrgyz stories and poems given fresh life.

Episode 1 features the writing of Basil of Seleucia with his piece called 'The One on Saint Elijah'.

Spread the word. Always happy to hear from you...

--

Bob Marcacci

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

If you devote your life to seeking revenge, first dig two graves. - Confucius

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279. **Poetry Project**
Event at the Poetry Project 6/20

Thu 14 Jun 2007

Dears,

We're quieting down for summer, but first, won't you join us one last time...

Wednesday, June 20, 7:00 pm Parish Hall

Hello Goodbye Party

Come one and all to an elegant gathering to fete Anselm Berrigan's departure from administration and to usher in the Age of Stacy Szymaszek.

Love,

The Poetry Project

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

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280. **Anny Ballardini**

Update: The Poets' Corner

Thu 14 Jun 2007

From James Lord in recounting his experience of posing for Alberto Giacometti, quotation taken from "The Courage to Create" by Rollo May:

One day his foot accidentally struck the catch that holds the easel shelf at the proper level, which caused the canvas to fall abruptly for a foot or two.

"Oh, excuse me!" he said. I laughed and observed that he'd excused himself as though he'd caused me to fall instead of the painting. "That's exactly what I did feel," he answered.

Camille Martin

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=240](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=240)

Larissa Shmailo

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=241](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=241)

Snezana Dzakovic

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=242](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=242)

Mary Kaiser

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name=Content&pa=list_pages_categories&cid=243](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=243)
Jeff Newberry

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=244](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=244)
Jenny Bouilly

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=245](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=245)
*Christian B**ök*

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=247](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=247)
Aldo Tambellini

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=248](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=248)
Rochelle Ratner

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=249](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=249)
Clarinda Harriss

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=250](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=250)
Joseph Duemer

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=251](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=251)
New poems by already featured Poets:

*Frank Parker: *Tucson Blues**

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=34](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=34)
Kenneth Wolman: WOLMA, POLAND

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1929>
Kenneth Wolman: The Prison Notebooks

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1943>
Halvard Johnson: Tango Bouquet and other poems

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1942>

and as a .doc file:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1956>

Victor Sosa: Gorrión (Chorus master)

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1944>

Tad Richards: SITUATIONS – Foreword: The Epic Newsletter Story

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1952>

Tad Richards: situations – first installment

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1952>

Barry Alpert: FIVE via JEAN-LUC GODARD

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1957>

Barry Alpert: VOICE OVER (JONAS MEKAS)

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1958>

Under Poets on Poets:

* *

Euripides by Jon Corelis and ongoing work with new additions

[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=66](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=66)

Roberto Castillo Udiarte introduced and translated by Linh Dinh

[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=71](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=71)

Trinh Cong Son introduced and translated by Linh Dinh

[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=72](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=72)

Poems from the Ho Xuan Huong tradition introduced and translated by Linh Dinh

[http://www.fieralingue.it/modules.php?
name=poetsonpoets&pa=list_pages_categories&cid=73](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=73)

Untitled by Anya Logvinova translated by Larissa Shmailo

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1922>

Untitled (Night, avenue...) by Aleksander Blok translated by Larissa Shmailo

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1923>

Appearance follows the order by which I received the poems.

With my acknowledgment to all and my best wishes for a great summer,

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

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281. **Alison Croggon**

Re: POETICS Digest - 12 Jun 2007 to 13 Jun 2007 (#2007-164)

Thu 14 Jun 2007

Thanks Pam. I forgot Artaud was in it! I probably didn't even know who he was then; I was very young. As I remember, the Marat death scene used the David painting? Or am I misremembering?

All best

A

On 6/14/07, Pam Brown <[REDACTED]> wrote:

>

> Hello,

> I saw it at The State Theatre in Sydney.

> Split screen, pit orchestra - amazing.

> Especially Antonin Artaud as Marat.

> It was co-produced (with Coppola) in Sydney by a tv

> presenter - Mike Walsh of the daytime variety 'The

> Mike Walsh Show'.

> 1983 or 84 I think.

> Pam

>

> Date: Wed, 13 Jun 2007 17:18:05 -0400

> From: Charlotte Mandel <[REDACTED]>

> Subject: Re: Film, the first Digital Medium

>

> Alan and Alison,

> I saw it also - a wonderful experience with full

> symphony orchestra

> and triple screen finale panorama - at Radio City

> Music Hall, New

> York City. Don't remember who conducted. It was 26

> years ago - I
> know that because my daughter was with me and in her
> 9th month with
> my first grandson, born Thanksgiving.
> Charlotte
>
> On Jun 13, 2007, at 1:26 PM, Alan Sondheim wrote:
>
> I'm curious where you saw this - I saw it at a
> premiere in the 80s in
> Los Angeles; Coppola was conducting. It was an
> overwhelming experience.
>
> Thanks, Alan
>
>
> On Wed, 13 Jun 2007, Alison Croggon wrote:
>
> > On 6/12/07, Alan Sondheim <[REDACTED]>
> wrote:
> >>
> >> The more one looks at early cinema, the more
> sophisticated it
> >> appears, and the more complex. - Alan
> >> One of my peak cinema experiences (not that I'm a
> cinephile by any
> >> means)
> > was seeing Abel Gance's Napoleon with a full
> symphony orchestra.
> > Scenes like
> > the French Assembly filmed with a swinging camera so
> it appeared
> > like an
> > ocean in tumult, or those incredible panoramas of
> the aftermath of
> > battle,
> > demonstrate the truism that it's not the technology
> that counts,
> > but how
> > imaginatively it's used. In which matters,
> "progress" is a little
> > difficult

> > to graph.

> >

> > All best

> >

> > A

> >

> >

> -

>

>

>

>

>

> Blog : <http://thedeletions.blogspot.com/>

> Web site : Pam Brown - <http://www.geocities.com/p.brown/>

> Associate editor : Jacket - <http://jacketmagazine.com/index.html>

>

>

>

>

>

>

> Yahoo!7 Mail has just got even bigger and better with unlimited storage on

> all webmail accounts.

> <http://au.docs.yahoo.com/mail/unlimitedstorage.html>

>

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatreNotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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282. **Jim Andrews**

question for bloggers

Thu 14 Jun 2007

i have a couple of questions for bloggers.

suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?

suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.

ja

<http://vispo.com>

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283. **CA Conrad**

writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Thu 14 Jun 2007

After a long time saying no I finally joined MySpace. I still don't have a cell phone, but am on MySpace, something some people find amusing for some reason. But it's kind of great in some ways, and I found MY FAVORITE candidate for president Dennis Kucinich on there with his own campaign page.

But I'm suddenly a little annoyed.

I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.

BUT I FIND OUT in attempting to post this comment that it needs to await review and approval first.

WHAT!? Oh, this is not happy news! OF ALL THE CANDIDATES running for president in the United States, HE IS THE ONE PERSON I would never guess such a thing from!

Review? Censors reading the comments before allowing them (or not?) to be posted to the MySpace page?

As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."

I'm sad of Kucinich's lack of confidence.

Or maybe I'm wrong? Maybe this is someone in his campaign, some over zealous intern who made this decision that Kucinich is unaware of? Well, I sent a very serious e-mail to the campaign, TELLING how much I feel that such an act reflects on Kucinich as a whole, NOT allowing the post to go through. NOT allowing the information to flow. NOT allowing our feelings and thoughts (WHATEVER THEY MAY BE!) to be published.

Irritated, sad, disappointed, but more confused than anything,
CAConrad
<http://PhillySound.blogspot.com>

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284. **Dan Waber**

Re: question for bloggers

Thu 14 Jun 2007

Jim,

i have a couple of questions for bloggers.

suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?

Some blog services allow you to pull backups of your blogs.

suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.

Sure, you need a free-standing blog software, of which there are many, like Movable Type.

If what you want to do is plug into an existing blog community for its benefits but hedge against loss, there are also blogging softwares that post to the various communities via their APIs; so you could maintain local copies of your posts, and then upload them via the APIs to the community you'd chosen.

Lots of ways to do what it sounds like you want to do.

Regards,
Dan

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285. **amy king**

Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Fri 15 Jun 2007

Myspace pages, especially popular ones, are notoriously spammed by the usual suspects selling everything from spyware, personals/dating sites, to new cell phones and Sony items. My page isn't so popular, and I still have to delete these annoying comments on a daily basis. The comments section turns into free ad space for spammers.

CA Conrad <[REDACTED]> wrote:
But I'm suddenly a little annoyed.

I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.

BUT I FIND OUT in attempting to post this comment that it needs to await review and approval first.

WHAT!? Oh, this is not happy news! OF ALL THE CANDIDATES running for president in the United States, HE IS THE ONE PERSON I would never guess such a thing from!

Review? Censors reading the comments before allowing them (or not?) to be posted to the MySpace page?

As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."

I'm sad of Kucinich's lack of confidence.

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

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286. **Alison Croggon**

Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Fri 15 Jun 2007

It's true about the spamming. And I'm sure political candidates attract pretty vile spam.

On 6/15/07, amy king <[REDACTED]> wrote:

>

> Myspace pages, especially popular ones, are notoriously spammed by the
> usual suspects selling everything from spyware, personals/dating sites, to
> new cell phones and Sony items. My page isn't so popular, and I still have
> to delete these annoying comments on a daily basis. The comments section
> turns into free ad space for spammers.

>

> CA Conrad <[REDACTED]> wrote:
> But I'm suddenly a little annoyed.

>

> I was just on the Kucinich site, and I wrote a comment, telling him how

> much I admire his trip to Iraq with labor leaders, etc., so many things he
> has done, continues to do.
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> posted to the MySpace page?
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> confidence in itself."
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>
>
> -----
> Get the free Yahoo! toolbar and rest assured with the added security of
> spyware protection.
>

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatretenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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287. **richard owens**

query: contemporary australian poets

Fri 15 Jun 2007

wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to know. any info much appreciated.

rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Boardwalk for \$500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
Games.

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288. **David A. Kirschenbaum**
****Last Call: Advertise in Boog City 42****
Fri 15 Jun 2007

Please forward

Advertise in
Boog City 42

*Deadline

--Wed. June 20-Ad copy to editor
--Sat. June 23-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]

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289. **CA Conrad**

Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Fri 15 Jun 2007

Oh, see, this is why it's important to talk out loud some days! This is GREAT news!

I'm not used to these online sites, and spam is as good a reason as any to review incoming mail. Makes sense, and thanks. My paranoia out with the tide.

I've followed Kucinich for a long time, think he's REMARKABLE, and I'm always waiting for him to fuck up, to be an asshole. He's remarkably NOT!

It's exhausting watching Hillary Clinton on the news trying on new faces everyday. Obama is okay, but just okay.

Kucinich led a group of US union leaders to Iraq recently to forge a document in Arabic and English about supporting labor in both countries. Of course Bush has outlawed labor unions in Iraq, new home of the free(?). Kucinich was also just interviewed by Amy Goodman on DEMOCRACY NOW where he pointed out that Bush and his administration have FINALLY provided the necessary evidence of war crimes with the latest bill which involves allowing international oil companies into Iraq for exploit/export.

Exploit/Export have(has) always felt like A word to me.
Maybe not exclusively, but enough that it's just so right/wrong.

And I would LOVE to have Dennis's baby, and we would have our own reality TV show about American Baby following her amazing father on the trail to make world history by finding the cinch pinch on impeaching the fucking Devil out of the white house! American Baby would always be dressed in purple because

she's the transitional baby. Does this make sense? Am I really attempting to make sense you ask? Hell no! American Baby would not allow the moth-eaten flag to be used for anything better than a diaper!

Raise a little middle finger American Baby, weird little tot,

CAConrad

<http://PhillySound.blogspot.com>

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290. **Jorgensen, Alexander**

China Info - Real Media Stream - Texting the Xiamen Protest

Fri 15 Jun 2007

Need to share with those of you who are interested in learning more about China some information. Steve Nessen is a talented writer, a friend, and I'll take some credit in bringing him to China almost five years ago to Haerbin. Could say more, but then he has yet to depart. Some of us here, to be honest, have merely exploited our China experience in mostly self-serving ways, disregarding what is a disturbing pattern of "uniquely troubling" intentional occurrences. Others, as is always the case, have chosen to examine things in great depth.

<http://www.kqed.org/programs/program-landing.jsp?progID=RD37>

Scroll down for the Real Media Stream.

Pacific Time 2007-06-14 : Texting the Xiamen Protest

You may think using your mobile phone to send text messages is something for teenagers, but in many parts of Asia, text-messages are a social lifeline for all ages. They can also be a powerful tool for organizing social activism in a country with tightly controlled media, such as China.

Reporters:

Steve Nessen

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

Building a website is a piece of cake.

Yahoo! Small Business gives you all the tools to get online.

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291. **Ruth Lepson**

Re: writing this quickly to catch the disappointment and irritation before anything is rationalized out of its true form

Fri 15 Jun 2007

marginally on point--I lived in Cleveland when Kucinich was mayor--his ideals are wonderful but am not sure he is practical enough to have even a small % of US citizens for him--for instance he is against ALL wars. Congrats on all your involvements, CA.

On 6/14/07 11:04 PM, "CA Conrad" <[REDACTED]> wrote:

After a long time saying no I finally joined MySpace. I still don't have a cell phone, but am on MySpace, something some people find amusing for some reason. But it's kind of great in some ways, and I found MY FAVORITE candidate for president Dennis Kucinich on there with his own campaign page.

But I'm suddenly a little annoyed.

I was just on the Kucinich site, and I wrote a comment, telling him how much I admire his trip to Iraq with labor leaders, etc., so many things he has done, continues to do.

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As Potter Stewart once wrote, "Censorship reflects a society's lack of confidence in itself."

I'm sad of Kucinich's lack of confidence.

Or maybe I'm wrong? Maybe this is someone in his campaign, some over zealous intern who made this decision that Kucinich is unaware of? Well, I sent a very serious e-mail to the campaign, TELLING how much I feel that such an act reflects on Kucinich as a whole, NOT allowing the post to go through. NOT allowing the information to flow. NOT allowing our feelings and thoughts (WHATEVER THEY MAY BE!) to be published.

*Irritated, sad, disappointed, but more confused than anything,
CAConrad
<http://PhillySound.blogspot.com>*

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292. **mIEKAL aND**

Re: question for bloggers

Fri 15 Jun 2007

I use wordpress for a bunch of sites I administer. As long as you keep it updated you shouldn't have a problem with blogspam or corruption. The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.

The install is here & works out of the box:

<http://wordpress.org/download/>

~mIEKAL

On Jun 14, 2007, at 7:34 PM, Jim Andrews wrote:

i have a couple of questions for bloggers.

suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?

*suppose i put a blog on vispo.com at vispo.com/blog or wherever.
can i get
all the files to do this, so that my blog is absolutely not at all
dependent
on blogspot or whatever company makes the blog software? no guessing,
please.*

*ja
<http://vispo.com>*

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293. **Jim Andrews**

Re: question for bloggers

Fri 15 Jun 2007

i have a couple of questions for bloggers.

suppose you have a blogspot blog (as an example). suppose the blogspot company goes out of business. are you out of luck, then, if you have a blogspot blog?

Some blog services allow you to pull backups of your blogs.

I own vispo.com. Currently I host with company A. But they eventually slide, so usually I change hosting services every couple of years. When I do, all I do is change the DNS name server and upload my site to the new server (for the most part). I don't have anything on my site that's specific to a particular hosting company. That way the site stays portable.

But if you have a blogspot (or whatever) blog and they go out of business or they start charging money or whatever and you want/need to move, I'm under the impression you're in a bind. Or am I mistaken? I'm under the impression you have a bunch of web pages in a template specific to that company.

suppose i put a blog on vispo.com at vispo.com/blog or wherever. can i get all the files to do this, so that my blog is absolutely not at all dependent on blogspot or whatever company makes the blog software? no guessing, please.

Sure, you need a free-standing blog software, of which there are many, like Movable Type.

Thanks. That's useful to know.

If what you want to do is plug into an existing blog community for its benefits but hedge against loss, there are also blogging softwares that post to the various communities via their APIs; so you could maintain local copies of your posts, and then upload them via the APIs to the community you'd chosen.

I don't understand, Dan. Give me an example, please, of a community.

Lots of ways to do what it sounds like you want to do.

I'm not sure myself. Just asking questions, at this point.

ja

<http://vispo.com>

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294. **Jim Andrews**

Re: question for bloggers

Fri 15 Jun 2007

I use wordpress for a bunch of sites I administer. As long as you keep it updated you shouldn't have a problem with blogspam or corruption.

What do you mean by "blogspam"? Comments written by others and robots to the blog?

What do you mean by "corruption"?

What is involved in keeping it updated? Installing new versions of Wordpress as they are released?

The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.

What sort of extensions? What sort of functionality is provided by the extensions?

Suppose you host a Wordpress blog on yourdomain.com. Does the Wordpress blog make Javascript calls to a central Wordpress server? This of course would set up a dependency on the Wordpress server. So that if the Wordpress server is changed or goes under, the blog ceases to function properly even though it is hosted on a separate domain. Is this the sort of "corruption" you refer to?

Please distinguish a site from a blog. What, to you, is primarily involved in the distinction?

From what I can see, the main things about a blog are the following. A blog supports user comments on posts. It also supports syndication of the blog content on other blogs that share the same syndication technology.

ja
http://vispo.com

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295. **ALDON L NIELSEN**
currently on the blog

Fri 15 Jun 2007

recent topics:

Jerome Rothenberg

Robert Creeley

Photo Archive

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

[illegible]

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.

--Robert Kelly

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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296. **Daniel Godston**
Obsessive Project Fixation

Fri 15 Jun 2007

Debra Levasseur-Lottman
OPF: Obsessive Project Fixation
Friday & Saturday June 15 & 16, 8pm
Sunday June 17, 7pm
\$15 and (\$12 students, teachers, senior citizens)

OPF is an interdisciplinary concert which explores the process of creativity within the individuals and groups involved in the artistic mediums of movement, the written word, sound, and the visual arts. This research based concert project takes a close-up and personal look at the ritualized patterns, archetypes, concepts, and situations that are basic to the human creative condition, reflecting upon the deeper issues and struggles that impinge upon those that create.

Collaborators include: Happendance, Greg O'Drobinak, PhoenixWorm Multi-Arts Group, Randy Susick, Dan Godston, and Christine Pfeffer.

Debra Levasseur-Lottman has trained with Gus Giordano, The Ruth Page Foundation, a brief period with Stone Cameron School of Ballet and Ellis Doubolay, Joel Hall Dance Studio. At Columbia College Chicago, influential instructors were Amy Osgood, Shirley Mordine, Natalie Rast, Anna Paskevskaya, and visiting artists Joe Goode, Margaret Jenkins, and Ralph Lemon. She received a BA in 1994 from the Dance Center of Columbia College Chicago, and a MFA in Performance in 2005 from The School of The Art Institute of Chicago.
<http://linkshall.org/pp-jun.shtml#4>

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297. **SCOTT HOWARD**
on Blogging

Fri 15 Jun 2007

As a companion piece to the recent e-mails, re: blogging, here's a link to a recent issue of the cultural studies journal, Reconstruction, that addresses the theme, "Theories/Practices of Blogging":

<http://reconstruction.eserver.org/064/contents.shtml>

Scott Howard
University of Denver

////////////////////////////////

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298. **Peter Quartermain**
New work from 2 award-winning Canadian writers

Fri 15 Jun 2007

ARTICULATIONS by FRED WAH Poetry 40 pp ISBN 978-0-9781072-5-3 @ \$10.00. Written as part of a collaborative image/text dialogue for a series of paintings by Bev Tosh, these short poems join the great conversation of poetry by exploring and recasting lyric possibility, relieving words of what

one of them calls "the millstone of purpose," yet "tied / to cradle / each / to each." Cherished, then, and before all else grounded in language. Disjunct. Attentive. "I want to be free," Fred Wah says, "to use the crumbs and scraps for the crumbness and scrapness in them, for nothing else." The great range of multiple patterning, syntax, and thought, the openness, of these poems confirm Wah's place as a major source in Canadian writing.

PUNCTUM by LOLA LEMIRE TOSTEVIN Poetry 24 pp ISBN 978-0-9781072-4-6 @ \$8.00 An exquisitely shaped poem in 10 parts about looking at a photograph of a grandson looking at a great lake. "...language honed to a fine exactitude, not a word struggles" Canadian Literature on Gyno Text; "...a fine poetic talent who is able to give us a new relationship to language" Journal of Canadian Poetry on 'sophie; "Lovely, nape-tingling work. It bears re-reading, it repays the attention given." Books in Canada on Cartouches

Postage/packing at cost -- pro forma invoice on/with delivery.

ORDER FROM Meredith Quartermain [REDACTED]. OR Nomados P.O.

Box 4031, 349 West Georgia, Vancouver, B.C. V6B 3Z4 OR
[REDACTED] OR Peter Quartermain [REDACTED]

OTHER NOMADOS BOOKS

PESSOA'S JULY by CHRISTINE STEWART Poetry 40 pp @ \$10.00 A conversation with

the multiple personalities of Fernando Pessoa, whose name in Portuguese means "person," Pessoa's July examines, stages, dramatizes personhood in a gendered world, revealing in myriad textures the dance steps of the polyvalent and fugitive 'I'.

SPORATIC GROWTH by JAY MILLAR Poetry 28 pp @ \$8.00 (Here is another tendril breaking through the page. That is to say, no one writes like Jay MillAr. Here, language propagates, perfectly patterned as a leaf on a stem. One would no sooner ask a seed why and where it lands. I love Jay's work. SPORATIC GROWTH is gorgeous to look at...and he makes it look so easy! This latest project reminds me a little of the work of Danish poet Niels Lyngsø: there's the same organic movement between facing pages, that same irreverence-but the vision is pure MillAr. Jay is truly one of the few poets

writing in Canada today who can make me howl one moment and stand at attention the next. So funny, and so beautiful. Elizabeth Bachinsky ***** MillAr is concerned with poetic tradition. And this tradition is the breaking with tradition.... This is the poetry of the plenipotential where in secret witness we experience inscrutable otherness. MillAr's poetry purely states that this is a participatory universe, and within that language is complicit. Kemeny Babineau)

CREPUSCULE ON MISSION STREET by AARON PECK 28 pp ISBN 0-9781072-0-9

@ \$8.00 (With all the seductive charm of well-told gossip, this unfolding conversation draws us deep into the mysteries of the current day - money, art, fakery, friendship - even as it skates across the great separating distances of living, a jet plane making serial hops in the course of a long circuitous day. This is magical, compact writing that nevertheless exudes the marvelous, deluded spaciousness and ease of the North American west coast. Matthew Stadler)

SENIORS by GEORGE STANLEY. 16 pp ISBN 0-9735337-8-1 @ \$8.00. (There's a hidden and perhaps secret fierceness of spirit in the quiet sardonic wit of these poems, their dismay at the comic helplessness of aging and its conditioned delights, the narrowing horizons of the ordinary, and muted wonder at its flavour. "Words have to come out of the world" puns one of Stanley's flat down-to-earth illusory rejections of the illusory. There's a toughness in the complexity of such ironic comedies, and delicacy in their recurrent thought on words, on poems, on where they come from. There's not one casual utterance in the everydayness of Seniors, but there are currents of strong feeling. One reads, and rereads, and then one reads again. Peter

Quartermain) Vancouver writer George Stanley is the winner of the 2006 Shelley award from the Poetry Society of America.

ADULT VIDEO by MARGARET CHRISTAKOS 26 pp ISBN 0-9735337-7-3 @ \$8.00. (In the densening recombinations of Margaret Christakos's Adult Video, the poet plays loop-de-loop with a teeming cast of characters, or demi-characters, women with names and families whose outline remains enigmatically opaque. Gertie, Tammy, Meg, Samantha, Elizabeth. It's a world where letters and initials stand in for conjunctions and pronouns; where, as Britney Spears sang, while still a virgin, I'm a slave 4 U. Margaret Christakos, a poet of

labour, is in addition a brilliant thinker on sexuality and its uses. Adult Video takes on the antiseptics and anapestics of a male-driven Oulipean procedural vision, and pulls them inside out until, finally, something ratty and valuable lets itself show and moan. Kevin Killian)

COLD TRIP by NANCY SHAW & CATRIONA STRANG 28 pp ISBN 0-9735337-6-5 @ \$10.00 (This season offers its coldest pronoun. In the year 2005, the human subject

is sold for oil, bound with fear and gagged with dumb longing.

Shaw and Strang loosen the pronominal wire. In COLD TRIP, the tragic lyric is resung and unsung. Repetition shifts the I's bind and the subject finds relief in the civic wide surface of words - "each current/ will win me/ each surface also." Each tilting word edge is the subject's end and its agency-the music of identity and its unraveling. So, sing I thus, and in the warmth of the possible and in the sorrow of the uncertainty, "the glowing might be named." Christine Stewart)

READY FOR FREDDY by RENEE RODIN 32 pp ISBN 0-9735337-5-7 @ \$10.00 ("Despite having been diagnosed with cancer several months before, my father remained healthy. Sandy and I, Abe's only children, had been told he probably wouldn't last another year but he had not wanted to hear the prognosis. He just kept telling everyone 'I'm going to beat it.' . . ." Candid and often funny, this is a story about siblings and their elderly parent. It is riveting and rich -- a new take on a classic theme.)

WEeping WILLOW by SHARON THESEN 27 pp ISBN 0-9735337-3-0 \$8.00 (Twelve exquisite poems - wry, gossipy, yet deeply felt - recall Thesen's long-time friend Angela Bowering.)

ROUSSEAU'S BOAT by LISA ROBERTSON 40 pp ISBN 0-9735337-1-4 \$10.00 (Rousseau's intuition of the abiding jouissance of pre-reflexive existence -

to which non-strategic states of consciousness such as passivity, repose, and reverie offer the only access - is the matrix from which Lisa Robertson's new project emerges. Rousseau's "fifth walk" supplies her not so much with a tutor text to sample and rearrange, as with a generative "figure" in the Barthesian sense, which is to say a gesture and a posture that render certain utterances sayable. . . . Rousseau's boat, a vehicle for transport, not to and from defined docks, but out of directionality and purposiveness itself, might as well be Cage's anechoic chamber, a space in which stillness

yields not silence but a previously unlistened for sonic plenitude. Rousseau's boat is a figure for the practice of what Pauline Oliveros calls "deep listening," a disciplined attention to inescapable, and intricately differentiated, sonic plenitude. Steve Evans) WINNER BP NICHOL CHAPBOOK AWARD 2004

GOOD EGG BAD SEED by SUSAN HOLBROOK ISBN 0-9735337-0-6 \$10.00

(Starting with the premise "There are two kinds of people," Susan Holbrook drives supermarket existentialism through its own vortex and gives it a nifty orgasmic twist into hyperspace. Here's a ping pong game you'll never forget - where the tables keep flipping and players' ironic bats spin the banal into deadly mischievous curves.)

WORLD ON FIRE by CHARLES BERNSTEIN. 24pp ISBN 0-9731521-9-2 \$10.00 (In a world where billboards fill the sky and household names rain down with torrential indifference, Charles Bernstein shows us how to meet the inferno with exhilarating wit and verve, humorous plays on familiar phrasing, and nifty substitutions, as we fly our spaceships along the language tracks available to us. Meredith Quartermain)

HI DDEVIOLETH I DDE VIOLET by KATHLEEN FRASER. 36pp ISBN 0-9731521-7-6 \$10.00. (Fraser's linguistic play and typographical invention have never been more assured and brilliant. Marjorie Perloff)

THE IRREPARABLE by ROBIN BLASER. 32pp ISBN 0-9731521-1-7. \$10.00. (Who else but a poet, and not just any poet but Canada's Robin Blaser, could take

on that word "transcendence" and recuperate it in the moment of a civic frame, one with the capacity to restore us to the "world" restless in world,

the "where is" which is where we abide. Erín Moure)

SEVEN GLASS BOWLS by DAPHNE MARLATT. 24pp ISBN 0-9731521-5-X. \$10.00. ("Home and the closeness of the beloved," she writes. There can be no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present

participle is our sweet clue to a mystery we are encouraged to enter. Gladly.
George Bowering)

WANDERS. Nineteen poems by ROBIN BLASER with nineteen responses by
Meredith Quartermain. 40pp ISBN 0-9731521-0-9. \$10.00. (A spring-coiled
peck from Dickinson on the pitch-perfect cheek of Marianne Moore. Daniel
Comiskey ++ An amazing, even jaw dropping performance . . . her poems
absolutely stand up to the challenge of Blaser's own . . . The sum of it is totally
exhilarating. Ron Silliman)

A THOUSAND MORNINGS by MEREDITH QUARTERMAIN. 90pp ISBN 0-
9731521-2-5. \$10.00. (A serious-playful and engaging work in which she
weighs and sounds

what presents itself outside a real window, inside language, and through verbal-
emotional associations. This work creates an osmotic border between seeing
and writing, a realist hypnogogic passage between memory and today, between
outside and inside, between now and then. That anywhere is everywhere is
proven once again with this brave, enchanting book. Rachel Blau DuPlessis)

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299. **Raymond Bianchi**

Re: serie A next Tuesday--Tardi and Heim!

Fri 15 Jun 2007

By the way the reading is with Stefania Heim, sorry for the misspelling

R

----- Original message -----

From: William Allegrezza <[REDACTED]>

*Don't forget to come to series A next Tuesday night, June 19th. This month
the series was curated by Ray Bianchi. The poets featured include:*

*Mark Tardi
Stephanie Heim*

The reading will start at 7:00. BYOB.

*Hyde Park Art Center
5020 S. Cornell
Chicago, IL*

*(It's easy to access from the #6 bus from downtown, from the Metra Electric
Line, and from LSD in a car.)*

For more information, see <http://www.moriapoetry.com/seriesa.html> or call

██████████.

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300. **Jack Daw**

Re: question for bloggers

Fri 15 Jun 2007

I'm not mIEKAL, but I use Wordpress too.

On 6/15/07, Jim Andrews <██████████> wrote:

> What do you mean by "blogspam"? Comments written by others and robots to the

> blog?

Yeah, it's basically the same thing as spam email, except in your comments.

What is involved in keeping it updated? Installing new versions of Wordpress as they are released?

Yes, usually it's just a matter of uploading a few files that are new versions of the files you already have.

The best thing about doing your own install, other than controlling the data is that there is a huge community which is developing extensions, so it's a system which is far more extensible than something like blogspot.

What sort of extensions? What sort of functionality is provided by the extensions?

There are hundreds of extensions for Wordpress with all kinds of functions. I currently have more than a dozen installed, including plug-ins to block spam comments, to automatically create nice lists out of my subpages, to cross-post to my livejournal and create navigation, as well as one that can generate a backup of my Wordpress database and email it to me.

Suppose you host a Wordpress blog on yourdomain.com. Does the Wordpress blog make Javascript calls to a central Wordpress server? This of course would set up a dependency on the Wordpress server. So that if the Wordpress server is changed or goes under, the blog ceases to function properly even though it is hosted on a separate domain. Is this the sort of "corruption" you refer to?

Everything I need to run Wordpress is installed on my server.

Please distinguish a site from a blog. What, to you, is primarily involved in the distinction?

For me, a blog is a regular sort of newsletter-journal. It's much more interactive than my sites because people leave me comments and I reply to them.

From what I can see, the main things about a blog are the following. A blog supports user comments on posts. It also supports syndication of the blog content on other blogs that share the same syndication technology.

Those are both true, and two of the primary values of a blog, yeah.

I love waking up to poetry in my feed reader. :)

Jack

<http://jack.mingyun.org>

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301. **David-Baptiste Chirot**

film/photography & disappearance: Los Desaparecidos at El Museo del Barrio ends Sunday

Fri 15 Jun 2007

Re the discussion of film, photography--(and of disappearance in a post i sent to which Murat Nemet-Nejat wrote a terrific response--if you haven't read his book PERIPHERAL SPACES OF PHOTOGRAPHY i can't recommend highly enough you do, if film/photography/ the visual interest you--)this sunday is last day to see the great traveling exhibiton LOS DESAPARECIDOS at El Museo del Barrio in NYCconcerning the disappeareds of the decades of dictatorships in Central and South America--(most of them created directly with heavy aid from the USA)Works by artists in a wide range of media, from Uruguay, Chile, Colombia, Argentina, Guatemalayu can find information see many of the art works on line at<http://www.elmuseo.org>and also the first of two postings of (half of the artists so far) these works shown along with other photos, paintings, visual poetry, exhibitions to do with "Aesthetics of Disappearance" at<http://davidbaptistechirot.blogspot.com>there have been previous entries at this blog on this subject, with works by many other artists also

Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

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302. **Gerald Schwartz**

Re: mapping a day to a film-sec

Fri 15 Jun 2007

Aryanil,

Yes, it very well could be a kind of conditioning. And at the

same time I think that technology (this one!) influences the medium: sight, sound, and the compound they form as poetry. I believe it's done it in much the same way as, say, fresco or tempera painting in modern Europe, for example, lasted about three centuries. To poetry, I would apply these same considerations. Seems the phenomenon is concerned with three generations: the first invents the way, the second consolidates it and the third throws it away.

What it seems to come down to is the way that some people try to put all the world's information in one place. Since the beginning of the post-Greco-Roman concern for narrative, Boccaccio, Petrarch, Shakespeare, Milton, Joyce used as central the narrative trace and paradigms of tales from the East, starting a consolidation of all the world's tropes in terms of narrative put together in one place. Much of the work we've seen in Ronald Johnson, Pound and Zuk., Bunting, Howe have attempted to bring all the different ways by which we can explain, describe activity in terms of one bin in one place. I think it's significant to think about these (and all the others) because it seems to indicate a demand for consolidation so heightened, that they had to invent a new language. That's true of any technique coming of age and as the new techniques are now mature, there is indeed a demand for their synthesis. There's a whole series of poets that have wanted to create a work that would "unite the angels in their helmets with the stones in the road", an extraordinary ambition. Some have gone a long way to find that particular synthesis. For whatever reason, conditioning or not, we continue to shuffle the cards, make connections and rearrangements of what we are familiar with, in order to demonstrate the extraordinary existences of this world and to show our attempts to get it down. Conditioned perhaps by creation myths, the first parallel of that was the namer(s), the notion that they were allowed by God to name everything, listing, but also bringing into consciousness things that can be discussed.

Yes, it's always our persistence...

Gerald S.

Maybe, our "persistence of vision" that helped us adjust to 24 frames.per.sec comes from our ritual of fitting 24hrs to the frame of a day.

Aryanil

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

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

Sent: Tuesday, June 12, 2007 7:59 PM

To: ██████████

Subject: Re: Film, the first Digital Medium

Gerold Schwartz quote and wrote:

Reminds me of a famous 60s quote by Jean Luc Godard

"Cinema is truth 24 times a second"

And then, there's my favorite Peter Greenaway quote:

"We shoot 24 frames per second, but we now know that 60 frames per second would be much better. Human guinea pigs who have experienced projection at 60 frames per second almost feel a sense of nausea at the sense of reality."

And the other inventor of cinema, Thomas Edison, in his Black Maria theater, originally used a recording and projection frame rate of 40fps. How did he settle on that? I don't know, and i'm sure it's come down to 24fps because of the economics of making film. But maybe he was really paying attention!

Coincidentally, there is a verified brain wave 'timecode' of 40 cycles, which might be also a widely disseminated falsehood for all i know. (Like the 'persistance of vision' theory of cinematic movement as Alan points out). This 40 cycles per second background brain hum is supposedly, or theorized to be a kind of basic reset and synchronization period for various brain processes, presumably also sense gathering. Like Greenaway, i have heard that movies shown at a 40fps frame rate are uncannily vivid and appear vaguely three dimensional.

I understand that in the silent era there was less of a standard than one might assume, and the films were shot and shown at varying frame rates from 16 up to 22 fps before the advent of sync sound. Sync sound (printed directly on the filmstrip) required more standardization for various reasons probably, but i think mostly because the ear can tell small differences in pitch much better than the eye small differences in motion.

The Godard quote also leaves out that cinema (not video, but film) is also nothing 24 times a second (because of the blanks between frames). So it's

*probably safer to say that cinema gives us on average
a half-truth once a second.*

konrad steiner

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303. **Gerald Schwartz**
Re: Film, the first Digital Medium
Fri 15 Jun 2007

Gerald

*Thanks for the quote. That one needs to be saved.
Greenaway is fantastic, a personal favorite.
Pillow Book, I would think, is a film every language poet
must consider seeing at least for once.*

Every poet for that matter.

Yes, I would seriously think any medium
remade periodically by technique--whether
it is film, video, painting, sculpture-- or the
free jazz of Cecil Taylor, must be considered.

>

> Aryanil

>

> -----Original Message-----

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

> Behalf Of Gerald Schwartz

> Sent: Tuesday, June 12, 2007 3:58 PM

> To: ██████████

> Subject: Re: Film, the first Digital Medium

>

>> Reminds me of a famous 60s quote by Jean Luc Godard

>>

>> "Cinema is truth 24 times a second"

>

> Yes, when we talk about the sequencing of

> our narrative, we seem to be talking about making

> a composite picture drawn from the narratives of

> the many. There is no disputing the information

> contained in THAT narrative. At 24 frames per--

> what really matters is the quality of the information

> we have about the information. And, always, our
> own narraive is just beginning.
>
> And then, there's my favorite Peter Greenaway quote:
> "We shoot 24 frames per second, but we now know
> that 60 frames per second would be much better. Human
> guinea pigs who have experienced projection at 60
> frames per second almost feel a sense of nause at the
> sense of reality."
>
> Gerald S.
>
>

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304. **Desmond Swords**
In Sight Of Raferty Festival Vidz
Fri 15 Jun 2007

Hola her doctor,

mein fureress s/he os to be seen in some vidz here sailors so get wetting yer
nickers coz it's here, the real irish poets doing it for an aul wan hobbling along
Thomas Street, joycean dubliners bouyant mimesis self failure a chart of make-
believe for too soon, you boom of robert creeley and laurence ferlinghetti
forgive typo but we is da word in the well-stream of finegas and fin McCool,
have you heard of them, the irish ones wiv 17 in a chart of 36 poems, go loik
look there where s/he is the sidhe within one or two caught here, clan
unplanable chance it is unpannable american nut-bud of the Irish Zoetowski
clan it was the night s/he came to Knock, a basillica and insects a plenty, s/he
bit the kink in all of us, some say s/he is waking, a breathless interesection
enfolded in the momentary fall of cance in nomenclature, english wotsit we
don't get past Bukowski, the Breath innit, c'mon wotch it live and learn from
those on home ground, an island queen of utterance logically utter and precise
effect of physiological breath can be viewed here wordnerds and academic
spacers looking for the next shamless one or several aint make no odds in the
aira of what happens here where all recieve a million welcomes a thousand
times over, a billionth of a second Liverpool john dissapeared when he passed
over to s/he.....

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305. **Charlotte Mandel**

Picasso, Braque and Early Film in Cubism:

Fri 15 Jun 2007

The above museum quality installation at Pace Wildenstein Gallery on East 57th St, NYC is highly relevant to this discussion on film/other arts. Recommended. Only there until June 23rd. Charlotte

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306. **Alison Croggon**

Re: query: contemporary australian poets

Fri 15 Jun 2007

Why, thank you, Desmond - I think - for that unexpectedly enthusiastic endorsement.

I think that Richard was looking for younger poets than those in Calyx (edited by Peter Minter and Michael Brennan, themselves very interesting poets) although it is a decent survey, mostly of a range of poets, including myself, who emerged in the 90s. John Kinsella's Landbridge gives a good overview of the past 30 years or so, with a number of newer names, but again, it's mostly my generation or younger. Mind you, we're now in our 40s and just beginning to come into our own - Peter's last book, Blue Grass, which came out last year, is just fantastic. Emma Lew is another you should check out if you haven't encountered her work.

There are a bunch of younger poets, very diverse - names that have struck me are Brett Dionysus, Morgan Yasbincek, Jasmine Chan, Petra White, Ali Alizadeh. You might look at the Young Poets series out of Five Islands Press, which is admittedly patchy but which is bringing a lot of new voices into the purview, and at John Leonard Press, a new (if conservative) imprint. Another source is Ivor Indik's Heat magazine and Giramondo Press; though that mainly publishes established writers, they've brought out Dionysus' new book.

All the best

Alison

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatretnotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

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307. **Jill Jones**

Re: query: contemporary australian poets

Fri 15 Jun 2007

Hi Rich,

Interesting list of names there. Hmm.

I'm not sure you could encapsulate 'what's going on in Australian poetry at the moment' except to say there's lots going on.

There are Australian poets who are part of this list, including myself. Both Alison Croggon and Pam Brown made contributions to discussion over the last few days.

You could look at a few sites although they certainly won't tell you the whole story:

Poetry International Web:

http://australia.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_name=australia

Australian Literature Resources

<http://www.austlit.com/a/index.html>

Three out of many Australian literary journals are online and present very different slants on Australian poetry, though they don't just publish Australian work:

Cordite

<http://www.cordite.org.au/>

The Famous Reporter

<http://walleahpress.com.au/past.html>

foam:e

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

There's plenty more out there and I'm sure the other Australians on the list have much more to add. I've just done a quick list before I go out into a blustery Sydney Saturday morning to do some shopping chores. You can even check out my blog (in the sig below).

If you have any specific questions maybe one of us can help out.

Cheers,

Jill

On 15/06/2007, at 4:02 PM, richard owens wrote:

| *wondering if anyone has any information on what might be happening*
| *in Australia at the moment re poetry. aside from a shamefully small*

handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.

rich...

Jill Jones

Latest books:

Broken/Open. Available from Salt Publishing

<http://www.saltpublishing.com/books/smp/1844710416.htm>

Where the Sea Burns. Wagtail Series. Picaro Press

PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

web site: <http://homepages.ihug.com.au/~jpjones>

off the street: <http://jillesjon.googlepages.com/home>

blog1: Ruby Street <http://rubystreet.blogspot.com/>

blog2: Latitudes <http://itudes.blogspot.com/>

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308. **Jill Jones**

Re: query: contemporary australian poets

Fri 15 Jun 2007

And, of course, John Tranter's Jacket magazine, straight outa Sydney, is world famous. But you knew that.

Cheers,

Jill

On 15/06/2007, at 4:02 PM, richard owens wrote:

wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to kown. any info much appreciated.

rich...

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309. **Alan Sondheim**

revised analog/digital essay, wanting comments

Sat 16 Jun 2007

Hi -

I've been working with Sandy Baldwin on a book, and I revised my 'aphoristic essay on the analog and digital' for it. I've put up the revision at <http://www.asondheim.org/essay.txt> and would appreciate any comments you might have. It's somewhat of a difficult read but hopefully rewarding.

- Thanks for looking - Alan

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310. **Charlie Rossiter**

Re: query: contemporary australian poets

Sat 16 Jun 2007

I think some of our links on www.poetrypoetry.com go to australian sites...

Jacket, out of OZ is my favorite on line lit mag

charlie

wondering if anyone has any information on what might be happening in Australia at the moment re poetry. aside from a shamefully small handful of names (MTC Cronin, Tranter, Louis Armand & a few "90s" poets) I'm not aware of what the Australian poetry / poetics landscape looks like at present. would like to know. any info much appreciated.

rich...

*.....richard owens
810 richmond ave
buffalo NY 14222-1167*

*damn the caesars, the journal
damn the caesars, the blog*

*Boardwalk for \$500? In 2007? Ha!
Play Monopoly Here and Now (it's updated for today's economy) at Yahoo!
Games.*

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311. **reJennifer Bartlett**
Request for librarians and SES blog
Sat 16 Jun 2007

I would like to do an interview with some librarians/archivists on the changing nature of archiving. It should not take too much time. If you are interested -- or know someone who is -- please backchannel!

Also, new on the SES blog--

The letters of Rukeyser, Olson, and Wheelwright
Richard Serra
Segregation in NYC public school
Felix Gonzales Torres
Tory Dent, Julian Weiss, and the poetics of identity
and, as always,
Rufus Wainwright
<http://saintelizabethstreet.blogspot.com/>

PC Magazine's
2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.
http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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312. **Jorgensen, Alexander**
Re: query: contemporary australian poets
Sat 16 Jun 2007

I know John Tranter and think he'd be a great source. He's an especially gracious poet, along the lines of Creeley. Email him, I'd suggest.

As ever,
Alexander Jorgensen

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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313. **Joel Weishaus**

North-4 Text-4

Sat 16 Jun 2007

This is #19 of a projected 35 texts.

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

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

Designed for screen resolution: 1024x768. Text size: Medium; Monitor: 17" or larger; MS Explorer is preferred.

Paratext boxes opened by holding cursor over words.

Speakers on.

Please note that all these pages are advanced, not final, drafts. Critique is considered and appreciated.

-Joel

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314. **Rod Smith**

New @ Bridge Street: Abraham Lincoln, Berkson, Brossard, Celan, Davis, O'Hara, Schuyler, The Failure of Poetry, Dance Dance Revolution, etc. etc.

Sat 16 Jun 2007

Lots new! Ordering & discount information at the end of this post. Thanks for your bidness.

ABRAHAM LINCOLN #1, ed Mohammad & Boyer, cover by LRSN, 42 pgs, \$5. Downing, Sullivan, Conrad, Warren, McCloud, Koenek, Mesmer, Gordon, Simonds, Compton, Magee, Quarles, Luoma, Dakarian, Gardner, & Degentesh.

OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl, 64 pgs, \$12. "Commotion you later / choose to notice"

I AM OTHERWISE: THE ROMANCE BETWEEN POETRY AND THEORY AFTER THE DEATH OF THE SUBJECT, Alex E. Blazer, Dalkey Archive, 248 pgs, \$34.95. Chapters on Rich & Bloom, Ashbery, Graham, and Watten.

NOTEBOOK OF ROSES AND CIVILIZATION, Nicole Brossard, Coach House, 88 pgs, \$14.95. "let's be what appears everyday"

SNOW PART (SCHNEEPART), Paul Celan, trans. Ian Fairley, Sheep Meadow, 200 pgs, \$19.95. "THE DARKENED splinterecho / in the brainwave / current"

VARIETIES OF DISTURBANCE, Lydia Davis, FSG, 220 pgs, \$16. 57 stories. "I have finally got rid of Anna the Grump."

INNOVATIVE WOMEN POETS: AN ANTHOLOGY OF CONTEMPORARY POETRY AND INTERVIEWS, ed Elizabeth A. Frost and Cynthia Hogue, Iowa, 428 pgs, \$29.95. Anzaludua, Berssenbrugge, Cortez, DuPlessis, Fulton, Howe, Mullen, Notley, Ostricker, Sanchez, Scalapino, Wright, Guest and Fraser.

DANCE DANCE REVOLUTION, Cathy Park Hong, Norton, 120 pgs, cloth \$23.95. "When I ululate til mine fes a grapey pulp"

THE FAILURE OF POETRY, THE PROMISE OF LANGUAGE, Laura (Riding) Jackson, ed John Nolan, U Michigan, 262 pgs, \$28.95. Collects short pieces toward a reconstruction of Riding Jackson's projected book _The Failure of Poetry_.

I'M THE MAN WHO LOVES YOU, Amy King, Blazevox, 88 pgs, \$12. ""I took from you virginity / and gave it back again."

THREADS, Jill Magi, Futurepoem, 134 pgs, \$15. "A language I do not understand."

THE POINT IS TO CHANGE IT: POETRY AND CRITICISM IN THE CONTINUING PRESENT, Jerome McGann, Alabama, 242 pgs, \$32.95. On Silliman, Andrews, Bernstein, Duncan, Drucker, &&&.

THE LATE DERRIDA, ed WJT Mitchell & Arnold Davidson, Chicago, 248 pgs, \$24. "Leitch, Miller, Gasche, Ferguson, Melville, Hartman, Cixous, Fried, Nancy, & two interviews and one short piece by Derrida.

CADENZA, Charles North, Hanging Loose, 78 pgs, \$15. "The tone poem left the door open. / Well, _close_ it."

POEMS FROM THE TIBOR DE NAGY EDITIONS, Frank O'Hara, foreword by Bill Berkson, Tibor de Nagy, 72 pgs, \$10. Includes complete text of three small books and one brochure O'Hara published with New York gallery Tibor de Nagy-- A CITY WINTER AND OTHER POEMS, ORANGES: 12 PASTORALS, and LOVE POEMS (Tentative Title). "Everyone! Everywhere! Dance!"

SIGHTINGS: SELECTED WORKS (2000-2005), Shin Yu Pai, 1913 Press, 96 pgs, \$16. "the Western tradition: / a punishment"

FAIT ACCOMPLI, Nick Piombino, Factory School, 134 pgs, \$14. "Everyone is at a party. Bombing outside keeps them there."

AMERICAN POETS IN THE 21st CENTURY: THE NEW POETICS, ed Claudia Rankine & Lisa Sewell, Wesleyan, includes audio cd, 400 pgs, \$27.95. Poems and poetics statements by Levine, Volkman, Powell, Gizzi, Spahr, Clover, Young, Morris, Kim, Doris, Wheeler, Nowak, & Goldsmith. Essays on the poets

by Mark, Otremba, Burt, Swensen, Lamm, Altieri, Benjamin, Hume, Liu, Crumpacker, Keller, Vance, and McDaniel.

THE APOTHECARY, Lisa Robertson, Bookthug, 40 pgs, \$12. Robertson's first book. "The appetitive metonymies were each an impersonation."

THE MAN SUIT, Zachary Schomburg, Black Ocean, 110 pgs, \$12.95. "Thanks for the lung."

SELECTED POEMS, James Schuyler, intro by John Ashbery, FSG, 294 pgs, \$20. "How about an oak leaf / if you had to be a leaf?"

BOY DRINKERS, TERENCE WINCH, Hanging Loose, 80 pgs, \$15. "Some people got more into Mary / than Jesus and why not"

NOT FOR MOTHERS ONLY: CONTEMPORARY POEMS ON CHILD-GETTING & CHILD-REARING, ed Catherine Wagner & Rebecca Wolff, Fence, 480 pgs, \$24.99. Armantrout, Berssenbrugge, Brown, Byrne, Chernoff, Cole, Doris, Fennelly, DuPlessis, Forche, Fraser, Harryman, Howe, Lauterbach, Loy, Maso, Mayer, Moss, Nguyen, Notley, Rehm, Rich, Ronk, Shcultz, Sikelianos, Treadwell, &&&

Some Best Sellers:

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, \$13.50.
COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, \$17. NEXT LIFE, Rae Armantrout, Wesleyan, cloth 78 pgs, \$22.95. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, (signed), \$19.95. NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95. I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, \$12.95. A WORLDLY COUNTRY, John Ashbery, Ecco, cloth 78 pgs, \$23.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, \$17.95. MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, \$12.95. JAM ALERTS, Linh Dinh, Chax, 146 pgs, \$16. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, \$13.95. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, \$22.95. (signed) ULULU, Thalia Field, Coffee House, 256 pgs, \$25. FOLLY, Nada Gordon, Roof, 128 pgs, \$13.95. DS (2), Kamau Brathwaite, New Directions, 266 pgs, \$18.95. TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, \$13.50. (signed) DAILY SONNETS, Laynie Browne, 164 pgs, \$15.50. WAY MORE WEST: NEW AND SELECTED POEMS, Edward Dorn, Penguin, 328 pgs, \$20. LEARNING TO LIVE FINALLY: THE LAST INTERVIEW, Jacques Derrida, Melville House, 96 pgs, \$15.95. A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, \$14. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, \$16. THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, U CAL, 750

pgs, \$24.95. NECESSARY STRANGERS, Graham Foust, Flood, 68 pgs, \$12.95. NEW AND SELECTED POEMS (1965-2006), David Shapiro, Overlook, cloth 268 pgs, \$21.95. ON THE ANARCHY OF POETRY AND PHILOSOPHY: A GUIDE FOR THE UNRULY, Gerald L. Bruns, Fordham, 274 pgs, \$24. THE CHURCH -- THE SCHOOL -- THE BEER, Chris Cheek, Plantarchy, 198 pgs, \$10. 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. RING RANG WRONG, Suzanne Doppelt, trans Cole Swensen, Burning Deck, 70 pgs, \$14. RECREATIONAL VEHICLE, Buck Downs / BE LIGHT, Chris Toll, Apathy Press, 64 pgs, \$10. 2 books in one. SAINTS OF HYSTERIA: A HALF-CENTURY OF COLLABORATIVE AMERICAN POETRY, ed Duhamel, Seaton, & Trinidad, Soft Skull, 398 pgs, \$19.95. RIPPLE EFFECT, Elaine Equi, Coffee House, 272 pgs, \$18. DON'T EVER GET FAMOUS: ESSAYS ON NEW YORK WRITING AFTER THE NEW YORK SCHOOL, ed Daniel Kane, Dalkey Archive, 400 pgs, \$34.95. A READING 18-20, Beverly Dahlen, Instance Press, \$12. MIRTH, Linda Russo, Chax, 100 pgs, \$16. WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, \$13.50. 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. THE MEN, Lisa Robertson, BookThug, 72 pgs, \$16. AGAINST THE DAY, Thomas Pynchon, Penguin, cloth 1,085 pgs, \$35.00.

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. Thanks!

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315. **William Slaughter**

Notice: Mudlark

Sat 16 Jun 2007

New and On View: Mudlark No. 33 (2007)

Cassiopeia Above the Banyan Tree

Poem About Hawaii by Susan Kelly-DeWitt

Susan Kelly-DeWitt spent most of her childhood on Oahu, in what was then still the Territory of Hawaii.

She is the author of a full-length collection, *THE FORTUNATE ISLANDS*, forthcoming from Marick Press in April 2008, and five previous chapbooks: *A CAMELLIA FOR JUDY* (Frith Press, 1998), *FEATHER'S HAND* (Swan Scythe Press, 2000), *TO A SMALL MOTH* (Poet's Corner Press, 2001), *Susan Kelly-DeWitt's GREATEST HITS* (Pudding House, 2003), *THE LAND* (Rattlesnake Press, 2005); a letterpress collection, *THE BOOK OF INSECTS* (Spruce Street Press) came out in 2003.

Her work has been included in national and regional anthologies such as *CLAIMING THE SPIRIT WITHIN* (Beacon Press), *I'VE ALWAYS MEANT TO TELL YOU*, *LETTERS TO OUR MOTHERS* (Pocket Books), *TO FATHERS: WHAT I'VE NEVER SAID*, *AN ANTHOLOGY OF LETTERS TO FATHERS* (Story Line Press), *O TASTE AND SEE* (Bottom Dog Press), *HIGHWAY 99* (Heyday Books), and *WORDS AND QUILTS* (Quilt Digest Press, 1996); her poems have appeared in *Poetry*, *Prairie Schooner*, *New Letters*, *North American Review*, *Rosebud*, *Cutbank*, *Nimrod*, *Women's Studies Quarterly*, *Iris*, *Comstock Review*, *Oxymoron*, *Yankee*, *Runes*, *Poet Lore*, *Smartish Pace*, *Cimarron Review*, *Spoon River Quarterly*, *Hawaii Review* and *Passages North*, among many others. Her short story "The Audience" is forthcoming as an illustrated chapbook (Spring 2007) from Uptown Books. She has been featured on *Writer's Almanac* and *Verse Daily*; her other honors include a Wallace Stegner Fellowship from Stanford University, The Chicago Literary Award from Another Chicago Magazine, the Bazzanella Award for Short Fiction and a number of Pushcart nominations. Her essays, interviews, reviews and creative non-fiction have appeared in *Poetry Now*, *Small Press Review*, *Perihelion* and *GARDENING AT A DEEPER LEVEL* (Garden House Press, 2004); she also has reviews forthcoming in *Poetry Flash*.

Over the years she has worked as a freelance writer and poetry columnist for the *Sacramento Bee* and *Sacramento Union*, as the editor of the on-line journal *Perihelion* and the print journal *Quercus*; she has been a California Poet-in-the-Schools, the program director of an arts program for homeless women, an educator, and an artist in the prisons. She lives in Sacramento, California,

where she is an editor of Swan Scythe Press, an exhibiting visual artist and an instructor for Sacramento City College and the University of California, Davis Extension.

She is at work completing a second collection of poems called GHOSTFIRE. CASSIOPEIA ABOVE THE BANYAN TREE, also known as Mudlark No. 33 (2007), is forthcoming in an expanded print edition from Rattlesnake Press in September 2007 as part of their Rattlechap Series.

Spread the word. Far and wide,

William Slaughter

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316. **Hot Whiskey Press**

letterpress in Chicago?

Sun 17 Jun 2007

Does anyone know of a reasonably priced (or perhaps ridiculously cheap) Chicago-area letterpress facility, cooperative, collective or just a dude with a vandercook or C & P that likes to have friends help out with bills and share the goods?

We'll be in Chicago as of the end of July and are looking to get set somewhere, though don't have a whole lot a money...collective type stuff would probably be best.

Also, apologies to anyone if we haven't replied about other Chicago correspondences. Has been tricky getting everything figured out for the move and keeping in touch at the same time.

all best,

Michael Koshkin

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com

www.hotwhiskeypress.com

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317. **Dan Wilcox**

Third Thursday Poetry Night, Albany, NY

Sun 17 Jun 2007

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, June 21, 2007

7:00 sign up; 7:30 start

Featured Poet: Liz King
with open mic for poets before & after the feature

\$3.00 donation.

Your host since 1997: Dan Wilcox.

Liz King is a graduate student and a library clerk. She fancies herself a photographer and a short story writer; likes to jot down observations & notes and call them "poetry"; over-analyzes everything and talks to herself more often than you know; eavesdrops in restaurants.

slow dance
by Liz King

I still want to be a ballerina
even though I'm all grown up.

I wanted to be a veterinarian
so I volunteered
in high school;
went pre-med
to college;
took biology
and failed.

Becoming instead
waitress;
telemarketer;
administrative assistant;
mailman;
library clerk;

a future librarian. All along
I wanted to be a ballerina
twirling in my little box.
##

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318. **Fulcrum Annual**
Fulcrum on MySpace

Sun 17 Jun 2007

This is Fulcrum's new well-profiled and well-blogged MySpace:

<http://www.myspace.com/fulcrumpoetry>

This is merely the first rollout.

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319. **Murat Nemet-Nejat**
Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

On Thu, 14 Jun 2007, Murat Nemet-Nejat wrote:

>

> About a year or so ago, Alan Sondheim and I had a discussion where he said

> my photography book overlooked the element of manipulation every photograph

> contained. We more or less arrived at a Mexican stand off, he emphasizing

> the manipulative potential (digital?) and I the democratic, chaotic,

> liberating impulse (analogic?) in photography.

>

I don't think manipulation is necessarily digital at all; solarization is

an immediate example. Nor do I see why manipulation implies anything but chaos, democracy, etc.

Alan,

Ever since you brought up the distinction between digital and analogical, I am trying to understand what they mean, possibly unsuccessfully. When I say "manipulated," I imply a state of total control. If you remember, you had mentioned that even in the most "candid" of 19th century war photos, often the pose was "set." Whereas, when I look at a photograph, I am looking for a point

of entry which "escapes" the photographer's framing, an act by the subject (anything before the lens) free of the photographer's focus or beyond the medium's total technical prowess. For instance, referring to solarization, is solarization a mistake -due to the 19th century lens' inability to record actions, as in The Battle of Wilderness photos -an accident, or is it an intentional blur, an arty pose manipulated by the artist? For me, what makes photography vital is the former. Of course, we may be having a cat chasing its own tail here, what is manipulated or not being "unknowable" except as outside documentation.

> In 2003, I wrote a series of essays on the French photographer
Frédéric

> Brenner's work. Over a period of more than twenty years, Brenner took
photos

> of Jew all over the world, from China to Africa, etc. In most cases,
from

> the look, clothing, environment, etc., one could not tell these people
were

> Jews, having absorbed the qualities and aspects of their locations.

>

> In the sixteen short essays I wrote, my underlying question was "what
is a

> Jewish photograph," particularly since there is the Biblical
injunction

> against worshipping "graven images." The answer which gradually
emerged in

> these essays is that a Jewish photograph must be a photograph of the

> invisible, a way of looking that sees not what is in but around the
images.

> Of course, this parallels Cocteau's "art of disappearance" in a very

> interesting way.

>

I can just say that, being Jewish, this makes me uncomfortable; a
"Jewish

photograph" - if it exists at all - need not "must be" anything. I may
be

way off base here, but think for example of any other ethnicity or for
that matter religious culture - where is the "must be"? And an
injunction

against worshipping "graven images" isn't the same as saying they
shouldn't be made.

Alan, here I must explain the circumstances under which these essays got
written. Brenner came to me and said he was preparing a collection of the

photographs he took the previous twenty years or so (of Jews around the world) and asked me to write essays on fifteen photos I chose. His project involved two volumes. The first contained approximately seventy-five photos. In the second, each page contained one photo in a smaller size surrounded by texts/commentaries by a number of writers, in the fashion of *The Talmud*, words surrounded by commentary. There were I think twenty-five writers in total, not all Jews. A few I remember are Andre Aciman, Amiel Alcalay, Jacques Derrida, Daniel Epstein, Carlos Fuentes, Julius Lester, etc. (The volumes got published by HarperCollins in 2003, the texts, at least my own, dolorously butchered beyond belief, an admonitory tale about mainstream publication, basically of total futility.)

Before becoming a photographer, Brenner was an anthropologist. When I looked at the photos assigned to me -some of them very powerful, due to Brenner's eye for anthropological detail- I realized none of the people before the lens looked Jewish. I only had Brenner's given words for it. Rather, the people looked more like the people of the environment in which the photos were taken. They were poor farmers in an isolated Russian village or tea drinkers in a tea shop in Azerbaijan. One was a beautiful tawny skinned African woman covered with black robes except for her face -she looking straight at the camera- and her bare feet, in a cave in Yemen, etc.

The question, beyond Brenner's assertion, what in these people is Jewish was asked by me in the face of this absence, the complete absence of any tangible signs, a mezuzah or a talit or a menorah, etc. (The photos taken in Israel and The United States did have these signs, but I had not chosen any of them.) This question -like a puzzle- became the dynamic force which permeated my looking at all the photos, some of them truly amazing.

One of the photos, taken in Ukraine in 1989 was of "Leonid Semyonovich Doctor, hatter." He is sitting on a chair, looking straight at the lens. Behind him, who is very short and is wearing an overcoat, there is a display of three rows of hats on the wall. The grid of hats has one empty slot, presumably the missing hat which the doctor is wearing. The wall of hats occupy a much greater space than the diminutive hat maker, giving the row of hats a powerful, totemic quality. To me, the missing hat in the grid appearing on the man's hat is the key, the crucial gesture in this photograph, implying that this small man, almost a midget, is identifying himself with his hats. At this point in the text, if I remember correctly, I introduce the phrase "the hats, c'est moi," implying that what the Doctor is projecting an artistic gesture, paralleling "Madame Bovary, c'est moi."

Within the context of a small community (or the space of this photograph) there is something subversive, even blasphemous, in Leonid's gesture -a factor of

pride in the totemic aura of the hats, of self definition. That's when I first thought of the Biblical injunction against worshipping graven images. What is the position and function of an artist in the Jewish (or any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of earlier eras, excommunicated or judged by an equally invisible divinity? This question of invisibility also dovetails with my views on photography, that in a photograph the most potent spots are peripheral, those spots where the photographer has not focused his or her attention.

In other words, Alan, I have no interest at all in the ethnic, picturesque or ritual aspects of Judaism. For me, the question of a Jewish photograph is primarily ethic, and consequentially, artistic. The ethical issue what a Jewish writer needs to write -his or her relation to power and authority- all what the essay "Questions of accent" is all about.

Ciao,

Murat

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320. **Stephen Vincent**

Hersh/Rumsfeld/Taguba / Torture 'goods'

Sun 17 Jun 2007

In case you missed this, just out online at the New Yorker

http://www.newyorker.com/reporting/2007/06/25/070625fa_fact_hersh

Seymour Hersh and former Army Major General Antonio M. Taguba in this week's New Yorker For the moment, probably the closer we are going to get on Bush's Torture Mafia. Scary stuff. A bunch of Pentagon people (Rumsfeld, Cambone, Miller, Bush et al) here who clearly should be 'taken in' and fully exposed for 'high' crimes in their blind pursuit of 'terror'. Until they are brought to some form of real justice - nationally and internationally, I suspect this country will continue to endure and project a long, dark blemish of itself - domestically and externally. Currently, it seems to me, we live in the eternal Pinochet moment.

Anyway, the piece is much worth the read. And, at least, people such as Taguba are beginning to out their so-called "superiors."

Stephen V

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321. **Alan Sondheim**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

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On Sun, 17 Jun 2007, Murat Nemet-Nejat wrote:

> Ever since you brought up the distinction between digital and
> analogical, I am trying to understand what they mean, possibly
> unsuccessfully. When I say "manipulated," I imply a state of total
> control. If you remember, you had mentioned that even in the most
> "candid" of 19th century war photos, often the pose was "set." Whereas,
> when I look at a photograph, I am looking for a point of entry which
> "escapes" the photographer's framing, an act by the subject (anything
> before the lens) free of the photographer's focus or beyond the medium's
> total technical prowess. For instance, referring to solarization, is
> solarization a mistake -due to the 19th century lens' inability to
> record actions, as in The Battle of Wilderness photos -an accident, or
> is it an intentional blur, an arty pose manipulated by the artist? For
> me, what makes photography vital is the former. Of course, we may be
> having a cat chasing its own tail here, what is manipulated or not being
> "unknowable" except as outside documentation.
>

Solarization isn't blurring; I'm not sure what you're referring to. It's a deliberate process of partially reversing tonal and later color values.

Digital photography can be equally out of control or uncontrolled; with both digital and analog, post-production can attempt fixing things - hence the Stalinist re-production of images without Trotsky and others etc.

In the 19th-century, there are any number of candid images; holding still was only necessary in the beginning with very long exposure times.

Alan, here I must explain the circumstances under which these essays got written. Brenner came to me and said he was preparing a collection of the photographs he took the previous twenty years or so (of Jews around the world) and asked me to write essays on fifteen photos I chose. His project involved two volumes. The first contained approximately seventy-five photos. In the second, each page contained one photo in a smaller size surrounded by texts/commentaries by a number of writers, in the fashion of The Talmud, words surrounded by commentary. There were I think twenty-five writers in total, not all Jews. A few I remember are Andre Aciman, Amiel Alcalay, Jacques Derrida, Daniel Epstein, Carlos

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In other words, Alan, I have no interest at all in the ethnic, picturesque or ritual aspects of Judaism. For me, the question of a Jewish photograph is

primarily ethic, and consequentially, artistic. The ethical issue what a Jewish writer needs to write -his or her relation to power and authority- all what the essay "Questions of accent" is all about.

Ciao,

Murat

Hi Murat, this isn't personal, but I'm still uncomfortable; "Jewish" unfortunately is overdetermined and there are the usual debates about whether it's religious or cultural, what have you. There are ethnic aspects of Judaism that are inherent in the discussion; these are of course issues of labeling, stuff Gilman writes about. Issues of "looking Jewish" are also involved, and I'm not sure what that even means, particularly in the complex of European partially-assimilated Jewry of the 19th-20th centuries. I'm not sure what else to say; the expression bothers me and the best I can come up with is there might be writers/artists who would call themselves "Jewish writers/artists" - thinking maybe of Chagall for example. But this is also problematic.

Is a Jewish photograph a photograph taken by a Jew? Obviously not; this would bring absurd notions of ethnicity into play. Is it a photograph of "something Jewish"? What if it were of, say, a synagogue, taken by a Catholic? Beyond these, I have no idea - if you look for that something else, punctum, whatever, it's very problematic to me; that gets down to the idea of a Jewish "essence," whatever.

I know this is probably way of track, but it's an issue for me.

- Alan

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322. **Halvard Johnson**

Vida Loca Books

Sun 17 Jun 2007

For information on Vida Loca Books, please click below--

<http://home.earthlink.net/~halvard/Vida%20Loca%20Books.html>

Serving the tristate area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

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323. **Mark Weiss**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

Murat: I don't think I understand your argument. A couple of points:

Ever since you brought up the distinction between digital and analogical, I am trying to understand what they mean, possibly unsuccessfully. When I say "manipulated," I imply a state of total control. If you remember, you had mentioned that even in the most "candid" of 19th century war photos, often the pose was "set." Whereas, when I look at a photograph, I am looking for a point of entry which "escapes" the photographer's framing, an act by the subject (anything before the lens) free of the photographer's focus or beyond the medium's total technical prowess. For instance, referring to solarization, is solarization a mistake -due to the 19th century lens' inability to record actions, as in The Battle of Wilderness photos -an accident, or is it an intentional blur, an arty pose manipulated by the artist? For me, what makes photography vital is the former. Of course, we may be having a cat chasing its own tail here, what is manipulated or not being "unknowable" except as outside documentation.

Solarization, as you apparently know, hasn't been accidental for a long time--one does it in the darkroom, and one does it until one gets the effect one wants. In digital photography it's a choice on a pulldown menu. Even in those battle shots there was the choice whether to keep the result.

Within the context of a small community (or the space of this photograph) there is something subversive, even blasphemous, in Leonid's gesture a factor of pride in the totemic aura of the hats, of self definition. That's when I first thought of the Biblical injunction against worshipping graven images. What is the position and function of an artist in the Jewish (or any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of earlier eras, excommunicated or judged by an equally invisible divinity? This question of invisibility also dovetails with my views on photography, that in a photograph the most potent spots are peripheral, those spots where the photographer has not focused his or her attention.

There isn't anything in the frame that escapes the photographer's attention, if he or she is a professional or serious amateur. Some things that make it into the camera may be accidents, but the

print is a matter of considerable thought; what's in it is never accidental, and wasn't even when manipulation required cumbersome darkroom procedures. In digital photography one routinely makes changes at the level of an individual pixel, if needed or desired.

Mark

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324. **Gabrielle Welford**

Re: Hersh/Rumsfeld/Taguba / Torture 'goods'

Sun 17 Jun 2007

dear steve. thanks so much for sending this--not that it makes me feel better... i want to find what derrick jensen calls a "leverage point" to throw clogs into this machine. 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 Sun, 17 Jun 2007, Stephen Vincent wrote:

In case you missed this, just out online at the New Yorker

http://www.newyorker.com/reporting/2007/06/25/070625fa_fact_hersh

Seymour Hersh and former Army Major General Antonio M. Taguba in this week's New Yorker For the moment, probably the closer we are going to get on Bush's Torture Mafia. Scary stuff. A bunch of Pentagon people (Rumsfeld, Cambone, Miller, Bush et al) here who clearly should be 'taken in' and fully exposed for 'high' crimes in their blind pursuit of 'terror'. Until they are brought to some form of real justice - nationally and internationally, I suspect this country will continue to endure and project a long, dark blemish of itself - domestically and externally. Currently, it seems to me, we live in the eternal Pinochet moment.

Anyway, the piece is much worth the read. And, at least, people such as Taguba are beginning to out their so-called "superiors."

Stephen V

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325. **Kate Pringle**
minor/american 1.1 now available

Sun 17 Jun 2007

minor/american 1.1 is now available to purchase here:
http://www.etsy.com/view_listing.php?listing_id=6219514

105 pages, hand-sewn, hand-stamped. a limited edition
of 50. only 15 available through the internet...

samar abulhassan, matthew arnone, thérèse bachand,
brandon brown, david buuck, youmna chlala, ca conrad,
elise ficarra, megan pruiett, andrea rexilius, suzanne
stein, & alli warren.

special insert by suzanne stein.

we will also be accepting submissions for issue 2, due
out in FEB 2008, beginning August 1. the theme will be
CITY. we are especially interested in publishing LONG
poems... please send up to 15 pages to: minoramerican
dot subs at gmail dot com

thanks!

xxoxo

kate

: Of magic and sorcery the arts are twofold, for the soul is subject to its errors,
and opinion is subject to its deceptions. : the Sophist Gorgias

: There seems to be no limit to what tropes can get away with : Paul de Man.

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

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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326. **Simon DeDeo**
new on rhubarb is susan

Sun 17 Jun 2007

Two essays up this week --

playing soldiers

<http://rhubarbissusan.blogspot.com/2007/06/playing-soldiers.html>

AND

encountering the sublime

<http://rhubarbissusan.blogspot.com/2007/06/encountering-sublime-recipe-for-poetic.html>

as always, on rhubarb is susan,

<http://rhubarbissusan.blogspot.com>

tune in next week for a review of C.D. Wright's *One Big Self*.

Simon

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327. **Murat Nemet-Nejat**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

On 6/17/07, Mark Weiss <[REDACTED]> wrote:

>

> Murat: I don't think I understand your argument. A couple of points:

>

>

> >Ever since you brought up the distinction between digital and analogical,

> I

> >am trying to understand what they mean, possibly unsuccessfully. When I

> say

> >"manipulated," I imply a state of total control. If you remember, you had

> >mentioned that even in the most "candid" of 19th century war photos,

> often

> >the pose was "set." Whereas, when I look at a photograph, I am looking

> for a

> >point of entry which "escapes" the photographer's framing, an act by the

> >subject (anything before the lens) free of the photographer's focus or

> >beyond the medium's total technical prowess. For instance, referring to

> >solarization, is solarization a mistake -due to the 19th century lens'

> >inability to record actions, as in The Battle of Wilderness photos -an

> >accident, or is it an intentional blur, an arty pose manipulated by the

> >artist? For me, what makes photography vital is the former. Of course, we

> >may be having a cat chasing its own tail here, what is manipulated or not

> >being "unknowable" except as outside documentation.

>

- > Solarization, as you apparently know, hasn't been
- > accidental for a long time--one does it in the
- > darkroom, and one does it until one gets the
- > effect one wants. In digital photography it's a
- > choice on a pulldown menu. Even in those battle
- > shots there was the choice whether to keep the result.

The underlying idea I am getting at is that of "mistake," something beyond intention or technical prowess. For instance, in Hitchcock's "North By Northwest," in the cafeteria in Mount Rushmore, a little kid covers his ears before a shot pretending to kill Cary Grant is fired. For me, no authentic art is possible -at least the kind that does anything for me- without this kind of mistake which breaks open the seal of a totally definable system. In the Hitchcock movie, that instinctual gesture by the kid brings into the open all the re-takes which must have preceded the narrative image on the screen -it creates an x-ray of the film art.

There is a world of difference between solarization as effect, pulled down from the menu, and solarization as mistake, which is what occurs in the specific Civil War photos I mention (which are Anonymous by the way). It is true that the resistance of dynamic movement to have its picture taken belongs to the early stages of photography. But it is in these early stages that one can see most clearly the chaotic, radical nature of photography as a medium. When later photographers try to re-create the "mistake" effects of early photographs, the intention is essential "painterly," compositional, the result of "intentions." Whereas, as I tried to show in my essay, photography is involved with the "perilous" movements of light, very different from painting. Here is a passage:

"This 'glow' [inherent in 19th century photographic light], opacity has nothing to do with the photographer's intentions. In fact, 19th century photography can be seen as a constant struggle in technique to make the photographic image 'transparent,' from paper negatives to glass negatives, from salted paper prints to albumen silver prints, etc. The glow is the result of the medium's 'failure' to achieve perfect transparency. This 'failure' materializes the light, makes it something inherent in the material, emanating from it. This 'blurring' is not intentional, but exists at the very edge of technique" ("The Peripheral Space of Photography," Green Integer Press).

One can see the same distinction between daguerreotypes and later studio portraits codified by Brady. In daguerrotypes, the arrangement of subjects before the lens is to our eyes chaotic, men assuming female postures, black figures in dominant positions, a certain over crowding, etc. That's where the power of daguerreotypes lie. They capture a moment before "order" (in other words, language) was established.

> Within the context of a small community (or the space of this photograph)
> > there is something subversive, even blasphemous, in Leonid's gesture a
> > factor of pride in the totemic aura of the hats, of self definition.
> That's
> > when I first thought of the Biblical injunction against worshipping
> graven
> > images. What is the position and function of an artist in the Jewish (or
> > any) culture, of a Spinoza or a Kafka, etc.? Are artists "avatars" of
> > earlier eras, excommunicated or judged by an equally invisible divinity?
> > This question of invisibility also dovetails with my views on
> photography,
> > that in a photograph the most potent spots are peripheral, those spots
> where
> > the photographer has not focused his or her attention.

>
>
> There isn't anything in the frame that escapes
> the photographer's attention, if he or she is a
> professional or serious amateur. Some things that
> make it into the camera may be accidents, but the
> print is a matter of considerable thought; what's
>
in it is never accidental, and wasn't even when
> manipulation required cumbersome darkroom
> procedures.

That's where we completely disagree. There is the photographer's focus, and there is the lens, which has its own independence. The introduction of the lens, nonexistent before, is at the heart of everything new about photography; first, by creating a dialectic between what is before the lens and the lens, and, second, by widening the space beyond an individual consciousness.

The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.

Ciao,

Murat

In digital photography one routinely
> makes changes at the level of an individual pixel, if needed or desired.
>
> Mark
>

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328. **Mark Weiss**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

I find this somewhat incoherent, but yup, we apparently disagree. And there's no way to discuss it further here, given the strangelimitations imposed by the listserv.

The lens, by the way, antedates the camera by a couple of centuries.

Mark

There isn't anything in the frame that escapes the photographer's attention, if he or she is a professional or serious amateur. Some things that make it into the camera may be accidents, but the print is a matter of considerable thought; what's in it is never accidental, and wasn't even when manipulation required cumbersome darkroom procedures.

That's where we completely disagree. There is the photographer's focus, and there is the lens, which has its own independence. The introduction of the lens, nonexistent before, is at the heart of everything new about photography; first, by creating a dialectic between what is before the lens and the lens, and, second, by widening the space beyond an individual consciousness.

The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.

Ciao,

Murat

In digital photography one routinely makes changes at the level of an individual pixel, if needed or desired.

Mark

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329. **Desmond Swords**

Irish Chancers on Video reading poems: gifted gits

Sun 17 Jun 2007

http://www.youtube.com/profile_videos?user=OBheal&p=r

In Sight Of Raferty readings in Kiltimagh, mid-Mayo, strange things do be afoot in the world of irish verse. Watch the vidz here.

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330. **Alan Sondheim**

Re: Film, Scene/Seen/Signe-ayma of Disappearance

Sun 17 Jun 2007

Whew...

On Sun, 17 Jun 2007, Murat Nemet-Nejat wrote:

- > The underlying idea I am getting at is that of "mistake," something
- > beyond intention or technical prowess. For instance. in Hitchcock's
- > "North By Northwest," in the cafeteria in Mount Roshmore, a little kid
- > covers his ears before a shot pretending to kill Cary Grant is fired.
- > For me, no authentic art is possible -at least the kind that does
- > anything for me- without this kind of mistake which breaks open the seal
- > of a totally definable system. In the Hitchcock movie, that instinctual
- > gesture by the kid brings into the open all the re-takes which must have
- > preceded the narrative image on the screen -it creates an x-ray of the
- > film art.
- >

One can't argue with connoisseurship - when you say "the kind that does anything for me" - that's a personal-psychological judgement. But "no authentic art is possible"? - That's again another problematic statement I think. It's your take on things; it does by the way exclude any possibility of art within a game structure where the rules are just there as backdrop, in=forming structure.

There is a world of difference between solarization as effect, pulled down from the menu, and solarization as mistake, which is what occurs in the specific Civil War photos I mention (which are Anonymous by the way). It is true that the resistance of dynamic movement to have its picture taken belongs to the early stages of photography. But it is in these early stages that one can see most clearly the chaotic, radical nature of photography as a medium. When later photographers try to re-create the "mistake" effects of early photographs, the intention is essential "painterly," compositional, the result of "intentions." Whereas, as I tried to show in my essay, photography is involved with the "perilous" movements of light, very

different from painting. Here is a passage:

> "This 'glow' [inherent in 19th century photographic light], opacity has
> nothing to do with the photographer's intentions. In fact, 19th century
> photography can be seen as a constant struggle in technique to make the
> photographic image 'transparent,' from paper negatives to glass negatives,
> from salted paper prints to albumen silver prints, etc. The glow is the
> result of the medium's 'failure' to achieve perfect transparency. This
> 'failure' materializes the light, makes it something inherent in the
> material, emanating from it. This 'blurring' is not intentional, but exists
> at the very edge of technique" ("The Peripheral Space of Photography,"
Green
> Integer Press).
>

Your history of photography is very different from mine. I hardly think
this characterizes 19th-century photography, any more than anything else;
there were not only a wide variety of technologies, but also styles, etc.
ruing the period.

*One can see the same distinction between daguerreotypes and later studio
portraits codified by Brady. In daguerrotypes, the arrangement of subjects
before the lens is to our eyes chaotic, men assuming female postures, black
figures in dominant positions, a certain over crowding, etc. That's where
the power of daguerreotypes lie. They capture a moment before "order" (in
other words, language) was established.*

Again: Which daguerrotypes? They're certainly not chaotic to me, and there are
all sorts and histories of daguerrotypes.

I think you're caught up in all these metaphors, over-arching judgments...

>> There isn't anything in the frame that escapes the photographer's
>> attention, if he or she is a professional or serious amateur. Some
>> things that make it into the camera may be accidents, but the print is
>> a matter of considerable thought; what's in it is never accidental, and
>> wasn't even when manipulation required cumbersome darkroom
procedures.

>
>

> That's where we completely disagree. There is the photographer's focus, and
> there is the lens, which has its own independence. The introduction of the
> lens, nonexistent before, is at the heart of everything new about
> photography; first, by creating a dialectic between what is before the lens
> and the lens, and, second, by widening the space beyond an individual
> consciousness.

>

Exactly what does it mean that a "lense has its own independence"? And the intro of the lens as you know goes way back before photography. And what do you mean "beyond an individual consciousness"? What sort of space is _within_ an individual consciousness that the lens goes beyond?

The photographer, later on, can spend as much in the dark room as he or she wants; the art of photographic looking is distinguishing between what the photographic space opens to the onlooker and what the photographer sees.

Another blanket statement - the "art of photographic looking" can mean just about anything - in your formulation it brings intentionality into play in an odd way: a. The viewer sees something the photographer doesn't see. b. We know what the photographer doesn't see because we know how to look.

I think there's a lot at stake for me, which is why I'm replying out of order. I don't think one can generalize about the 19th century, daguerro- type, photographic or photographer's vision, Jewish art, or whatever; I think one has to look, and the more one looks, the more judgments of this sort, which work metaphorically at best, dissolve. I worry about judgment and its relation to totality in general.

- Alan

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331. **Gabrielle Welford**

Re: Irish Chancers on Video reading poems: gifted gits

Mon 18 Jun 2007

totally gifted gits!! love brendan murphy... 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 Sun, 17 Jun 2007, [ISO-8859-1] Desmond Swords wrote:

http://www.youtube.com/profile_videos?user=OBheal&p=r

In Sight Of Raftery readings in Kiltimagh, mid-Mayo, strange things do be afoot in the world of irish verse. Watch the vidz here.

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332. **Dan Waber**
Ulysses on LibriVox.org
Mon 18 Jun 2007

The Chapter 18 specially noted below was created by Lauren Costanza, Jack Evans, Jennifer Hill-Kaucher, Krista Manning, Cara Repert, Cassandra Westover, and Dan Waber.

The whole book is worth listening to though, I've been listening to it in pieces and parts as portions were finished, and can recommend it all.

Regards,
Dan

LibriVox Releases Free Audiobook of James Joyce's Ulysses
in celebration of Bloomsday, 2007

LibriVox.org, an online volunteer project with an objective of recording all public domain books into audio, will release a free audio version of James Joyce's Ulysses, in time for Bloomsday, June 16, 2007.

The Internet, June 15, 2007 - In celebration of Bloomsday, LibriVox.org has released an unabridged audio version of James Joyce's Ulysses. As with all LibriVox recordings, the audio is in the public domain, and available for anyone to download for free in mp3 and ogg vorbis format.

The work comprises more than 32 hours of audio, and the project took a year-and-a-half to complete, with scores of volunteer participants. Started in November 2005, it is one of LibriVox's longest-running projects, and is also the longest text we have recorded.

The LibriVox Ulysses project had a few special rules: readers were encouraged to read in groups, in public places, and no editing was required. And yet some of the sections (notably, sections 15 and 18) have been done with extraordinary attention to detail and creativity. The audiobook can be downloaded here:
<http://librivox.org/ulysses-by-james-joyce/>

Bloomsday also sees the release of another Joyce novel, Portrait of the Artist as a Young Man, which can be found at:
<http://librivox.org/a-portrait-of-the-artist-as-a-young-man-by-james-joyce/>

There is some rumbling within the LibriVox community about trying to produce a new audio version of Ulysses every two years.

About LibriVox.org:

LibriVox is an open, international volunteer project with the objective of making all public domain books available as free audio books. We have a catalog of 685 works, in sixteen languages. Listeners can listen on the computers, or using

portable media devices such as ipods. We are a totally volunteer, open source, free content, public domain project. We host our files at the Internet Archive (archive.org) and ibiblio.org, and get the majority of our texts from Project Gutenberg (gutenberg.org).

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333. **Dan Waber**
ars poetica update

Mon 18 Jun 2007

The ars poetica project continues to perambulate at:

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

Poems appeared last week by: Nathalie Stephens, Jeff Harrison, and MTC Cronin.

Poems will appear this week by: MTC Cronin.

A new poem about poetry every day.

Enjoy,

Dan

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334. **ian davidson**
Ideas of Space in Contemporary Poetry - advert

Mon 18 Jun 2007

Dear All

Apologies for the self-promotion.

Details of a book I've just had published are at:

<http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713>

It includes work on a number of authors who will be familiar to many on this list.

It's a bit expensive, sorry.

Ian

The next generation of Hotmail is here! <http://www.newhotmail.co.uk/>

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335. **sandra de 1913**

The 1913 Prize winners + finalists

Mon 18 Jun 2007

Many thanks to all who kindly entered the inaugural 1913 Prize!

We're quite pleased to announce the two co-winners:

Kristin Luke's "A Carbuncle in a Shaft of Light in a Room"

Andrew Zawacki's "Georgia"

whose fine work will appear with critical introductions in 1913's issue 3, due out in fall 2007.

We're also delighted to publish the complete entries of two stunning finalists:

Joel Chace's "New Translations From After"

Lynn Xu's "Je t'aime"

in 1913 a journal of forms, issue 4, due out in spring 2008.

*

Winner(s) of The Rozanova Prize will be announced in August 2007. ALL entries to 1913's contests are considered for publication. 1913 complies with the CLMP Code of Ethics guidelines for contests.

*

...forthcoming from 1913 Press: Notes On Sea & Shore by Greta Wrolstad

<http://www.journal1913.org>

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

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336. **Maria Damon**

Re: Ideas of Space in Contemporary Poetry - advert

Mon 18 Jun 2007

congrats!

At 1:49 PM +0000 6/18/07, ian davidson wrote:

>Dear All

>

>Apologies for the self-promotion.

>

>Details of a book I've just had published are at:

>

><http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713>

>

>It includes work on a number of authors who will be familiar to many

>on this list.

>

>It's a bit expensive, sorry.

>

>Ian

>

>

>The next generation of Hotmail is here! <http://www.newhotmail.co.uk/>

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337. **Vernon Frazer**

Re: Ideas of Space in Contemporary Poetry - advert

Mon 18 Jun 2007

Ian

Don't apologize for self-promotion. As uncomfortable as it makes me feel, if I didn't do it, nobody else would. I think I can speak for many other poets on this list.

Best,

Vernon

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of ian davidson

Sent: Monday, June 18, 2007 9:49 AM

To: ██████████

Subject: Ideas of Space in Contemporary Poetry - advert

Dear All

Apologies for the self-promotion.

Details of a book I've just had published are at:

<http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713>

It includes work on a number of authors who will be familiar to many on this list.

It's a bit expensive, sorry.

Ian

The next
generation of Hotmail is here! <http://www.newhotmail.co.uk/>

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338. **Will Esposito**

Accepting Broadside Submissions for Philadelphia Galleries

Mon 18 Jun 2007

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339. **Aaron Belz**

the beautiful books

Mon 18 Jun 2007

Dear List,

What presses are making the most physically beautiful books? I've realized that as I go to find a home for my 2nd manuscript what I really want is a press that has (a) a good list (b) of beautifully designed/produced books that get (c) moderately okay distribution. Actually, maybe (b) comes first! There's nothing as intoxicating as a beautiful book.

Help me out here.

Aaron

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340. **Alan Sondheim**

[ELO-MEMBERS] Two new publications: Illogic of Sense; META/DATA (fwd)

Mon 18 Jun 2007

----- Forwarded message -----

Date: Mon, 18 Jun 2007 11:27:28 -0700

From: helen DeVinney <[REDACTED]>

To: [REDACTED]

Subject: [ELO-MEMBERS] Two new publications: Illogic of Sense; META/DATA

Hi all,

Two new publications which may be of interest to ELO members.

ALT-X PRESS LAUNCHES "ILLOGIC OF SENSE: THE GREGORY L. ULMER REMIX" AS THE LATEST ADDITION TO ITS INFLUENTIAL EBOOK SERIES

The Alt-X Online Network, a space "where the digerati meet the literati" and on the Internet since 1993, announces the release of a new Alt-X Press ebook entitled "Illogic of Sense: The Gregory Ulmer Remix" edited by Darren Tofts and Lisa Gye, and designed by artist Joel Swanson of hippocrit.com.

Illogic of Sense: The Gregory L. Ulmer Remix Edited by Darren Tofts and Lisa Gye Design by Joel Swanson <http://www.altx.com/ebooks/ulmer.html>

Contributors include Niall Lucy, Jon McKenzie, Linda Marie Walker, Craig Saper, Rowan Wilken, Marcel O'Gorman, Teri Hoskin, and Michael Jarrett, with an introduction by editors Tofts and Gye.

"Illogic of Sense: The Gregory L. Ulmer Remix" is an exciting new ebook publication that employs theorist Gregory Ulmer's invocation to invent new forms of electronic writing. As the ebook's editors, Darren Tofts and Lisa Gye, write in their brilliant introduction, "Ulmer has been at the forefront of thinking about new cultural formations as the paradigm of literacy converges with digital culture." Ulmer's work has been central to contemporary thinking on the future of writing and his international presence as one of the leading figures in media arts discourse has influenced a multitude of disciplines from electronic literature and Internet art to critical theory, communications studies, and art history. The ebook features a diverse group of artists, theorists, and creative writers who develop new forms of hybridized "digital rhetoric." Their inventive and audacious experiments take advantage of recent developments in the field of new media studies, and as part of Alt-X's mission to participate in the creative commons provided by the Web, are available for free download.

This provocative collection of multi-tracked writing puts into play many of Ulmer's breakthrough theories summed up in his most recognized hot-button terms: applied grammatology, heuretics, post(e)-pedagogy, textshop, mystory, and choragraphy. Encouraged by the example of Ulmer's own hyperrhetorical writing style, the authors incorporate collaged imagery, mp3 soundtracks, and QuickTime movies into their innovative multimedia mix while exploring how these same extensions of "writerly performance" explode the false barrier between academic discourse and spontaneous poetics, narrative and rhetoric, and autobiography and fiction. Positing an "illogic of sense" to reclaim what Ulmer calls an "anticipatory consciousness," designed to utilize the force of intuition as a way to invent emergent forms of knowledge, this grouping of hypermedia texts showcase how interdisciplinary writers can remix the methodological approach of an avant-garde philosophy propelled by Ulmer, one that prioritizes an ongoing process of discovery and media arts assemblage.

The ebook is beautifully designed by artist Joel Swanson of hippocrit.com, who crosses his visionary design sensibility with state of the art technology to produce an original work of ebook-art that many will view as finally fulfilling the long-promised potential of online publishing to use stimulating visual arrangement, media hybridization, and typographical ingenuity to blur the distinction between publication, exhibition, and design performance.

"Simultaneously celebrating and expanding on the writing performances located in Gregory Ulmer's rich oeuvre of totally remixable source material, the collection of essays in 'Illogic of Sense' adhere to an experiential approach to creative/critical writing and in so doing teach us how to write a theory of poetics that will help us invent a new field of study that I would call interdisciplinary digital humanities." - Mark Amerika, series editor, Alt-X Press; author of "META/DATA: A Digital Poetics" (MIT Press, 2007)

META/DATA: A Digital Poetics (The MIT Press, 2007) by Mark Amerika

This rich collection of writings by pioneering digital artist Mark Amerika mixes (and remixes) personal memoir, net art theory, fictional narrative, satirical reportage, scholarly history, and network-infused language art. META/DATA is a playful, improvisatory, multitrack "digital sampling" of Amerika's writing from 1993 to 2005 that tells the early history of a net art world "gone wild" while simultaneously constructing a parallel poetics of net art that complements Amerika's own artistic practice.

Unlike other new media artists who may create art to justify their theories, Amerika documents the emergence of new media art forms while he creates them. Presenting a multifaceted view of the digital art scene on subjects ranging from interactive storytelling to net art, live VJing, online curating, and Web publishing, Amerika gives us "Spontaneous Theories," "Distributed Fictions" (including his groundbreaking GRAMMATRON, the helpful "Insider's Guide to Avant-Garde Capitalism," and others), the more scholarly "Academic Remixes," "Net Dialogues" (peer-to-peer theoretical explorations with other artists and writers), and the digital salvos of "Amerika Online" (among them, "Surf-Sample-Manipulate: Playgiarism on the Net," "The Private Life of a Network Publisher," and satirical thoughts on "Writing as Hactivism"). META/DATA also features a section of full-color images, including some of Amerika's most well-known and influential works.

Provocative, digressive, nomadic, and fun to read, Amerika's texts call to mind the cadences of Gertrude Stein, the Beats, cyberpunk fiction, and even The Daily Show more than they do the usual new media theorizing. META/DATA maps the world of net culture with Amerika as guide and resident artist.

Reviews

"META/DATA perfectly captures the essence and style of pioneering net artist and online fiction writer Mark Amerika. Featuring a mix of scholarly theory, personal narrative, and conversations with peers, the book provides both meta data on the artist's multifaceted body of work and insightful commentary on digital poetics and culture. The personae Amerika has created for himself--from

'digital thoughtographer' to VJ as artist-researcher--are reflected as different viewpoints in the book's stories, theoretical essays, and dialogues, and make it a multilinear read that mirrors the diversity of digital culture." --Christiane Paul, Adjunct Curator of New Media Arts, Whitney Museum of American Art

"Mark Amerika is at the cutting edge of developments in both art and technology. META/DATA is an indispensable guide to the promises and potentials of new media--and also to the hype, irony, and disappointment that all too often surround them." --Steven Shaviro, DeRoy Professor of English, Wayne State University

"Mark Amerika is a hacker. He hacks language, image, sound, identities, cultures. He plays space, time, and tech like a saxophone. He plays out, way out sometimes, but he will always beckon you to join him. His writings are like invitations to a happening party you don't know you are already at. It's dense, it's hard, but it flows, and it's fun. What more could you want?" --McKenzie Wark, author of Gamer Theory

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341. **Lea Graham**
Re: the beautiful books

Mon 18 Jun 2007

Aaron,

I think the Green Boathouse Press up in B.C. that is run in part by Jason Dewinetz makes lovely, lovely chapbooks. I'm not sure if they do full books, but they are worth contacting. I have continued to be impressed.

Lea

---- Aaron Belz <[REDACTED]> wrote:

> Dear List,

>

> What presses are making the most physically beautiful books? I've realized
> that as I go to find a home for my 2nd manuscript what I really want is a
> press that has (a) a good list (b) of beautifully designed/produced books
> that get (c) moderately okay distribution. Actually, maybe (b) comes
> first! There's nothing as intoxicating as a beautiful book.

>

> Help me out here.

>

> Aaron

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342. **Schlesinger Kyle**

Re: the beautiful books

Mon 18 Jun 2007

Hi Aaron,

I've been asking the same question, and I'm happy you put this out to the list. Of course there's a long history here and the question of beauty is invariably difficult, BUT off the cuff:

Michael Cross has been publishing fantastic books with Atticus Finch, including works by Lisa Jarnot, Gregg Biglieri, John Taggart, Myung Mi Kim, Elizabeth Willis, and rumor has it that something by Patrick Durgin is in the works. David Pavelich's Answer Tag in Chicago just put out a stunning collaboration (printed letterpress) between Joel Felix and Wallace Whitney. Anna at Ugly Ducking sent me a new chapbook by Kostas Anagnopoulos that arrived this morning and I'm consistently astonished by their sensitive editing, production, design, distribution<the whole project. Alastair Johnston and Francis Butler's Poltroon Press, Steve Clay's Granary Books, Charles Alexander's Chax Press, and Simon Cutts and Erica Van Horn's Coracle are all legendary. I'm also partial to the solid typography and attention to detail that trade edition publishers like Krupskaya, Litmus, Burning Deck, Tuumba, Tougher Disguises, and Atelos bring to the work. I'm certain that I'm making some horrible omissions here.

It seems to me that the second snag is finding a publisher who will read unsolicited work. I'm not pointing to your ms. in particular, but I do think it's a problem that so many publishers (myself included) don't have the time or resources to entertain the possibility of publishing something that wasn't written on commission or sent by way of invitation.

Cheers,

Kyle

Kyle Schlesinger

www.kyleschlesinger.com

www.cuneiformpress.com

*From: Aaron Belz <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 18 Jun 2007 13:57:18 -0500
To: <[REDACTED]>
Subject: the beautiful books*

Dear List,

What presses are making the most physically beautiful books? I've realized

that as I go to find a home for my 2nd manuscript what I really want is a press that has (a) a good list (b) of beautifully designed/produced books that get (c) moderately okay distribution. Actually, maybe (b) comes first! There's nothing as intoxicating as a beautiful book.

Help me out here.

Aaron

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343. **Jim Andrews**

Re: Ideas of Space in Contemporary Poetry - advert

Mon 18 Jun 2007

Details of a book I've just had published are at:

<http://www.palgrave.com/newsearch/Catalogue.aspx?is=1403997713>

Interesting title, Ian: Ideas of Space in Contemporary Poetry. What are some of the points you make?

ja

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344. **David-Baptiste Chirot**

Re: film, fotos & seen/sceen/signé (foto-lization & totalizations)

Mon 18 Jun 2007

Every time i read, hear, see the quote attributed to Godard--"Cinema is truth 24 times a second"-- i think--and yes, who is telling one this? "who speaks?" A film maker, of course!! (who may have swiped it from another director, Vertov and his Kino-Pravda films--) But then what else can one expect from a guy named "God-art"? A "Mr. Know-it-All" to the manor born!?? When a balogna maker tells you that his balogna is "truth balogna, the one true balogna 24 times per mouthful"-- Do you take him at his word--or do you say--"Aw, come off it, man, he's just full of balogna!" Thank you Murat, Alan and Mark, this is a very fascinating discussion-- this article from the NY Times re Venice Biennale is an example-(see below for the direct link) -of "reporting from the scene" in what has become a trope, really, of the convergences of text/art/foto/journalism--in which some lines from Henry James' 19th century eyes frame the most contemporary art, which is "mixed in" as it were with the "contemporary art"-via-photography version of seeing the ancient, the random, the found, the decaying in the city in which the art show takes place--as "already art", "readymades" yet which the art critic/writer sees that way because the his eye has been trained by art to see these, and refer them back to

art-- what is interesting here is that the Henry James "eye" is seeing these things without using "art" and fotos of "art" as its basis, but the ARTIST'S EYES THEMSELVES are seeing into the city and finding things which engage the artist-- (the artist/writer Henry James who in turn wrote many stories about artists and writers and their seeing in the world, in which often the collisions among forms of perception in relation with judgements, totalities cause collapses--the "crack in the Golden Bowl" which is an insight and at the same time an avalance, both uncovering a cover-up and being swamped in turn by what Robert Smithson called the experience of an "oceanic consciousness"-- which "for it to be art has to have limits"--the artist needs to do a further work on finding a "container" for the expression of the experience or be buried/drowned alive--and, existing within time--a dialectics of the "time/frame" in all senses of the words-- the artist becomes concerned further with the dialectics of the non-object production of the "artist's art of looking" and the expression of it in an "art object" in which the "time of the artist" becomes emprisoned and takes on "value" in a market or critical ordering of objects--) what the author of the Times article is presenting in a sense is the totalizing of what had been in James' case a finding of "cracks in the Golden Bowl" - (and in the novel of that name, one has the oppositions of several competing--for social status, for wealth, for marriage as monogamous, etc etc--ways of looking--the Italian prince, who tries to understand American ways of looking via Poe's Arthur Gordon Pym--as opposed to the American financier father who tries to imagine the world seen by Spanish explorers as presented in a famous British poem--among other examples of "conquests") the Times writer is "laying bare the device" (in a Brechtian sense of mise-en-scene) of a contemporary "tourist-as-art critical see-er" or "art-critic as tourist"--mode of seeing--in which the city itself becomes not only a "work of art", a "museum without walls" but also a way of thinking one is seeing because one is seeing in terms of art--everything "looks like" a painting--or a foto of art--looks like a famous or qualified "art image"-- the totalization of perception as a way of "recognizing" art in the world outside the gallery--aestheticizes the world into an image-commodification--"covering over the cracks" with a form of aesthetic wall paper--the "world" in this totality, vanishes--and is replaced by the images of it which are seen, "discovered" by the eye trained to see in this way--which as the Times writer implies--is open to anyone, a sort of amusing game one can play-- yet the rules of the game are to see in the world that which is seen already--by seeing as presented in images, objects, examples--one can "play" at "an artist's way of looking"--and see "art and life" as "interchangeable"--in terms of their "exchangeability" as art objects, images, commodities-- this identity of "art and life" however is a "readymade"--NOT a seeing--but a recognizing and naming, "name it and claim it"----of the world as a gallery--a museum--of "the exchange between art and life"--the key word being "exchange"--as in "stock

exchange"-- the "breaking down the barriers between art and life" instead of being a way of seeing something "new" or "radical" or "other" becomes instead the erection of new walls of separation between art and life--gallery walls as it were--an aesthetics which purposes "liberation" and instead becomes a new form of imprisonment and control--and commodification (Benjamin's discussion of Neue Sachlichkeit for example, points out the totalizing aspects of this "aestheticization of reality") this form of aestheticization is a valuing of the "clean"--the "clean image"--"the cleaned out or up city spaces"--a driving out and away of the "dirty"--in aesthetic and population senses--a form of urban class, homeless, ethnic cleaning--street cleaning--as opposed to the "dirty look" in art/writing--and in populations, streets, squares, neighborhoods-- one of the things which struck me in Murat's discussion of a Jewish way of seeing, and this in connection with the ways in which a photograph may "show Jewish identity"--is that this is a two-edged sword--on the one hand--a search for identity and identification (identification with and identification as--again a two edged sword)--which can be an affirmation--(or an "empowerment"--) OR identification of a way of seeing and a way of being seen--can turn into Profiling--a way of identifying "the suspect"--"the Jew"--by "tell-tale identifying signs and behaviours"-- this is a two edged sword whose most appalling effects are all too well known to history--which is continually being updated as it were--via Homeland Security--border patrols--fences, walls--street surveillance systems in towns--daily life turned into an endless series of "checkpoints"-- there is a very interesting and at the same time "simple" (simplistic, simpleminded perhaps to the sophisticated--) series of posters regarding addiction/alcoholism-- the posters show twenty or more faces of humans--in rows, like fotos in a yearbook--people of all races and colors, ages, sexes--(for there are more than two, really)--backgrounds, attire-- the posters have variants of a question or a statement--which focuses on the idea--which one or ones "looks like" an addict, an alcoholic? who here "fits the profile"? the answer of course is that they ALL are addicts and drunks--yet for most people the profile would identify only two or three persons as "definitely looking like a junkie/a lush"-- i like this poster, for all its seeming crudeness--for it opens up the chaotic, uncertain, "nature" of visuality--in relation to questions of "identity/identification"--to questions of camouflage (how "one can't judge a book by the cover"--so are things one sees "covering up"--or "uncovering" as they "speak to us" from their foto, their "likeness" in modes of seeing which are not seeing--but a "reading of appearances"--?)--opens to questions of disguise, masquerade, distraction--in the expansion of the "still" of a "seen" person into a "scene" and from there into a "scenario"--a "cinematography"--of "creative non-fiction"--a "reverie"--a "meditation"--a "propaganda"--an "advertisement"--a "documentary"--an "investigation"--"of a way of life" as a commodity-- the little sentence preceding "The Fourteenth Ward" section of Henry Miller's Black

Spring reads: "What is not in the open street is false, derived, that is to say, literature." (The last word is italicized.) This has been a guiding maxim of mine since a teenager--and one which indicates the difficulty of "the artist's way of looking." For--is the "open street"--still "open"--or is it closed off, already become something which exists only through the ways in which it is recognized as "the street"? And if one works with "an artist's way of looking" by which to create "a work of art" which is not an object--not an imprisonment--of "the street"-- may one be able to open the closed street? may one be able to "open one's eyes"? In "nature" Emerson writes of finding an "original relation with the universe" as an American project. (The American of his time still being considered as seeing the "New World" through "old eyes"--that is, by way of imported tropes--not made from the materials before one--but a storehouse of images to which to refer--and these not being found in the world before one--it seeming a "blank and ruin". But is not the blank and ruin we see in nature, that which is in our own eye? asks Emerson. Emerson's is a question posed over again in much more mediated times by Miller and Smithson. In a sense it is a way of finding two things simultaneously--an opening of the eyes--and an opening of the streets. This is an act of "first time seeing"--as much as this is possible for a person--and why a Baudelaire and a Picasso --who says "I do not seek, I find"--both use childhood and a childlike seeing as the basis for an artist's way of looking, "childhood rediscovered/recovered" with the adult artist's use of the tools of a discipline-- I think of this work on my own part as "Anarkeyology"--working through the "blank and ruin" of as it were over-exposed site/sight/cite--to find in the rubble and "white outs", blanks, disappearances--the taphonomy of the materials which are literally physically "at hand". "To see/find/hear the ghost of no one"--an anonymity--as a refusal of the naming which turns into claiming. To find ways in which to see-- is not to name. ("I don't know what the hell the name of thing this thing is/was"--) For in the name--begins the vanishing of seeing and of what is seen-- When it is said "in the beginning was the word"--is not there already an introduction of a form of eradication of the visual? And, via the visual being introduced through naming--"let there be light"---is not this already a system of control? Of ownership--"name it and claim it"-- For example--"the material word" which does not function as a reference to a thing--does this "liberate the word"--by making it "abstract"--or does it only further enslave it to abstractions?--And by using the word--whether "material" or not--the sense that the abstraction turns inside out and "manifests itself" "in the world"--as abstractions, which means to impose on seeing--forms of imprisonment--ownership--exchange--and reification--and use seeing as one of the tools of denomination which function as domination--before in a sense "seeing" has even begun--because what is "seen" is already named--if not also already photographed, filed, named, videotaped and filmed, labeled and filed--and "the world" becoming ever more a series of

"art images"/travel bureau images on walls and in brochures and on line--a "confirmation" of your ticket in the sense that you see what you paid for-- (The question of "borders", "Walls/Fences" not to "keep out" only, but as barriers against visibility of the other--in order for them to be "contained" or to "vanish" as it were--from the consciousnesses which exist "inside" the borders, walls, fences, etc. "The interface" which will occur only via "screens"--in which a "dialogue" turns into "identification", "targeting", and surveillance. The barriers make sure that only the "right tourists" will visit one's own locale, just as one is screened on the way to one's destination in others' locales.) An "aestheticization of the world" and an "aesthetics of disappearance"--also function easily as a pornogrification of the world--and the huge booms in the kidnapping, purchasing, selling of human bodies to supply an endless parade of the pornografication of every thing that moves, (sex with animals, babies, you name it--and claim it) and when it has stopped moving, a necro-pornografication--the barriers between "art life" becoming "broken down" so that the barriers "between life and death" can be broken through--and even the dead become "sex slaves/toys". (The fantasization re the coming "replicants" and androids has begun long before their actual appearance--will there become a pornogrification of the "unborn" via their imagery seen on sonagram screens as they develop within the womb? Leading to an inversion of necrophilia--sex with the unborn-- If there isn't already a "flourishing industry" in this) With each new technology of visuality, each new discourse of naming, methodology of naming, transcription of naming--one is assured that "you are seeing things never seen before"--"on screen", "in the world"--"in your imagination"--or--non-imagination to conform with a politically corrected concept--yet at the same time--for each new visuality introduced, how much of the previous is eradicated? The old fashioned palimpsest is superceded by the self-erasing "Etch-a-Sketch" screen, still rather smudgy--and then the "delete" of the cyber screen--(which still leaves traces--to be found by cyber sleuths and "private eyes"--) A vertigo of voyaging from "appearance" to "appearance" as a form of steadily making a wake of disapparences--"now you see it and now you don't"--Was what one saw ever there at all? "I could no longer trust my own eyes." If one is to live in the "open street" and move in an open/opening "world"--as Miller and Smitshon write of these--there are the lessons of these to be learned from the relation to "the artist's way of seeing" with the "art of survival." The "street" whether of city, desert, the arctic, the jungle, forest, "wide open flat plains" has at its most basic level the question of survival. To develop seeing--including seeing as ever alert "vigilance"--as "the ghetto stare"--as a kind of guerilla activity in the midst of the bombardments of images, words, identifications--labels--and disappearnces--is a discipline and "training" learned each moment "on the "job" as it were, and via practice ongoing--"the proof of the pudding being in the eating"--in that one is not simply surviving, but

developing this "art of looking"/"art of survival" into something more than the sums of their parts. The "breaking down of barriers between art and life"--seems to be one of the major issues in the discussion (to me at any rate, in which case, forgive me the assumption if it is false in others' cases--) --this can't be shown by "art", or theory or "living one's life as a work of art" or "the art of living"--for already by positing this in words--one creates a situation which cannot be solved via words without remaining just that--words-- "in other words" "it can't be found there"-- nor can it be found via images which are training one to see in terms of their imagery-- "It has to be reinvented" wrote Rimbaud--very much a poet of the "age of invention"--or maybe it simply calls out as the "uninvented"--the "de-invented"---which is lying about all over the place, in the midst of superceded, forgotten, obscure, long past obsolescent, rusting, demolished, thrown away, decaying, second and third hand hand-me-downs, dime store contraptions, flea market bargains, the vast teeming rubble of crap and trash of which the "latest thing" will be part tomorrow--as though all that happens is really a form of "ruin in reverse" (Smithson uses this term, which he found in Nabokov)-- In this sense Thoreau's "in wilderness is the refuge of the world"--becomes "in wilderness is the refuse of the world"--(refuse as trash and refuse as the right to refuse)--the wilderness itself becoming more and more of a heap of refuse--even as it becomes a refuge--cities of people by the millions living in and on refuse--the junk heaps of "health food" and "diet fad" inventions, the garbage dumps of words no longer used or allowed to be used, old terminologies, vanished slangs--logos--slogans--all of it--and the immense floating barges filled with the cast out images--the chemical glows of burning fotos, videos, films, DVDS, CD-ROMs, color xerox copies . . . One is presented with an ever growing mountain of garbage, rubble, destruction, real estate busts, foreclosed mortgages, bulldozed villages, poisoned beaches, ghettos, prisons, refugee camps, displaced populations, walled in populations, kidnapped and smuggled populations--papparazzi populations--mercenary "contractor" populations--book tour populations, film and art festival populations, celebrities in rehab-and-hiding populations . . . image wars of territorial wars . . . thin models vs emaciated famine victims--"ravaged beauties losing war with time & cellulite" and the "unexpected beauties of the ravages of war"-- Into all the question of survival erupts and overflows--and as it does so, the walls, fences, borders, gated communities, distances, gaps between "rich" and "poor" growing ever greater--a yawning abyss tearing fabrics of existences to shreds--"elegiacally photographed"--"preserved on tape, on film"--"a city captured while vanishing literally before our very eyes"--"the last remnants of a people fill these camps with their bodies and the diseases they carry--their only baggage the bacteria eating them alive"--"these momento mori signal the endurance of memory"--- The question of the "open street" and "artist's way of looking" takes place as a

form of guerrilla activity of survival where "barriers between art and life" actually are becoming to be seen --written--theorized--as something which is necessary--(poetry & art studied and produced as poetry and art, removed from the tarnishments of contexts mired in ideology, society, human muck, the return of the "purifying the language of the tribe"--of a purified, cleaned out return-to-formalism--) and the walls are being fostered and raised ever higher--when not so long ago there was the desire to tear them down-- The guerilla activity or simply nomadic survival activity--of working in an "open street" and essaying learning the disciplines of an "artist's way of seeing"--operate not as the breaking down of this both entirely abstract and overwhelmingly concrete barrier created by language, caste, capital, ownership, naming--but as something other, moving in ways fugitive, "unprogrammable", in between and among--not even "underground"--closer to anonymous--"becoming other" as a "line of flight" which moves not "from point to point" but into the unknown hidden in plain site/sight/cite--the "dark matter" among the galaxies, dead stars, black holes, planets, supernovae, red dwarves, quasars, all the scattered rubble and debris of a Big Bang and it's "music of the spheres" heard also as "radio noise". "background noise"-- "the most beautiful world is a heap of rubble tossed down in confusion" (in some translations "in confusion" is presented as "at random")--reads one of Heraclitus' surviving fragments it is in this heap of rubble that are found the lines in strata of "Mother Earth" --"Look under your feet!"--said Chuang Tzu who wasn't sure if he dreamed he was a butterfly or a butterfly who dreamed he was Chuang Tzu--the Way is there--"not to seek, but to find"--and to begin work with the found--as the limits there are to express the "oceanic consciousness" of the endless teeming, streaming, debris----"necessity is the motherfucker of invention"-- Against a totalizing word/image production and reproduction of surveillance, control, barriers, the imprisoning of the visual to the already seen, there is not the "totaling" effect of "radical" "transgressive" methods which use the "master's tool to tear down the master's house"--nor the use of game methods--or "recreation as creation"--but something other to be found in "wreck creation"--not an injunction to "wreck creation"--rather a finding via the motherfucker necessity the "wreck creation" all about one--Heraclitus's "most beautiful world" as simultaneously wreck and creation--already--ongoing-- "ruins in reverse"--which rise up to meet the hand reaching in finding them, touching, rubbing them with crayon on paper----and from opposite sides of the same paper-- creating with the up rising pressing of the materials--the notations of this encounter --which creates something other, outside the limits of either of the two separately, but in an overlapping area--something at once "inside" and "outside"--a "wreck" and "creation"--something which is not a totality or totalizing, but ever is in change--the simultaneous particles and flows of "wreck creation"--"anarchyology"-- as a suggestion of one aspect of a refusal of

totality via refuse--a "recycling" which is spiral in form--rather than circular--like Smithson's "Spiral jetty"--or the Great Snake Mounds---the original American Indian Earthworks--preceding Emerson's "original relation to the universe"--inscribing their way in and through--the ongoing present among "distant pasts and futures" (Smithson) of ruins in reverse and in their taphonomic state--

From: [REDACTED]: [REDACTED]:
NYTimes.com: Venice. Art. Ubiquitous. Date: Sun, 17 Jun 2007 08:35:26 -0700

This page was sent to you by:

[REDACTED]

ARTS / ART & DESIGN

| June 17, 2007

Art:

Venice. Art. Ubiquitous.

By RANDY KENNEDY

With so much contemporary art on view at the Biennale, a city of the Byzantine, the Baroque and the Gothic can even give itself over to a more modern view.

1. In the Classroom, a New Focus on Quieting the Mind
2. Erasing Tattoos, Out of Regret or for a New Canvas
3. Thomas the Tank Engine Toys Recalled Because of Lead Paint
4. Online Sales Lose Steam as Buyers Grow Web-Wearied
5. Basics: Putting Energy Hogs in the Home on a Strict Low-Power Diet

»

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345. **Anny Ballardini**

Re: film, fotos & seen/sceen/signe (foto-lization & totalizations)

Mon 18 Jun 2007

What an incredible writing. While I was reading this almost inexhaustible flow of words my associations went back to Roland Barthes' *The Death of the Author*. There are several extracts online.

As a note, here is where Henry James resided in Venice:

<http://www.stanford.edu/~evans/Venice/>

right in the center and on the top floor in summer, I wonder how he could work/write, even think.

How you got from Godard to "God-art" is a marvel on its own. The origin could be for example *goder* (*godant*): to fold.

GODER1, verbe intrans. [Le suj. désigne un vêtement] Faire des plis comparables aux godets, parfois dus à une mauvaise coupe ou à un mauvais assemblage de l'étoffe sur la doublure. *Un pantalon à grand pont, qui godait par le bas sur des souliers de castor *(FLAUB., *Bouvard, *t. 1, 1880, p. 2). *Le pantalon aux genoux qui godent malgré le fer vigilant de maman Sou *(ARNOUX, *Solde, *1958, p. 200). * **P. anal. ***Se bomber, se boursoufler, par suite du mauvais collage d'un papier, d'un carton, sur un autre. *Le parchemin se voile ou gode sous l'impression de la chaleur ou de l'humidité *(MAIRE, *Manuel biblioth., *1896, p. 378). *REM. **Godage, *subst. masc. „Faux pli d'une étoffe qui gode; forme défectueuse du papier`` (LITTRÉ). Ds ROB. *Suppl., Lar. Lang. fr. **Prononc. et Orth. : *[] Ds *Ac. *dep. 1762. *Étymol. et Hist. *1762 « faire de faux plis » *(Ac.). *Dér. du rad. de *godron**; dés. *-er. *

On 6/19/07, David-Baptiste Chirot <[REDACTED]> wrote:

>

> Every time i read, hear, see the quote attributed to Godard--"Cinema is
> truth 24 times a second"-- i think--and yes, who is telling one
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> place--as "already art", "readymades" yet which the art critic/writer sees
> that way because the his eye has been trained by art to see these, and refer
> them back to art-- what is interesting here is that the Henry James
> "eye" is seeing these things without using "art" and fotos of "art" as its
> basis, but the ARTIST'S EYES THEMSELVES are seeing into the city and
finding
> things which engage the artist- -(the artist/writer Henry James who in
> turn wrote many stories about artists and writers and their seeing in the
> world, in which often the collisions among forms of perception in relation
> with judgements, totalities cause collapses--the "crack in the Golden Bowl"
> which is an insight and at the same time an avalance, both uncovering a
> cover-up and being swamped in turn by what Robert Smithson called the
> experience of an "oceanic consciousness"--which "for it to be art has to
> have limits"--the artist needs to do a further work on finding a "container"
> for the expression of the experience or be buried/drowned alive--and,
> existing within time,--a dialectics of the "time/frame" in all senses of the
> words-- the artist becomes concerned further with the dialectics of the
> non-object production of the "artist's art of looking" and the expression of
> it in an "art object" in which the "time of the artist" becomes imprisoned
> and takes on "value" in a market or critical ordering of objects--) what
> the author of the Times article is presenting in a sense is the totalizing
> of what had been in James' case a finding of "cracks in the Golden
> Bowl" - (and in the novel of that name, one has the oppositions of
> several competing--for social status, for wealth, for marriage as
> monogamous, etc etc--ways of looking--the Italian prince, who tries to
> understand American ways of looking via Poe's Arthur Gordon Pym--as
opposed
> to the American financier father who tries to imagine the world seen by
> Spanish explorers as presented in a famous British poem--among other
> examples of "conquests") the Times writer is "laying bare the device"
> (in a Brechtian sense of mise-en-scene) of a contemporary "tourist-as-art
> critical see-er" or "art-critic as tourist"--mode of seeing--in which the
> city itself becomes not only a "work of art", a "museum without walls" but
> also a way of thinking one is seeing because one is seeing in terms of
> art--everything "looks like" a painting--or a foto of art---looks like a
> famous or qualified "art image"-- the totalization of perception as a
> way of "recognizing" art in the world outside the gallery--aestheticizes the
> world into an image-commodification--"covering over the cracks" with a form
> of aesthetic wall paper--the "world" in this totality, vanishes--and is

> replaced by the images of it which are seen, "discovered" by the eye trained
> to see in this way--which as the Times writer implies--is open to anyone, a
> sort of amusing game one can play-- yet the rules of the game are to see
> in the world that which is seen already--by seeing as presented in images,
> objects, examples--one can "play" at "an artist's way of looking"--and see
> "art and life" as "interchangeable"--in terms of their "exchangeability" as
> art objects, images, commodities-- this identity of "art and life"
> however is a "readymade"--NOT a seeing--but a recognizing and naming,
"name
> it and claim it"---of the world as a gallery--a museum--of "the exchange
> between art and life"--the key word being "exchange"--as in "stock
> exchange"-- the "breaking down the barriers between art and life"
> instead of being a way of seeing something "new" or "radical" or "other"
> becomes instead the erection of new walls of separation between art and
> life--gallery walls as it were--an aesthetics which purposes "liberation"
> and instead becomes a new form of imprisonment and control--and
> commodification (Benjamin's discussion of Neue Sachlichkeit for
> example, points out the totalizing aspects of this "aestheticization of
> reality") this form of aestheticization is a valuing of the
> "clean"--the "clean image"--"the cleaned out or up city spaces"--a driving
> out and away of the "dirty"--in aesthetic and population senses--a form of
> urban class, homeless, ethnic cleaning--street cleaning--as opposed to the
> "dirty look" in art/writing--and in populations, streets, squares,
> neighborhoods-- one of the things which struck me in Murat's discussion
> of a Jewish way of seeing, and this in connection with the ways in which a
> photograph may "show Jewish identity"--is that this is a two-edged
> sword--on the one hand--a search for identity and identification
> (identification with and identification as--again a two edged sword)--which
> can be an affirmation--(or an "empowerment"--) OR identification of a
> way of seeing and a way of being seen--can turn into Profiling--a way of
> identifying "the suspect"--"the Jew"--by "tell-tale identifying signs and
> behaviours"-- this is a two edged sword whose most appalling effects
> are all too well known to history--which is continually being updated as it
> were--via Homeland Security--border patrols--fences, walls--street
> surveillance systems in towns--daily life turned into an endless series of
> "checkpoints"-- there is a very interesting and at the same time
> "simple" (simplistic, simpleminded perhaps to the sophisticated--) series of
> posters regarding addiction/alcoholism-- the posters show twenty or
> more faces of humans--in rows, like fotos in a yearbook--people of all races
> and colors, ages, sexes--(for there are more than two, really)--backgrounds,
> attire-- the posters have variants of a question or a statement--which
> focuses on the idea--which one or ones "looks like" an addict, an

> alcoholic? who here "fits the profile"? the answer of course is that
> they ALL are addicts and drunks--yet for most people the profile would
> identify only two or three persons as "definitely looking like a junkie/a
> lush"-- i like this poster, for all its seeming crudeness--for it opens
> up the chaotic, uncertain, "nature" of visuality--in relation to questions
> of "identity/identification"--to questions of camouflage (how "one can't
> judge a book by the cover"--so are things one sees "covering up"--or
> "uncovering" as they "speak to us" from their foto, their "likeness" in
> modes of seeing which are not seeing--but a "reading of
> appearances"--?)--opens to questions of disguise, masquerade,
> distraction--in the expansion of the "still" of a "seen" person into a
> "scene" and from there into a "scenario"--a "cinematography"--of "creative
> non-fiction"--a "reverie"--a "meditation"--a "propaganda"--an
> "advertisement"--a "documentary"--an "investigation"--"of a way of life" as a
> commodity-- the little sentence preceding "The Fourteenth Ward" section
> of Henry Miller's Black Spring reads:"What is not in the open street is
> false, derived, that is to say, literature." (The last word is
> italicized.) This has been a guiding maxim of mine since a teenager--and
> one which indicates the difficulty of "the artist's way of
> looking." For--is the "open street"--still "open"--or is it closed off,
> already become something which exists only through the ways in which it is
> recognized as "the street"? And if one works with "an artist's way of
> looking" by which to create "a work of art" which is not an object--not an
> imprisonment--of "the street"-- may one be able to open the closed
> street? may one be able to "open one's eyes"? In "nature" Emerson
> writes of finding an "original relation with the universe" as an American
> project. (The American of his time still being considered as seeing the
> "New World" through "old eyes"--that is, by way of imported tropes--not made
> from the materials before one--but a storehouse of images to which to
> refer--and these not being found in the world before one--it seeming a
> "blank and ruin". But is not the blank and ruin we see in nature, that
> which is in our own eye? asks Emerson. Emerson's is a question posed
> over again in much more mediated times by Miller and Smithson. In a sense
> it is a way of finding two things simultaneously--an opening of the
> eyes--and an opening of the streets. This is an act of "first time
> seeing"--as much as this is possible for a person--and why a Baudelaire and
> a Picasso --who says "I do not seek, I find"--both use childhood and a
> childlike seeing as the basis for an artist's way of looking, "childhood
> rediscovered/recovered" with the adult artist's use of the tools of a
> discipline-- I think of this work on my own part as
> "Anarkeyology"--working through the "blank and ruin" of as it were
> over-exposed site/sight/cite--to find in the rubble and "white outs",

> blanks, disappearances--the taphonomy of the materials which are literally
> physically "at hand". "To see/find/hear the ghost of no one"--an
> anonymity--as a refusal of the naming which turns into claiming. To find
> ways in which to see-- is not to name. ("I don't know what the hell the name
> of thing this thing is/was"--) For in the name--begins the vanishing of
> seeing and of what is seen-- When it is said "in the beginning was the
> word"--is not there already an introduction of a form of eradication of the
> visual? And, via the visual being introduced through naming--"let there be
> light"---is not this already a system of control? Of ownership--"name it
> and claim it"-- For example--"the material word" which does not
> function as a reference to a thing--does this "liberate the word"--by making
> it "abstract"--or does it only further enslave it to abstractions?--And by
> using the word--whether "material" or not--the sense that the abstraction
> turns inside out and "manifests itself" "in the world"--as abstractions,
> which means to impose on seeing--forms of
> imprisonment--ownership--exchange--and reification--and use seeing as one of
> the tools of denomination which function as domination--before in a sense
> "seeing" has even begun--because what is "seen" is already named--if not
> also already photographed, filed, named, videotaped and filmed, labeled and
> filed--and "the world" becoming ever more a series of "art images"/travel
> bureau images on walls and in brochures and on line--a "confirmation" of
> your ticket in the sense that you see what you paid for-- (The question
> of "borders", "Walls/Fences" not to "keep out" only, but as barriers against
> visibility of the other--in order for them to be "contained" or to "vanish"
> as it were--from the consciousnesses which exist "inside" the borders,
> walls, fences, etc. "The interface" which will occur only via "screens"--in
> which a "dialogue" turns into "identification", "targeting", and
> surveillance. The barriers make sure that only the "right tourists" will
> visit one's own locale, just as one is screened on the way to one's
> destination in others' locales.) An "aestheticization of the world" and
> an "aesthetics of disappearance"--also function easily as a pornogrification
> of the world--and the huge booms in the kidnapping, purchasing, selling of
> human bodies to supply an endless parade of the pornogrification of every
> thing that moves, (sex with animals, babies, you name it--and claim it) and
> when it has stopped moving, a necro-pornogrification--the barriers between
> "art life" becoming "broken down" so that the barriers "between life and
> death" can be broken through--and even the dead become "sex
> slaves/toys". (The fantasization re the coming "replicants" and androids
> has begun long before their actual appearance--will there become a
> pornogrification of the "unborn" via their imagery seen on sonagram screens
> as they develop within the womb? Leading to an inversion of
> necrophilia--sex with the unborn-- If there isn't already a "flourishing

> industry" in this) With each new technology of visuality, each new
> discourse of naming, methodology of naming, transcription of naming--one is
> assured that "you are seeing things never seen before"--"on screen", "in the
> world"--"in your imagination"--or--non-imagination to conform with a
> politically corrected concept--yet at the same time--for each new visuality
> introduced, how much of the previous is eradicated? The old fashioned
> palimpsest is superceded by the self-erasing "Etch-a-Sketch" screen, still
> rather smudgy--and then the "delete" of the cyber screen--(which still
> leaves traces--to be found by cyber sleuths and "private eyes"--) A vertigo
> of voyaging from "appearance" to "appearance" as a form of steadily making
> a wake of disapparences--"now you see it and now you don't"--Was what one
> saw ever there at all? "I could no longer trust my own eyes." If one
> is to live in the "open street" and move in an open/opening "world"--as
> Miller and Smitshon write of these--there are the lessons of these to be
> learned from the relation to "the artist's way of seeing" with the "art of
> survival." The "street" whether of city, desert, the arctic, the jungle,
> forest, "wide open flat plains" has at its most basic level the question of
> survival. To develop seeing--including seeing as ever alert
> "vigilance"--as "the ghetto stare"--as a kind of guerilla activity in the
> midst of the bombardments of images, words, identifications--labels--and
> disapparences--is a discipline and "training" learned each moment "on the
> job" as it were, and via practice ongoing--"the proof of the pudding being
> in the eating"--in that one is not simply surviving, but developing this
> "art of looking"/"art of survival" into something more than the sums of
> their parts. The "breaking down of barriers between art and
> life"--seems to be one of the major issues in the discussion (to me at any
> rate, in which case, forgive me the assumption if it is false in others'
> cases--) --this can't be shown by "art", or theory or "living one's life as
> a work of art" or "the art of living"--for already by positing this in
> words--one creates a situation which cannot be solved via words without
> remaining just that--words-- "in other words" "it can't be found
> there"-- nor can it be found via images which are training one to see
> in terms of their imagery-- "It has to be reinvented" wrote
> Rimbaud--very much a poet of the "age of invention"--or maybe it simply
> calls out as the "uninvented"--the "de-invented"---which is lying about all
> over the place, in the midst of superceded, forgotten, obscure, long past
> obsolescent, rusting, demolished, thrown away, decaying, second and third
> hand hand-me-downs, dime store contraptions, flea market bargains, the vast
> teeming rubble of crap and trash of which the "latest thing" will be part
> tomorrow--as though all that happens is really a form of "ruin in reverse"
> (Smithson uses this term, which he found in Nabokov)-- In this sense
> Thoreau's "in wilderness is the refuge of the world"--becomes "in wilderness

> is the refuse of the world"--(refuse as trash and refuse as the right to
> refuse--)--the wilderness itself becoming more and more of a heap of
> refuse--even as it becomes a refuge--cities of people by the millions living
> in and on refuse--the junk heaps of "health food" and "diet fad" inventions,
> the garbage dumps of words no longer used or allowed to be used, old
> terminologies, vanished slangs--logos--slogans--all of it--and the immense
> floating barges filled with the cast out images--the chemical glows of
> burning fotos, videos, films, DVDS, CD-ROMs, color xerox copies . . .
> One is presented with an ever growing mountain of garbage, rubble,
> destruction, real estate busts, foreclosed mortgages, bulldozed villages,
> poisoned beaches, ghettos, prisons, refugee camps, displaced populations,
> walled in populations, kidnapped and smuggled populations--papparazzi
> populations--mercenary "contractor" populations--book tour populations, film
> and art festival populations, celebrities in rehab-and-hiding populations .
> . . image wars of territorial wars . . . thin models vs emaciated famine
> victims--"ravaged beauties losing war with time & cellulite" and the
> "unexpected beauties of the ravages of war"-- Into all the question of
> survival erupts and overflows--and as it does so, the walls, fences,
> borders, gated communities, distances, gaps between "rich" and "poor"
> growing ever greater--a yawning abyss tearing fabrics of existences to
> shreds--"elegiacally photographed"--"preserved on tape, on film"--"a city
> captured while vanishing literally before our very eyes"--"the last remnants
> of a people fill these camps with their bodies and the diseases they
> carry--their only baggage the bacteria eating them alive"--"these momento
> mori signal the endurance of memory"--- The question of the "open
> street" and "artist's way of looking" takes place as a form of guerrilla
> activity of survival where "barriers between art and life" actually are
> becoming to be seen --written--theorized--assomething which is
> necessary--(poetry & art studied and produced as poetry and art, removed
> from the tarnishments of contexts mired in ideology, society, human muck,
> the return of the "purifying the language of the tribe"--of a purified,
> cleaned out return-to-formalism--) and the walls are being fostered and
> raised ever higher--when not so long ago there was the desire to tear them
> down-- The guerilla activity or simply nomadic survival activity--of
> working in an "open street" and essaying learning the disciplines of an
> "artist's way of seeing"--operate not as the breaking down of this both
> entirely abstract and overwhelmingly concrete barrier created by language,
> caste, capital, ownership, naming--but as something other, moving in ways
> fugitive, "unprogrammable", in between and among--not even
> "underground"--closer to anonymous--"becoming other" as a "line of flight"
> which moves not "from point to point" but into the unknown hidden in plain
> site/sight/cite--the "dark matter" among the galaxies, dead stars, black

> holes, planets, supernovae, red dwarves, quasars, all the scattered rubble
> and debris of a Big Bang and it's "music of the spheres" heard also as
> "radio noise". "background noise"-- "the most beautiful world is a heap
> of rubble tossed down in confusion" (in some translations "in confusion" is
> presented as "at random")--reads one of Heraclitus' surviving
> fragments it is in this heap of rubble that are found the lines in strata
> of "Mother Earth" --"Look under your feet!"--said Chuang Tzu who wasn't
sure
> if he dreamed he was a butterfly or a butterfly who dreamed he was Chuang
> Tzu--the Way is there--"not to seek, but to find"--and to begin work with
> the found--as the limits there are to express the "oceanic consciousness" of
> the endless teeming, streaming, debris----"necessity is the motherfucker of
> invention"-- Against a totalizing word/image production and reproduction
> of surveillance, control, barriers, the
> imprisoning of the visual to the already seen, there is not the "totaling"
> effect of "radical" "transgressive" methods which use the "master's tool to
> tear down the master's house"--nor the use of game methods--or "recreation
> as creation"--but something other to be found in "wreck creation"--not an
> injunction to "wreck creation"--rather a finding via the motherfucker
> necessity the "wreck creation" all about one--Heraclitus's "most
> beautiful world" as simultaneously wreck and
> creation--already-ongoing-- "ruins in reverse"--which rise up to
> meet the hand reaching in finding them, touching, rubbing them with crayon
> on paper----and from opposite sides of the same paper-- creating with the up
> rising pressing of the materials--the notations of this encounter --which
> creates something other, outside the limits of either of the two separately,
> but in an overlapping area--something at once "inside" and "outside"--a
> "wreck" and "creation"--something which is not a totality or totalizing, but
> ever is in change--the simultaneous particles and flows of "wreck
> creation"--"anarkeyology"-- as a suggestion of one aspect of a refusal
> of totality via refuse--a "recycling" which is spiral in form--rather than
> circular--like Smithsonian's "Spiral jetty"--or the Great Snake Mounds--the
> original American Indian Earthworks--preceding Emerson's "original relation
> to the universe"--inscribing their way in and through--the ongoing present
> among "distant pasts and futures" (Smithson) of ruins in reverse and in
> their taphonomic state--
From:
> [REDACTED]: [REDACTED]: NYTimes.com:
> Venice. Art. Ubiquitous.Date: Sun, 17 Jun 2007 08:35:26 -0700
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> This page was sent to you by:

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> ARTS / ART & DESIGN

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> | June 17, 2007

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> Art:

> Venice. Art. Ubiquitous.

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> By RANDY KENNEDY

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> With so much contemporary art on view at the Biennale, a city of the

> Byzantine, the Baroque and the Gothic can even give itself over to a more

> modern view.

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> 1. In the Classroom, a New Focus on Quieting the Mind

> 2. Erasing Tattoos, Out of Regret or for a New Canvas

> 3. Thomas the Tank Engine Toys Recalled Because of Lead Paint

> 4. Online Sales Lose Steam as Buyers Grow Web-Weary

> 5. Basics: Putting Energy Hogs in the Home on a Strict Low-Power Diet

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> WAITRESS written and directed by Adrienne Shelly and starring Keri Russell

> in the title role as a diner waitress stuck in a lousy marriage whose only

> solace is baking out-of-this-world pies. If only life were as easy as pie.

> Now Playing.

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473

346. **amy king**

Fwd: Call for critical writing in Aufgabe #7

Tue 19 Jun 2007

----- Forwarded message -----

From: Mark Tardi <[REDACTED]>

Date: Jun 19, 2007 12:01 AM

Subject: Fwd: Call for critical writing in Aufgabe #7

To: [REDACTED]

The journal of international literature Aufgabe is currently accepting submissions for its Essays/Notes/Reviews section. In keeping with the history of the journal, a wide array of critical writing is encouraged, including but not limited to: essays, instructions, manifestos, interviews, critiques, reviews, and work that's simply difficult to pin down.

The deadline for submissions is August 1st.

In case you're unfamiliar with the journal, Aufgabe is going into its seventh issue, and aside from publishing critical writing, each issue spotlights work in translation from a particular country, along with innovative writing in English. You can also learn more about the journal at our website:

litmuspress.org

In terms of book reviews, they don't have to be particularly long ([REDACTED] words is fine; more if you want). Below is a list of some suggestions of books we're hoping to see reviewed. This list is by no means exhaustive, and we're open to most any books you'd be interested in writing reviews of.

The Apothecary by Lisa Robertson

Edging by Michelle Noteboom

Vaudeville by Allyssa Wolf

Attempts at Life by Danielle Dutton

The Line by Jennifer Moxley

Splayed Anthem by Nathaniel Mackey

Water Work by Sarah Riggs

Varieties of Disturbance by Lydia Davis

The Collected Poems 1956–1998 by Zbigniew Herbert

Lastly, I should mention that I don't believe that book reviews--poetry or otherwise--need be positive. If the book is engaging and exceptional, great. If it's a mediocre effort, I see no reason why that shouldn't be noted too. And though this should go

without saying, I have to say it anyway: please, no reviews of your cousin's uncle's sister ex-girlfriend's book.

If you have any other questions, please feel free to ask. I appreciate your interest, and hope you'll consider writing something for Aufgabe.

*Sincerely,
Mark Tardi
Review Editor*

Reviews of I'M THE MAN WHO LOVES YOU

Nick Piombino / fait accompli

http://nickpiombino.blogspot.com/2007_03_18_archive.html

Thomas Fink / Galatea Resurrects

<http://galatearesurrection6.blogspot.com/2007/05/im-man-who-loves-you-by-amy-king.html>

Matt Hart / Coldfront Mag

http://reviews.coldfrontmag.com/2007/06/im_the_man_who_.html

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Recent Review of ANTIDOTES FOR AN ALIBI

Adam Fieled / Stoning the Devil

<http://adamfieled.blogspot.com/2007/05/book-review-amy-king-antidote-for-alibi.html>

~

Author page

<http://www.amyking.org/blog>

Be a better Heartthrob. Get better relationship answers from someone who knows.

Yahoo! Answers - Check it out.

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347. **David Baratier**
Re: the beautiful books
Tue 19 Jun 2007

We do beautiful books in runs of 1000, and a lot of our authors become famous. You would have to appear in our journal tho, we read now til the end of August.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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348. **Alan Sondheim**
Muybridge A/D
Tue 19 Jun 2007

Muybridge A/D

Muybridge is Muybridge's dirty little secret.

Scanning the real in this case is a form of devouring.

The intense sexuality of some of the images contaminates the others.

Men and women do sports, women do narrative, flirt, kiss.

Men and women haul things up and down the obsessive-compulsive disorder.

Some women have shaved is not equivalent to some men have erections.

The analogic digital is transformed into the digital analogic through abjection.

Modernism is in a neutral face going back farther than Daguerre.

In Muybridge smiles break through in an engagement with ... the camera. Some of the plates seems smeared in some of the images, indicative of a relative inattention to purity.

The digital is a construct of Muybridgian innovation which cannot keep dust, poor development, dirt, out of the image.

Men and women are never posed together; men are posed with men and women with women.

Neither men nor women have spread legs or other in/attentive views.

Shaved and erect, the viewer is drawn to the gridwork of the fetishized.

The woman with her hand between her legs is startled into what: "Turning around in surprise and running away."

Uneasy arousal of abject and packaged death, therefore sublime.

Measurement/tolerance of Muybridgian intervals in contradistinction to the unique characteristics of each image; development changes from one plate to another; from one part of an image to another; from one part of the plate to another. Smears spill, decathect boundaries; in these primordial artifacts of the digital age, corrosion immediately set.

As in pornography, the authenticity of the image is guaranteed by their snapshot-like quality in relation to formal framing (of bodies, movements, desire).

"Stripped of all identity," thus women against men, but here in these images as otherwise evidence.

Then within these images, lack of title, frame, enumeration.

What remains is what remains within any digital: a dream of measurement.

Measurement itself is always otherwise.

What you measure is torn within me.

The whole world speaks (is measured) between one's legs.

Muybridge, the technicians, the models: and here is someone erect.

The apparatus is the inverse of the panopticon: here, the viewer surrounds the viewed.

{ This is not film. This is not nineteenth century. This is Muybridge.

This is not Muybridge. This is the deconstruction of media before media. This is not deconstruction. }

Kissing, not fucking: everything concentrated to break concentration.

Someone says "Go" or "Start."

My hands are trembling; it's almost impossible to find the images again; it's as if the book itself becomes a body, the smell of the page; darkness where the legs meet.

The signs of the shaved or erect are outward, emblems, of interior states and the secret holes of the body.

The abject-analogic contradicts, forecloses the measurement of the body.

One can only imagine drives skittering from image to image.

The images refuse their order, their accountancy; instead, what is revealed, what sort of revelation, where does the body's desire twist to the breaking point?

It's like this: the developer spews across the plate in its entirety.

Or this: one's hands trembling in the darkroom.

Or this: the grid-place Cartesian dream of a body splayed across time and four spatial dimensions (the body opened and open, mathesis!) - this laboratory, scene, stage, now emptied. Night carries its own silence. Someone trembled swallowing the image.

If these are measurements, they're analogic; separated, one from another, joined by tissue, joined by skin. The slightest movement registers - the tilt and wobble of the ass (which is conjoined by its own apparatus indicating degrees from the horizontal, suspiciously like a harass), the rise of the penis, anything but speech. And so difficult to see the face. But a surplus which is not punctum, which spews neitherness, something or other inconsequential, an escape job.

An escape job because it is in the practice of this signifying that signifying disappears. The signifying is the virtual; we have always been virtual. What one witnesses in Muybridge beyond the formality (not form- alism) of the grid is the imaginary. This is not the birth of the imaginary, but its appearance at the chiasm of photography and motility: photographic motility, the motility of the image. But of course the image does nothing, means nothing, it's waiting for you. It's waiting for your birth and your imaginary. But of course, it's not waiting.

<http://www.asondheim.org/muybridge01.jpg>
<http://www.asondheim.org/muybridge02.jpg>
<http://www.asondheim.org/muybridge03.jpg>
<http://www.asondheim.org/muybridge04.jpg>
<http://www.asondheim.org/muybridge05.jpg>
<http://www.asondheim.org/muybridge06.jpg>
<http://www.asondheim.org/muybridge07.jpg>
<http://www.asondheim.org/muybridge08.jpg>
<http://www.asondheim.org/muybridge09.jpg>
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<http://www.asondheim.org/muybridge16.jpg>
<http://www.asondheim.org/muybridge17.jpg>

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349. **Stephen Vincent**

New de blog

Tue 19 Jun 2007

New at:

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

Indigo Blue - Erasing Words With Ann Hamilton (Sculptor & Installation Artist)
at San Francisco Museum of Art

...The installation has already been up for a few weeks, and the previous workers have erased several pages. For reasons unknown to me, the book is being erased from back to front - almost as if the process is to make us work backwards to the point of the books inception. Some of the pages are perforated with holes from workers who have been too aggressive. The assistant curator has sent out an in an email message warning up to be gentle with our strokes across the page. Indeed, the type on the pages is variously visible, but definitely unreadable...

&

Mom - Critic and Poet

Friday evening I took to reading some poems to my mom - some Jack Spicer, Denise Levertov and Allen Ginsberg. Previously I have been astonished by some of the things she has had to say about pieces from Gertrude Stein's Tender Buttons and poems in Kenneth Rexroth's Love And The Turning Year: 100 More Poems From the Chinese. Her manner is to listen closely, and then, when I ask about the poems meaning, to make an authoritative take on her sense of what she has heard..

Enjoy, and comments appreciated,

Stephen Vincent

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

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350. **K. R. Waldrop**

Burning Deck reprints Coover

Tue 19 Jun 2007

Again available from Burning Deck:

ROBERT COOVER:

The Grand Hotels (of Joseph Cornell)â€^

Fictions, 64 pages, offset, smyth-sewn

ISBN 978-1-886224-52-0 paperback, 2nd printing \$14

ISBN 1-886224-51-x original cloth, signed \$50

An architectural portrait of the artist, with biographical information built into the construction of the text like girders, brickwork, or decor. By the author of A CHILD AGAIN (2005), STEPMOTHER (2004), JOHN'S WIFE (1996), and PINOCCHIO IN VENICE (1991).

Publishers Weekly has described the book as: "A set of brochures to the marvelous. Coover, with magnificent simplicity, orchestrates countering strands of pathos and wonder, decadence and innocent glee, in these 10 short chapters that are sure to make anyone permanently dissatisfied with the run-down bed-and-breakfast we call planet Earth."

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351. **William Allegrezza**

Reviewers needed

Tue 19 Jun 2007

I'm just starting to put together the summer issue of Moria (www.moriapoetry.com), and I'm looking for some book reviewers. I have the following books available. If you are interested, just send me an e-mail that includes your address (and who you are if I do not know you).

Bill Allegrezza

Books for Review with Moria.

Chanteuse. Catherine Daly

downspooky. Shanna Compton

Meteoric Flowers. Elizabeth Willis

Bend, Don't Shatter. Ed. T. Cole Rachel and Rita Costello

Blue Mound to 161. Garin Cycholl

like wind loves a window. Andrea Baker

pleasure TEXT possession. Maria Damon and mIEKAL aND

the obedient door. Sean Finney

Odd Swallows. Robyn Ewing

And I'm Not Jenny. Tara Rebele

Trilobite. mIEKAL aND

Watchword. William Fuller

Artificial Lure. Clayton Couch
Isa the Truck Named Isadore. Amanda Nadelberg.
The Secret Lives of Punctuations, Vol. 1. Eileen Tabios
What Of. Skip Fox
Gothick Institutions. Peter Lamborn Wilson
Look Slimmer Instantly. Jerome Sala
Escape Velocity. David Breskin
The Book of Ocean. Maryrose Larkin

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352. **mIEKAL aND**
Ezra's Pound

Tue 19 Jun 2007

(I sure hope they have poetry readings... Ez is probably rolling over in his grave)

South of the tracks in midtown Toronto, three new restaurants have opened that demonstrate the trend: Local and organic is in. Ezra's Pound sells fabulous fair trade coffee, and a limited menu of great organic sandwiches with full disclosure: if an ingredient is not organic it is noted with an asterisk *the capers in this sandwich are not organic.

http://www.treehugger.com/files/2007/06/dining_on_dupon.php

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353. **Christophe Casamassima**
Re: the beautiful books

Tue 19 Jun 2007

Aaron: DIY!

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

From: "Aaron Belz" <[REDACTED]>

To: [REDACTED]

Subject: the beautiful books

Date: Mon, 18 Jun 2007 13:57:18 -0500

Dear List,

What presses are making the most physically beautiful books? I've realized that as I go to find a home for my 2nd manuscript what I really want is a

press that has (a) a good list (b) of beautifully designed/produced books that get (c) moderately okay distribution. Actually, maybe (b) comes first! There's nothing as intoxicating as a beautiful book.

Help me out here.

Aaron

=

Seaside Cabanas Hotel Belize

Seaside Cabanas is located on the island of Caye Caulker. With its modern styling, swimming pool and many activities this is an ideal place to do as little or as much as you like.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=1e53452d206bf8357688e8c53f78489f>

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354. **Chris Stroffolino**

Re: the beautiful books

Tue 19 Jun 2007

What Christophe may mean would be his own very beautiful books
(or if he's too modest I can mean that for him....)

C

On Jun 19, 2007, at 10:16 AM, Christophe Casamassima wrote:

Aaron: DIY!

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

From: "Aaron Belz" <[REDACTED]>

To: [REDACTED]

Subject: the beautiful books

Date: Mon, 18 Jun 2007 13:57:18 -0500

Dear List,

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355. **luke daly**

Re: the beautiful books

Tue 19 Jun 2007

Seems to me that DIY is key too in translating the poetry from page to world, as the book is the interface. I'm often surprised that more poets aren't more involved with the physical presentation of the book itself once the page work is done, and that this is an essential part of much poetry--especially poetry that seeks to foreground the physicality/materiality of its word & language--why stop once it's sitting on the on the page just so?

Chris Stroffolino <[REDACTED]> wrote: What Christophe may mean would be his own very beautiful books

(or if he's too modest I can mean that for him....)

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On Jun 19, 2007, at 10:16 AM, Christophe Casamassima wrote:

Aaron: DIY!

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From: "Aaron Belz"

To: [REDACTED]

Subject: the beautiful books
Date: Mon, 18 Jun 2007 13:57:18 -0500

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Help me out here.

Aaron

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[redirectid=1e53452d206bf8357688e8c53f78489f](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=1e53452d206bf8357688e8c53f78489f)

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Yahoo! Answers - Check it out.

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356. **gfrym**
Re: the beautiful books
Tue 19 Jun 2007

Ugly Duckling Presse
Dos Press
Effing Press

lovely lovely work with deep care

Best, Gloria Frym

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

From: "Christophe Casamassima" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 19, 2007 10:16 AM

Subject: Re: the beautiful books

Aaron: DIY!

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

From: "Aaron Belz" <[REDACTED]>

To: [REDACTED]

Subject: the beautiful books

Date: Mon, 18 Jun 2007 13:57:18 -0500

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redirectid=1e53452d206bf8357688e8c53f78489f

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357. **Jennifer Karmin**
JOB: Chicago Artists' Coalition
Tue 19 Jun 2007

Job Description: Publications Manager

Applicants should send a cover letter, resume, 3 references, and writing sample.

The Chicago Artists' Coalition, a non-profit service organization for individual artists, seeks a highly motivated and qualified Publications Manager. The Publications Manager will function as the Editor of the Chicago Artists' News, the monthly newspaper of the Chicago Artists' Coalition (published 11 times per year), act as liaison between the Editorial Board/Guest Editor and the CAC in all matters associated with the art journal to be debuted in 2008, and maintain/update all other publications produced by the CAC (hard copy and online). This position is full-time with benefits. The Publications manager reports directly to the Executive Director.

Qualifications:

- Must be both a self-starter and a team player, devoted to the mission of the CAC and comfortable in a small office atmosphere.
- Has a minimum of 2 years experience as a writer and editor.
- Great knowledge of visual arts and the visual arts community.
- Excellent computer literacy, especially Macintosh.
- Has a passion for art.

Duties:

Responsible for all aspects of producing Chicago Artists' News , CAC's monthly newspaper. - Development and selection of content for the News, including selection of writers, artists, photographers.

- Sets deadlines, edits all content.
- Supervises the freelance employee in charge of design and production.
- Hires interns to oversee advertising and distribution for both the newspaper and the art journal. (In case of no intern, this responsibility

falls on the Editor).

- Oversees mailing to members.
- In charge of tracking accounts receivable and payable associated with the newspaper.
- Posts the newspaper online monthly.
- Working closely with all vendors associated with the newspaper.
- Responsible for managing the Art Journal, which will debut in August 2008.
- Works closely with editorial board, designers, guest editor, mailing house and all other parties involved in the production of the publication. As we continue to move toward the implementation of this, the Publications Manager will be instrumental in setting up the mechanisms for this publication to get off the ground, in an administrative capacity.
- Maintains and Updates all CAC publications.
- The CAC has published 4 books. Updating the information regularly and posting it online is an essential service that the CAC provides its members.

Full-time position, 40 hours/week, \$36,000 annual salary. Benefits include health insurance coverage, 10 days paid vacation, 1 personal day per month, and 10 paid national vacation days.

Olga Stefan
Executive Director
Chicago Artists' Coalition
www.caconline.org


___ Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.
<http://new.toolbar.yahoo.com/toolbar/features/mail/index.php>

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358. **Christophe Casamassima**

Re: the beautiful books

Tue 19 Jun 2007

Luke makes a good point. Some times my wife and I will make books just for the hell of it and distribute them to everyone we know. The pro side of publishing

with a good press is that they'll have wide distribution. But if the poet is a civilian, s/he will no doubt want to be part of that dissemination. I'd like the poet to hand me a book she made of her poems. Meaningful doesn't even begin to describe the sentiment. Trust.

Christophe

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

From: "luke daly" <[REDACTED]>

To: [REDACTED]

Subject: Re: the beautiful books

Date: Tue, 19 Jun 2007 12:14:53 -0700

Seems to me that DIY is key too in translating the poetry from page to world, as the book is the interface. I'm often surprised that more poets aren't more involved with the physical presentation of the book itself once the page work is done, and that this is an essential part of much poetry--especially poetry that seeks to foreground the physicality/materiality of its word & language--why stop once it's sitting on the on the page just so?

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On Jun 19, 2007, at 10:16 AM, Christophe Casamassima wrote:

Aaron: DIY!

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Subject: the beautiful books

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Aaron

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-- Powered By Outblaze

*Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.*

=

NOLS - The Skills School

National Outdoor Leadership School, the leader in wilderness education.

[http://a8-asy.a8ww.net/a8-ads/adftrclick?
redirectid=e233f091283b245ff5c1ac645632fa0a](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=e233f091283b245ff5c1ac645632fa0a)

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359. **Stephen Vincent**

Re: Ezra's Pound

Tue 19 Jun 2007

*(I sure hope they have poetry readings... Ez is probably rolling over
in his grave)*

*South of the tracks in midtown Toronto, three new restaurants have opened that demonstrate the trend: Local and organic is in. Ezra's Pound sells fabulous fair trade coffee, and a limited menu of great organic sandwiches with full disclosure: if an ingredient is not organic it is noted with an asterisk *the capers in this sandwich are not organic.*

Yes, Ezra's expensive "capers" - especially those inorganic ones in the political arena are still quite well-known, particularly courtesy of certain, embarrassingly 'full disclosures'. Still, quite amazing the 'roots' he planted that still hold in the language, poetry that is.

One question, Miekal. What kind of dogs are permitted inside Ezra's Pound, and are they spayed? (Ouch!)

Sliced, ripe Mangos go terrific with homemade organic Ginger ice cream. Cheaper than drugs! There is a place, The Creamery, that sells the Ice Cream on 18th Street, below Dolores in San Francisco. And the mangoes are that not hard to find.

Stephen V

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

http://www.treehugger.com/files/2007/06/dining_on_dupon.php

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360. **lily robert-foley**
Re: the beautiful books

Tue 19 Jun 2007

The Green Lantern Gallery and Press in Chicago is a wonderful place that puts on many phenomenal events and art exhibitions. In addition, however, they also put out a monthly newsletter (soon to go on-line) and print a few books each year. The books are hand bound and printed with silk-screen covers. The runs are about 500 to 1500. It is a marvelous place/press that everyone should know about.

www.thegreenlantern.org

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

From: "Aaron Belz" <[REDACTED]>

To: [REDACTED]

Subject: the beautiful books

Date: Mon, 18 Jun 2007 13:57:18 -0500

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Help me out here.

Aaron

--

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361. **charles alexander**

Re: beautiful books

Tue 19 Jun 2007

I missed some messages on this thread but hope someone mentioned Kyle Schlesinger's Cuneiform Press. I'm also drawn to books that are very simple and not necessarily handcrafted but still have an elegance (better if understated) about them. Lately I've found Rod Mengham's chapbooks from Equipage fit that bill very well. And I was much impressed by the quality of a lot of French presses on a just-completed visit to Paris. I'm looking forward to more fully unpacking and reading the books I picked up while there.

charles

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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362. **Jennifer Karmin**

June 21-24: Education for Liberation (Chicago)

Wed 20 Jun 2007

Free Minds, Free People:
Education for Liberation Conference

June 21-24, 2007

Chicago, IL

<http://edliberation.org/conference/free-minds-free-people-conference-2007>

Free Minds, Free People will bring together teachers, youth, parents, researchers and community-based educators from across the country to begin building a movement to develop and promote Education for Liberation. Education for Liberation is an umbrella term we use to describe the work of people who are trying to link education, social justice and activism.

This conference features dozens of workshops by and for educators and youth from across the country on topics including social justice schools, action research, arts and liberatory education, Freedom Schools, youth organizing, teaching critical consciousness and much more. It will take place in Chicago at Little Village/Lawndale High School <http://www.lvlhs.org>

Can't make the conference, but want to stay in touch? Join the Education for Liberation Network listserv. <https://lists.duke.edu/sympa/subscribe/edliberation>

We're a coalition of educators and youth who believe a good education should teach people how to understand and challenge the problems their communities face.

This conference is sponsored by:
The Brotherhood/Sister Sol, the Chicago Freedom School Project, the Education for Liberation Network and the University of Chicago's Center for Urban School Improvement.

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. <http://mobile.yahoo.com/go?refer=1GNXIC>

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363. **Aryanil Mukherjee**

New English Translation Site - KAURAB, A Historic Indian Poetry Journal

Wed 20 Jun 2007

KAURAB Translation Site

<http://www.kaurab.com/english/>

Kaurab is a Bangla (col. Bengali) literary magazine published from Jamshedpur, an east-Indian steel town, since 1970. The core members of Kaurab are poets and writers whose work represents an interesting break with earlier traditions of literary writing in Bangla. Kaurab's entry into the Bangla literary context was at a crucial juncture when mainstream Bangla literature was in the thrall of the social, political and cultural upheavals precipitated by the Naxalite (<http://en.wikipedia.org/wiki/Naxalite>) movement.

While Kaurab, as a literary group, had a camaraderie with the Hungrialist (http://en.wikipedia.org/wiki/Hungry_generation) and New Generation writers of Bengal, it largely attempted to accentuate a fresh and marginal voice that was unheard in Bangla literature. Being a Bangla literary magazine published from outside of Bengal (from Jamshedpur, Jharkhand, erstwhile Bihar), Kaurab had an outside-in identity, which it shaped and reshaped over the years with much ingenuity. This group of poet/writers, led by Kamal Chakraborty, Swadesh Sen, Barin Ghosal, Debajyoti Dutta and Shankar Lahiri, despite their apparent urbanity, invested deeply in making connections with the emerging industrial culture (Jamshedpur was the hub of industrial activity) of a small town gradually transforming itself into a city, and the surrounding hinterland, rich in adivasi (native tribal) cultural traditions. In fact, their urbanity itself was intricately layered - never quite the Kolkata (col. Calcutta) urban though retaining strong creative links with its literary production, the lived memories of the Tata steel furnaces and the robust energies of changing adivasi languages and cultures.....

Aryanil Mukherjee

Editor, KAURAB

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

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364. **Aryanil Mukherjee**

New interviews of Charles Bernstein and John Tranter

Wed 20 Jun 2007

KAURAB Online, a Bengali Poetry Webzine, in its new issue, releases two new interviews of Charles Bernstein and John Tranter.

Charles Bernstein was interviewed by Aryanil Mukherjee
John Tranter by Ankur Saha

Here is the link to the interview section
<http://www.kaurab.com/english/bernstein.html>

The interviews are done entirely from the perspective of contemporary Indian poetry/poetics.

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365. **mIEKAL aND**

Into Middle America but Staying on the Fringe

Wed 20 Jun 2007

(Matt spent 3 days at Dreamtime Village & this is what he came up with. Also on the site is a 5 minute video & a few photograph.)

Frugal Traveler | American Road Trip :

Into Middle America but Staying on the Fringe

By MATT GROSS

Published: June 20, 2007

<http://travel.nytimes.com/2007/06/20/travel/20frugal.html?pagewanted=all>

DRIVING the back roads, you sometimes cross state borders unknowingly. Without the enormous “Welcome to ...!” signs you see on the Interstates, all you have to identify your new surroundings are subtle clues in the landscape — knobbier pine trees, say, or highways named for local heroes.

Wisconsin, however, announced itself with no such subtlety. After a weekend in Chicago, I’d driven west across Illinois, finally turning north amid the big estates near Forreston. Once I was over the state line, hills swelled up from the prairie, the sweet smell of manure wafted from dairy farms, and advertisements urged me to indulge in Cheddar cheese and frozen custard, bratwurst and ButterBurgers.

By the time I drove through New Glarus — a surreal town modeled on a Swiss village complete with chalet-style buildings and street signs in German — I knew I hadn’t simply entered a new state, but a new state of mind.

As culturally distinct as Wisconsin is, I was heading for a place that sat at yet another remove from mainstream America: Dreamtime Village, an intentional community of artists situated in the driftless hills of southwest Wisconsin (so called because they escaped the rough, cold touch of ice age glaciers).

Once known as communes, until the word became overly associated with hippies and other cultural relics of the 1960s and ’70s, intentional communities have a long history in this country, going back to the Shakers and even, I suppose, the Pilgrims. I’d long wanted to visit one, to see how utopian ideals were surviving in the more cynical America of today, and so I logged on to www.ic.org and searched for intentional communities in Wisconsin and Iowa. At first, I found what I had expected: devout Christians, pagan farmers and a

polyamorous “family” (my wife, Jean, vetoed that one). Almost all, however, wanted serious members, not casual visitors like me.

But for \$8 a day and the understanding that I would put my meager skills to work in the community, Dreamtime Village (10375 County Highway A, West Lima; [REDACTED]; www.dreamtimevillage.org) was willing to have me. I didn’t know what I would find there: men wearing burlap sacks? an all-groundnut menu? But last Wednesday evening, after following ever-smaller county roads as they arced up, down and around the hills, the Volvo climbed one final ridgetop and arrived in the middle of nowhere — the tiny village of West Lima (population 65, or so).

A century ago, West Lima was thriving. But as the economy changed, its citizens relocated, and by 1990 the public school and the post office lay empty, and the gas station and hat shop were fading memories. Then mIEKAL and Elizabeth Was — artists, as you can tell by the wacky names — showed up from Madison and founded a “hypermedia permaculture eco-village,” in other words, a small, sustainable farm where they and other like-minded individuals could create art and music. On 80-odd acres donated by an eccentric benefactor, Dreamtime Village grew to 25 members and became a fixture on the anarchist circuit, attracting visitors like the doctor-clown Patch Adams and the writer Daniel Pinchbeck.

When I got there, mIEKAL was standing in West Lima’s main intersection, and the sun was warming the town’s sole remaining business, a Pepsi machine (50 cents a can). Bright-eyed and sporting a bushy mustache, he greeted me, expressing surprise that I’d actually come. A lot of people, he said, get cold feet, apparently put off by the idea of an intentional community.

Video

More Video »

But from what I could see, Dreamtime’s residents were pretty normal: mIEKAL’s 19-year-old son, Zon, had just graduated from the Waldorf School in Viroqua, a couple of towns west; Camille, whom mIEKAL had married after he and Elizabeth divorced, was a cheerful, inquisitive filmmaker who had moved there from Romania only a few years earlier (Elizabeth, who had renamed herself Lyx Ish, died in 2004); and Ken, a handyman who’d been in West Lima longer than anyone, was quieter than the others but so what.

At first, I couldn’t quite see how they constituted a community. Camille and mIEKAL lived in the P.O., the town’s former post office, while Zon, Ken and I had bedrooms in the rickety wood-frame hotel (it had been the teachers’ hotel back when the public school was open). Apparently, another person, Kirk, lived on a far-flung piece of property, but he and I never even met.

All seemed to be on their own trajectories. Zon slept till noon, and mIEKAL worked days as the Web master for the food distributor Organic Valley, based nearby in La Farge. Camille tended to her pet parrots and film projects. Ken was often parked in front of his computer (we had dial-up Internet at the hotel, wireless DSL at the P.O.). No one seemed to share meals. It hardly felt communal.

Nor was the community particularly isolated. To the west is a big park, the Kickapoo Valley Reserve, and to the south is Taliesin, Frank Lloyd Wright's home and school (www.taliesinpreservation.org). Between West Lima and these obvious tourist destinations were dozens of the swooping, swerving roads that I longed to cruise. ("Nothing picks you up in its arms and so gently, almost lovingly, cradles you as do these southwestern Wisconsin hills," Wright had written.)

The Volvo, however, had been leaking coolant badly, and I was afraid to take it out for long. At a reader's suggestion, I'd mentioned the issue on www.brickboard.com, but still didn't know where to take the car for service.

Instead, I quashed my restlessness and tried to adapt to Dreamtime's rhythms. The heat meant no gardening until late afternoon, so I spent the day reading a Chinese mystery novel, picnicking among the 19th-century tombstones of the West Lima cemetery — I'd spent almost \$20 on rye bread, aged Cheddar and weiss beer in New Glarus — and chatting with whoever happened to pass by. Camille showed me the visual poetry zine she and mIEKAL had just published, I shared my beers with the quiet Ken, and Zon told me about a run-in with neighbor kids when he was 9.

" 'Hey,' he said they'd asked him, not realizing he was a Dreamtimer, 'so have you met the Satan-worshipers who live over there? They sacrifice virgin animals to Satan!' "

" 'Oh, really,' Zon said he'd responded with a smile, 'how does that work?' "

And around 7 o'clock, we would all migrate toward the gardens. I'd rake grass clipping to use as mulch or spray garlic water on eggplant leaves to keep bugs away, and mIEKAL would tend baby plants in the greenhouse. Margarita, the pet goose, would nip at Camille's leg, and the whine of the lathe would echo from Ken's woodshop. We were each in our own orbit — I was still preparing my own dinner, penne in a tomato sauce made with ingredients from the garden — but I was starting to sense the gravitational forces that drew us individuals together.

On Friday morning, mIEKAL took me to Organic Valley (www.organicvalley.coop) for a tour of the offices. The building was impressively green (for insulation, it used old jeans), but more astounding was

the size of the operation: more than 300 employees and a network of organic growers stretching from southwestern Wisconsin to Maine, Florida and California. Suddenly, mIEKAL's devotion to permaculture and organic living didn't seem so oddball, but more like the crest of a rising wave.

After the tour, we ate lunch in the cafeteria (organic meals for \$5 a pound) with Daisy, a young woman who'd once hitchhiked across the country. As we chatted about travel, I mentioned my car troubles, and she asked, "Why don't you take it to Paul, the guy who fixes Volvos?"

Why not indeed? With mIEKAL kindly escorting me, I took the car to Paul Schlicht of Schlicht Automotive (741 South Main Street, Viroqua; [REDACTED]), who quickly diagnosed the problem. The heater core hoses had ruptured from rubbing the dipstick. Because he knew I was in a hurry, Paul agreed to fix it by Saturday morning.

As Paul tinkered, his friends sat around drinking beer while heavy metal played on the radio. "This is your truest Wisconsin experience," mIEKAL said, "hanging out in an auto garage in the middle of nowhere."

Back in West Lima, mIEKAL, Camille and I spent the afternoon drinking homemade plum wine and talking about an odd cemetery in Romania, Zon's future and how the once-reclusive Ken had slowly opened up. Occasionally, a horse and buggy would clip-clop down the road, a reminder that Amish farmers, too, had found the driftless hills a perfect fit for their own intentional communities. Then, at last, we ate dinner together — a weirdly good stir-fry of organic hot dogs and mushrooms over saffron rice, with a fresh spinach salad from the garden — and I returned to my breezy corner bedroom.

The next morning, I knew, I would be leaving West Lima to visit Taliesin, itself an experiment in living closer to nature, then drive west to Decorah, the reader-recommended heart of Norwegian-American Iowa. And for a moment, I felt terrible. In these few days, I'd just begun to find my place in Dreamtime Village, and now I was abandoning it. But community, I'd learned, exists independent of geography, and the bonds that linked me to these not-so-isolated dreamers would stretch across the hills of Wisconsin and beyond. Margarita the goose clucked out in the yard; my cellphone, with no signal, lay dormant on the nightstand; and I fell soundly asleep.

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366. **Alan Sondheim**

Re: [webartery] Into Middle America but Staying on the Fringe

Wed 20 Jun 2007

mIEKAL, This is quite beautiful and poetic; I think a lot of people I know would like to live this way. But we're caught up in an electronic web on one hand and a desire perhaps for annihilation on the other; I could throw away my cellphone but then I'd also like to disappear forever. - love, Alan, and where do you get the zine?

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367. **Barry Schwabsky**

Re: beautiful books

Wed 20 Jun 2007

It would be great to hear more about interesting presses at work today in France. When you get a chance, Charles, would you expand on this?

charles alexander <[REDACTED]> wrote: I missed some messages on this thread but hope someone mentioned Kyle Schlesinger's Cuneiform Press. I'm also drawn to books that are very simple and not necessarily handcrafted but still have an elegance (better if understated) about them. Lately I've found Rod Mengham's chapbooks from Equipage fit that bill very well. And I was much impressed by the quality of a lot of French presses on a just-completed visit to Paris. I'm looking forward to more fully unpacking and reading the books I picked up while there.

charles

charles alexander / chax press

fold the book inside the book keep it open always
read from the inside out speak then

Chax Press

[REDACTED] (studio)

[REDACTED] (cell)

[REDACTED]

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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368. **Rob McLennan**
new(ish) on rob's clever blog
Wed 20 Jun 2007

new(ish) on rob's clever blog

- Souvankham Thammavongsa's Found
- the ghosts of geography: de Leeuw & Dragland & writing my eventual non-fictions
- ongoing notes: the ottawa small press book fair (part one) (George Bowering, Pooka Press; Stuart Ross)
- rob's Alberta year
- The City Visible: Chicago Poetry for the New Century
- Wave Books annual subscriptions
- Ongoing notes: late May, 2007 (Murderous Signs; Suzanne Buffam's Interiors, Delirium Press; Xantippe; Robert Allen's The Encantadas, Conundrum Press; Steven Ross Smith's fluttertongue 4: adagio for the pressured surround, NeWest Press; Rob Budde's poem's poem, wink books; Front & Centre magazine)
- M.A.C. Farrant's the breakdown so far
- Anne Stone's Delible
- Why doesn't Ottawa have a Poet Laureate (anymore)?
- Nathaniel G. Moore's Let's Pretend We Never Met
- new (finally, slowly) from above/ground press
- The TREE READING SERIES, Ottawa
- Seminal: The Anthology of Canada's Gay Male Poets, eds. John Barton and Billeh Nickerson
- poem for some of the closer planets (poem)
- Ongoing notes: early May, 2007 (UGLY: an instant spoken word chapbook anthology, Fredericton NB: Broken Jaw Press; No Press, Calgary; Ian Roy's Red Bird, Buschek Books)
- Unveiling / Marianne Moore by John Taggart
- Poetics.ca #7 (finally!) now on-line

www.robmcclennan.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://robmcclennan.blogspot.com/>

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369. **Alan Sondheim**

Mountain Sutra

Wed 20 Jun 2007

Mountain Sutra

<http://www.asondheim.org/marylake.mp4>

To smite is to kill someone most probably with a cudgel. To be smitten means either to be killed or in love. Love and death meet in the word.

"The world has no part in the experience. It permits itself to be experienced, but has no concern in the matter. For it does nothing to the experience, and the experience does nothing to it." (Martin Buber)

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370. **charles alexander**

Re: beautiful books

Wed 20 Jun 2007

Barry,

first I was very impressed by the general quality of literary books in Paris. Paperback books are generally sewn, printed on high quality paper, and expertly printed (registration, consistency, etc.) with good design and a graceful sense of page layout. A good example is POÉSIES: Oeuvres Complètes de Mohammed Dib, introduced & edited by Habib Tengour (himself a terrific poet), which is massive at almost 600 pages, and is an important book by a poet I hope becomes available in such an edition in English (this one is in French), and not a "fine art" book at all, but still a lovely graceful book that is a pleasure to handle even at its size.

In terms of smaller presses, I picked up a visually delightful book with text by Nicole Malinconi and images by Jean-Gilles Badaire titled La Porte de Cézanne, published by &esperluète editions, which is not in France but in Belgium. I got a beautiful small chapbook (in size, not so small for a chapbook in terms of number of pages) by Sarah Riggs, translated into French and published by Éditions de l'Attente, titled 28 télégrammes. And I saw a couple of books from Minute Editions which looked really good. I looked in a bookstore for the one by Frederic Forte but could not find it. I also like the books coming out from La

Presse, which is bringing out French poets in English. One particularly great one from that press is *Wolftrot*, by Marie Borel.

I saw many more books in bookstores but didn't note all the press names and titles. A return trip will definitely be required.

And I might have said that Rod Mengham's Equipage books are published by him in Cambridge, England.

Charles

At 08:34 AM 6/20/2007, you wrote:

>It would be great to hear more about interesting presses at work today in
>France. When you get a chance, Charles, would you expand on this?

>

>charles alexander <[REDACTED]> wrote: I missed some messages on
>this thread but hope someone mentioned Kyle
>Schlesinger's Cuneiform Press. I'm also drawn to books that are very simple
>and not necessarily handcrafted but still have an elegance (better if
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>

>charles

>

>charles alexander / chax press

>

>fold the book inside the book keep it open always

>read from the inside out speak then

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>Chax Press

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>[REDACTED] (cell)

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██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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371. **Anny Ballardini**

Re: [webartery] Into Middle America but Staying on the Fringe

Wed 20 Jun 2007

This is a beautiful article, almost moving. Congratulations mIEKAL, and also to the author.

On 6/20/07, Alan Sondheim <██████████> wrote:

>

> mIEKAL, This is quite beautiful and poetic; I think a lot of people I know
> would like to live this way. But we're caught up in an electronic web on
> one hand and a desire perhaps for annihilation on the other; I could throw
> away my cellphone but then I'd also like to disappear forever. - love,
> Alan, and where do you get the zine?

>

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372. **luke daly**

Eric Unger / Just as Form

Wed 20 Jun 2007

House Press is pleased to announce the publication of Just as Form, a new chapbook by Eric Unger. Copies are available for six dollars at www.housepress.blogspot.com.

www.housepress.blogspot.com

www.housepress.org

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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373. **barbara jane bermeo**

KSW Apature Call for Submissions

Wed 20 Jun 2007

Hi all, Please see below for submissions call for Kearny Street Workshop's APature:

>
> Call for submissions for KSW's annual
> multidisciplinary festival of emerging
> APA artists
> APature: A Window on the Art of Young Asian
> Pacific Americans
>
> Deadline for submissions: July 5, 2007
>
> This deadline is not a postmark date - all
> materials must be received by
> Thursday, July 5. Submit online or hand deliver
> to the KSW office (180 Capp
> Street near 17th). KSW is open between
> 12pm-6pm, Mondays-Fridays, but please
> call ahead of time (██████████) to confirm
> that staff will be in the
> office to receive your materials.
>
> The KSW office will be closed on May 28 and
> July 4th.
>
> To download a PDF version of the 2007
> application form, please click
> here
>
> (<<http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf>
>
>
<http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf>).
<<http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf>>You
> may also submit electronically using our online
> submission
>
form<<http://kearnystreet.org/programs/ksw-next/apature2007/submission.php>>

.

>

(<http://kearnystreet.org/programs/ksw-next/apature2007/submission.php>)

>

> *about Kearny Street Workshop's APature*

> KSW's APature: A Window on the Art of Asian

> Pacific Americans, is a

> multidisciplinary arts expo presenting and

> examining the work of emerging

> Asian Pacific American artists, living or

> working in the San Francisco Bay

> Area.

>

> The mission of Kearny Street Workshop's APature

> is to provide artists with

> an early experience presenting their work at a

> large event; to build

> audiences for emerging artists; to strengthen

> the sense of community among

> our artists; and to raise awareness of the

> existence of and diversity within

> the APA arts community. The KSW-Next group will

> be organizing, jurying, and

> staffing the event.

>

> Kearny Street Workshop (KSW) is the nation's

> oldest multidisciplinary Asian

> Pacific American arts organization. Based in

> San Francisco, KSW's mission is

> to present and produce art that enriches and

> empowers APA communities. KSW

> presents its ninth annual festival showcasing

> the work of emerging APA

> artists *September 18-29, 2007 in San

> Francisco's Mission district.*

>

> *you can submit to apature in the following

> categories:*

>

> *Visual arts:* painting, photography,

> sculpture, installation, multimedia,

> etc.

> *Performing arts: *Theater, dance, movement,
> puppetry, comedy, etc.
> *Music/Sound:* All music, electronic,
> turntable, sound, noise
> *Literary arts*: Includes written and drawn
> work, all writing, spoken word
> *Film/Video:* Film, video, slide shows, all
> projections
> *Tables/Printed materials*: Zines, comics, etc.
>
> Artists submitting to APAture should submit
> either finished works or
> specific, thoroughly
> written proposals to create new works. APAture
> values community-building,
> ethnic and
> artistic diversity, and collaboration across
> ethnic and disciplinary lines.
>
> questions? please contact sam at
> [REDACTED] or call [REDACTED].
>
> *Deadline for submissions is July 5, 2007.*
>
> To download a PDF version of the 2007
> application form, please click here:
>
> <http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf><
> <http://kearnystreet.org/programs/ksw-next/apature2007/apature2007sub.pdf>>.
> You may also submit electronically using our
> online submission form:
>
> <http://kearnystreet.org/programs/ksw-next/apature2007/submission.php><
> <http://kearnystreet.org/programs/ksw-next/apature2007/submission.php>>
> .
>
>
> --
>
>
> samantha chanse
> artistic director

> kearny street workshop
> 180 capp street, 3rd fl
> san francisco, ca 94110
> [REDACTED] | [REDACTED]
> [REDACTED] | www.kearnystreet.org
>

<http://barbarajanereyes.com>

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374. **Patrick F. Durgin**

Kenning Editions: New Home/New Title/New Subscription Offer

Wed 20 Jun 2007

Kenning Editions is pleased to announce that its new and hopefully permanent home is Chicago, IL. We're celebrating this move with a brand new subscription offer, available at www.kenningeditions.com

By entering your subscription, you receive our two forthcoming titles at a steep discount, as well as supporting our efforts to make important new writing available. Next on our list (and due off the press this fall) is *sexoPUROsexoVELOZ Septiembre* / a bilingual edition of books two and three of Dolores Dorantes, by Dolores Dorantes / translated by Jen Hofer and published with Counterpath Press / 978-0-9767364-2-4 / \$14.95

Dolores Dorantes was born in Veracruz in 1973 and has lived most of her life in Ciudad Juárez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and beautifully incisive work as a poet, journalist, and cultural worker. Dorantes is a rare phenomenon among Mexican literary communities, in that she engages a wide-ranging international stance toward poetry and poetics while refusing to accept state support from a government she cannot respect. She has published four book-length works of poetry, and is a founding member of the border arts collective *Compañía Frugal* (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series *Hoja Frugal*, printed in editions of 4000 and distributed free throughout Mexico. Regarding that publication, Dorantes writes: "The Hoja Frugal is a project that came into being on September 9, 2001 in Ciudad Juárez, Chihuahua (the so-called "crime frontier"). Our idea was to share the readings and translations in which we as writers are engaged. But more than anything, to share them with the community as a whole, not with the "intellectual" community. Our intention was to give the community a breath of respite in the context of the growing phenomenon of violence we experience daily in this border zone." Engaging this literary-

political project from another perspective, PUREsexSWIFTsex and September are books 2 and 3 of Dorantes's™ lifelong project titled Dolores Dorantes. Simultaneously a breath of respite and a galvanizing wind, these works consist of fragmented interlocking sequences of poems that explore the divided yet overlapping territories of self and other, memory and loss, past and possibility.

Jen Hofer's™ translations of Dorantes's™ work have appeared in the anthologies *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (ed. Jen Hofer, University of Pittsburgh Press, 2003) and *War and Peace 2* (ed. Judith Goldman and Leslie Scalapino, O Books, 2005), and in the literary journals *Action*, *Yes* (issue #2), *Aufgabe* (ed. Tracy Grinnell, issue #3), and *Kenning* (ed. Patrick Durgin, issue 13, 2002), and as a *Seeing Eye* chapbook (ed. Guy Bennett, 2004). New translations are forthcoming in *Achiote* and *Tampa Review*.

www.da-crouton.com
www.kenningeditions.com

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375. **charles alexander**

Re: beautiful books

Wed 20 Jun 2007

Barry,

I think I was confused about a title and press name in the last message I sent, and that the Frédéric Forte title I was referring to was one of the following:

Discographie, éditions de l'Attente, 2002;

Banzuke, éditions de l'Attente, 2002;

N/S (with Ian Monk), éditions de l'Attente, 2004;

Comment(s), éditions de l'Attente, 2006.

From the books I've seen and a reading I've heard, I'd say anything by Frédéric Forte is worth the time. And it certainly seems as though éditions de l'Attente has been busy.

Charles

At 08:34 AM 6/20/2007, you wrote:

>It would be great to hear more about interesting presses at work today in

>France. When you get a chance, Charles, would you expand on this?

>

>charles alexander <[REDACTED]> wrote: I missed some messages on

>this thread but hope someone mentioned Kyle

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>and not necessarily handcrafted but still have an elegance (better if
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>Equipage fit that bill very well. And I was much impressed by the quality
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376. **Pai Shin Yu**

Publication Announcement: Works on Paper by Shin Yu Pai

Wed 20 Jun 2007

Hello My Friends,

John Cutrone here, from Convivio Bookworks in Lake Worth, Florida. It's the
solstice on Wednesday, the beginning of summer by the almanac, Midsummer

by older traditions of time. An auspicious time to be sure. And tonight, Midsummer's Eve, a meaningful night to send a new project out into the world.

WORKS on PAPER

by Shin Yu Pai

Seth and I are pleased to announce the release of Works on Paper, our newest limited edition book, printed letterpress by hand on kozo papers using our Vandercook 4 Proof Press. The poems are presented in four distinct cycles; we guide you through each cycle with endsheets of handmade Moriki paper in earthbound colors. The book itself is sewn on a concertina of handmade Fabriano Roma paper, then bound in boards wrapped in Kumoi paper that is printed with beeswax and dyed in kakishibu--a traditional Japanese dye made from fermented persimmons. 125 copies were printed.

We find Shin Yu's poetry striking, haunting, fun. Beautiful in its simplicity. This collection of her work has paper and ritual as its theme: how paper is made, how paper is used. Paper as surface, paper in spirit. We have attempted, as best we can, to treat the poems with this in mind, and the book is designed with paper acting as medium, as guide, and as binding. We've chosen Eric Gill's Perpetua as the typeface.

And so on this summer night, we're happy to share this new work with you:

<http://www.conviviobookworks.com>

From our homepage, click the "Our Catalog" link, then "Letterpress Books." This one, we think, is a pretty special piece. Let us know what you think. We'll begin shipping Works on Paper next week.

So, goodnight unto you all.

John

"Thank you, and write when you can."

Convivio Bookworks

John Cutrone & Seth Thompson, proprietors

Inspired goods from around the globe and close to home...

Books and broadsides, made by hand in Lake Worth, Florida.

<http://www.conviviobookworks.com>

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377. **Peter Ciccariello**

Exobiologic language

Thu 21 Jun 2007

Exobiologic language<<http://www.cgi7.com/peterimages/exobiologic-language.jpg>>

-- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

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378. **John Tranter**
"Pre-announcing partly-built Jacket 33"

Thu 21 Jun 2007

Announcing an exclusive preview of
Jacket 33 - July 2007 - Guest editor: Pam Brown

[... this issue is partly complete and still growing: it will be completely complete in July 2007]

So far... like the Oort cloud: distant, glittering, incomprehensibly vast, speeding closer every minute ...

===== Feature =====

| *Gordon Ball: Unknown Collaborators: photos from the world of Allen Ginsberg and his many friends among the Beats, from 1969 to Ginsberg's death in 1997*

===== Feature =====

| *Mark Weiss: José Martí*

===== Feature =====

| *Pieces on "Pieces of Air in the Epic", by Brenda Hillman: Barbara Claire Freeman, Editor: "The generic convention of the book review is monologic; however nuanced and subtle, the constraints of the form typically allow the inclusion of only one perspective. This collection of short texts on the poems in Brenda Hillman's Pieces of Air in the Epic intends first, to present a kind of collective 'book review,' that is, a form of writing about poems that demands a plurality of individual voices; and second, to provide a forum in which poets respond to and explore a particular poem."*

| *Introduction, by Barbara Claire Freeman*

| *Marjorie Welish*

| *Graham Foust*

| *Evie Shockley*

| *Forrest Gander*

| *Carol Snow*

| *Robert Hass*

| *Michael Davidson*

| *Claudia Keelan*

| *Robert Kaufman*

| *Norma Cole*

| *Marjorie Perloff*

| *Geoffrey G. O'Brien*

| *Juliana Spahr*

Calvin Bedient
Reginald Shepherd
Cole Swensen
Elizabeth Robinson
Nathaniel Tarn
Bin Ramke
Donald Revell
Patricia Dienstfrey
Michael Palmer

===== Reviews =====

Adam Aitken: *"The Accidental Cage"* by Michelle Cahill
Stan Apps: *"Folly"*, by Nada Gordon.
Stan Apps: *"My Angie Dickinson"*, by Michael Magee
Bridget Brooklyn: *"Passion"*, by Brane Mozetic, translated by Tamara Soban
Stephen Cope: *"City Eclogue"* by Ed Roberson
Penelope Cray: *"The Wanton Sublime: A Florilegium of Whethers and Wonders"* by Anna Rabinowitz
Mark Dickinson: *"Leaves of Field"*: with *"Open Woods"* and *"Moving Woods"*. by Peter Larkin
Patrick James Dunagan: *"Remembering Joel Oppenheimer"* by Robert Bertholf
Martin Duwell: *"Sugar Hits"* by Philip Hammial
Michael Farrell: *"Phosphorescence"* by Graeme Miles
Cliff Fell: Eliot Weinberger, *"What happened here"* (second edition) and *"Muhammad"*, both published by Verso, 2006.
Norbert Francis: *Tosa Motokiyu* (edited by Kent Johnson and Javier Alvarez). *"Also, With My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English"*
Noah Eli Gordon and Erik Anderson: *Conversational Noise: Some Talk on "Some Notes on My Programming"*, by Anselm Berrigan
Anne Heide: *"hidde violeth i dde violet"*, by Kathleen Fraser
Cole Heinowitz: *"Exchanges of Earth and Sky"*, by Jack Collom
Tom Hibbard: *"Somebody Blew Up America and Other Poems"*, Amiri Baraka
Ben Hickman: *"Remnants of Hannah"* by Dara Wier
Carlos Hiraldo: *"Unprotected Texts: Selected Poems, 1978-2006"* by Thomas Beckett
Craig Johnson: *"Poem for the End of Time and Other Poems"* by Noelle Kocot
Paul Kahn: *"I Was Blown Back"*, by Norman Fischer
Carl Kelleher: *"Shake"* by Joshua Beckman

Jake Kennedy: *"The Men"* by Lisa Robertson

Marc Kipniss: *"The Bird Hoverer"*, by Aaron Belz

Louise Landes Levi: *"Sunswumthru a Building"*, by Bob Arnold

Michelle Mahoney: *"The Pajamaist"*, by Matthew Zapruder

Jill M. Neziri: *"Forth a Raven"*, by Christina Davis

Michael Quattrone: *"Overnight"*, by Paul Violi

Dr Mark Seton: *"The Kamikaze Mind"*, by Richard James Allen

Rob Stanton: *"A panic that can still come upon me"* by Peter Gizzi

Paul Stephens: *"The External Combustion Engine"* by Michael Ives

James Stuart: *"From Now"* by Johanna Drucker

Ezra Tessler: *"The Stamp of Class: Reflections on Poetry and Social Class"* by Gary Lenhart

Marjorie Welish: *"The Totality for Kids"*, by Joshua Clover

===== Articles =====

James Wallenstein: *Ninnies and the Critics: "A Nest of Ninnies"* by John Ashbery and James Schuyler

Geoffrey Cruickshank- Hagenbuckle with Alexander Nouvel: *ZAP! (Zukofsky, Apollinaire, and the X Men)*

Vernon Frazer and Kirpal Gordon: *Who We Are Now: A Retrospective of Michael Rothenberg (60 pages)*

Aram Saroyan: *Contretemps: A Minimalist Parable*

===== Interviews =====

George Bowering in conversation with Rachel Loden: *Like a Radio in the Dark: An Email Interview, 2007*

Alison Knowles in conversation with Elizabeth-Jane Burnett, September 2006. Alison Knowles is a visual artist known for her soundworks, installations, performances, publications and association with Fluxus, the experimental avant-garde group formally founded in 1962.

Eleni Sikelianos, author of *The California Poem*, in conversation with Jesse Morse

Catherine Wagner in conversation with Nathan Smith, 13 April 2007

===== Poems =====

Mary Jo Bang: *Three poems*

Ken Bolton: *Three poems: An Australian Suburban Garden; EUROPE; For various movie directors*

Michelle Cahill: *Three poems: The Accidental Cage; Manhattan; Poppies*

Justin Clemens: *"The Mundiad", Book IV*

Kelvin Corcoran: Three poems from 'Ulysses in the Car'
Alfred Corn: Two poems: Page and Cave; Trunk Show
Wystan Curnow: poem: Max
Norman Fischer: Formal Terms
Robert Gibbons: Two poems: That Internal World; At the End of Writing
Anna Gibbs: Culpable Blindness
John Hennessy: Coney Island Pilgrims
Katia Kapovich: Two poems: To Whom It May Concern; The Seventh String
Burt Kimmelman: Two poems: House, Normandy; Crumbs upon the Table
Norman MacAfee: I Am Astro Place
Rachel Loden: Three poems: Props to the Twentieth Century; Dick of the Dead; The Pure of Heart, Those Murderers
Rupert Loydell: Two poems: The Secret Life of Mist; The Secret Life of Light
Mark Mordue: Things That Year
John Muckle: Three Poems: Elizabeth Bishop; Nothing Wrong; Cyclomotors
Marc Nasdor: Five poems
Simon Robb: Excerpt from "Jane Fonda's Temple of Literature"
Sam Sampson: Three poems: The Ship Beautiful; Reel; Diagram
Don Share: On being philosophical
Jaya Savige: Two poems
Mark Schafer translates five poems by David Huerta
Jeffrey Side: Extracts from "Carrier of the Seed"
Stephen Sturgeon: Two poems: Friday; Fired
Paul Violi: Finish These Sentences

--- If you'd like to be taken off this mailing list, please just ask ---

Editor: John Tranter

Associate Editor: Pam Brown

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379. **David-Baptiste Chirot**

WSJ.com - The Prison Poets Of Guantanamo Find a Publisher

Thu 21 Jun 2007

*Please note, the sender's email address has not been verified.

the appointment with poetry isn't always one one would have made on one's own--

If you are having trouble with any of the links in this message, or if the URL's are not appearing as links, please follow the instructions at the bottom of this email.

Title: WSJ.com - The Prison Poets Of Guantanamo Find a Publisher This article will be available to non-subscribers of the Online Journal for up to seven days after it is e-mailed.

Copy and paste the following into your Web browser to access the sent link:

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clickMap=saveFromET&partnerID=150&etMailToID=118983924&pt=Y](http://www.savethis.clickability.com/st/saveThisPopupApp?clickMap=saveFromET&partnerID=150&etMailToID=118983924&pt=Y)

Copy and paste the following into your Web browser to forward this link:

[http://www.emailthis.clickability.com/et/emailThis?
clickMap=forward&etMailToID=118983924&partnerID=150&pt=Y](http://www.emailthis.clickability.com/et/emailThis?clickMap=forward&etMailToID=118983924&partnerID=150&pt=Y)

Email pages from any Web site you visit - add the EMAIL THIS button to your browser, copy and paste the following into your Web browser:

[http://www.emailthis.clickability.com/et/emailThis?
clickMap=browserButtons&pt=Y](http://www.emailthis.clickability.com/et/emailThis?clickMap=browserButtons&pt=Y)

Instructions:

If your e-mail program doesn't recognize Web addresses:

1. With your mouse, highlight the Web Address above. Be sure to highlight the entire Web address, even if it spans more than one line in your email.
2. Select Copy from the Edit menu at the top of your screen.
3. Launch your Web browser.
4. Paste the address into your Web browser by selecting Paste from the Edit menu.
5. Click Go or press Enter or Return on your keyboard.

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380. **Gary Sullivan**

Newly discovered Frank O'Hara play, world premiere in NYC

Thu 21 Jun 2007

"FRANK & STEIN AND FRIENDS," an evening of short verse plays featuring the World Premiere of "The Houses At Falling Hanging," a newly-discovered work by famed poet Frank O' Hara, as well as plays by Gertrude Stein, Edna St. Vincent Millay and others. Directed by Obie-winner BARBARA VANN, "Frank & Stein and Friends" runs from June 14th through the 30th with an opening scheduled for Friday, June 22nd at

THE MEDICINE SHOW THEATRE

549 West 52nd St., 3rd Floor
(between 10th and 11th Ave.)

The performance schedule is Thursdays through Saturdays at 8:00 PM and Sundays at 4:00 PM. Tickets are \$18 and are available from Smarttix at  or via the web at www.Smarttix.com. For more information, please log onto the company's website at www.MedicineShowTheatre.org.

"FRANK & STEIN AND FRIENDS" celebrates the short verse play by showcasing new and old works by both classic and contemporary voices. The centerpiece of the evening is the world premiere of "The Houses At Falling Hanging," an unproduced 1953 play by acclaimed poet Frank O' Hara about a cheery cocktail party in a house dangerously close to slipping off the edge of a cliff, that was considered lost until its discovery at Harvard's Houghton Library.

Other works in the evening include Gertrude Stein's "In The Garden," Edna St. Vincent Millay's "Aria De Capo," and newer works by contemporary poets such as Simon Pettet, Denise Duhamel, Tom Savage and Gary Sullivan.

Get a preview
of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

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381. **Karen Randall**

extruded gilgamesh

Thu 21 Jun 2007

A POETRY DANCING

THURS JUNE 21 2007

Text: Karen Randall

Sound Collage/ Music: Karen Randall & Don Horton

Choreography: Ellen Kaz

Where: APE Gallery (3rd fl of Thornes Mrkt), 150 Main St., Northampton, MA

When: 7:30pm

more info: <http://www.propolispress.com/sound.html>

chapter three of the extruded gilgamesh now available as a chapbook
from the small chapbook project (contact peter ganick:



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382. **Alan Sondheim**

Filtering and Analog Digital

Thu 21 Jun 2007

Filtering and Analog Digital

Reworked from a 1978 Toronto Notebook, "On the successive eliminations of the entity in transformations"

or rather all that is necessary from the diagrams

$a \rightarrow a' \rightarrow a'' f' f$

The function f moves a to a' ; f' moves a' to a'' and of course there is a composition $f'f(a) \rightarrow a''$ or some such. a' disappears as an entity, and one might generalize, considering a series of functions $f, f', f'', f''' \dots$ such that $(f'''f''f'(z))$ is a filter over z . In the lifeworld, f^n extends in either direction, i.e. n ranges over the integers at the least.

In reality, n ranges over the continuum. Every entity z carries its filter and a filter is non-existent without an entity. The continuous transformation of the entity is defined by the filter and vice-versa. Since z may split in the process, the filter may split. The series $f \dots$ need not define any particular entity, but may be considered split from a previous series, i.e. one out of an almost infinite number of processes, infinite in relation to the continuum. In this fashion, the worlding process is visible, the entity disappears, as entities do. Entities are named in any case in relation to space-time; too great a dispersion, and "entity" disappears qua entity; the background microwave radiation of the universe is an example. Too small a dispersion, virtual particles for example, and "entity" is ontologically problematic. Within everyday life, water and other liquids, as well as gases, are not considered entities, while glass, also liquid, is. It's a question of a family of usages in relation to viscosity for example. There is also a notion of intrinsic identity based on communality and communication; humans are entities, although rapidly undergoing decomposition. Reichenbach's genidentity is useful here; it references the actual material substrate of a coherent object, held genealogically together over a substantial period of time, and undergoing change qua object. Such an object brings human phenomenology with it; objects out-gas, wear, wear-out, dissolve, split, from what might temporarily

be considered an origin, their inhering to a presumably created form. All origins and all endpoints are subject to filtering, which dissolves them as such. One is left with continuous birthing, continuous languaging and worlding, processes related to Bohm's implicate order on one hand and maya on the other. Of course the filtering itself is filtered, there is no end to it. To be human is to attempt to halt such, impede what is identified as dissolution, death, permanent impediment.

Ownership arises out of this, as does the urge to collect, related to the urge to hunt, to permanently annihilate, absorb, be reborn in the blood of the other. To stay with the filter is to remain analogic, deeply human, chthonic; to impede is to construct the digital, build, aerate, delude. The digital is always already inauthentic, Vaihinger's as-if which resides for and in the moment. Culture veers among the various orders, as if the world and its history is ordered and orderly; it is the sympathetic, not empathetic, magic of this that allows us to survive.

history (site still operating):

http://www.anu.edu.au/english/internet_txt/

waters: <http://www.asondheim.org/waters.wma>

anyone using <http://www.activeworlds.com/> ?

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383. **Allison Thomas**

Soon to be released: POEMS FROM GUANTÁNAMO

Thu 21 Jun 2007

[http://online.wsj.com/article/SB118217520339739055.html?
mod=todays_us_nonsub_page_one](http://online.wsj.com/article/SB118217520339739055.html?mod=todays_us_nonsub_page_one)

~~~~~

Allison Thomas

Associate Marketing Manager

University of Iowa Press

119 West Park Road

Iowa City, IA 52242

(ph) 319/ [REDACTED]

(fax) 319/ [REDACTED]

[REDACTED]

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384. **mIEKAL aND**  
**Re: extruded gilgamesh**

Thu 21 Jun 2007

---

my spam filter loved this title...

On Jun 21, 2007, at 8:13 AM, Karen Randall wrote:

A POETRY DANCING                      THURS JUNE 21 2007

Text: Karen Randall

Sound Collage/ Music: Karen Randall & Don Horton

Choreography: Ellen Kaz

Where: APE Gallery (3rd fl of Thornes Mrkt), 150 Main St.,  
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When: 7:30pm

more info: <http://www.propolispress.com/sound.html>

chapter three of the extruded gilgamesh now available as a chapbook  
from the small chapbook project (contact peter ganick:

██████████)

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385. **amy king**  
**US and THEM**

Thu 21 Jun 2007

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This Sunday and next Friday:

~~~~~

PFS Post presents

~~ Amy King, Adam Fieled and Mark Lamoureux ~~

Sunday, June 24 @ 8:00 p.m.

Sidewalk Cafe

6th St. and Avenue A

New York, NY

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

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~~~

ETHAN PAQUIN is author of *My Thieves* (Salt, 2007), *The Violence* (Ahsahta Press, 2005), *Accumulus* (Salt, 2003) and *The Makeshift* (UK: Stride, 2002). He lives and teaches in Buffalo, NY, and returns to seacoast New Hampshire every summer. [http://www.mipoesias.com/Poetry/paquin\\_ethan.html](http://www.mipoesias.com/Poetry/paquin_ethan.html)

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee, WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited *Gam: A Survey of Great Lakes Writing* which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a *Belladonna\** chap book and forthcoming from Hot Whiskey Press. [http://www.mipoesias.com/Poetry/szymaszek\\_stacey.html](http://www.mipoesias.com/Poetry/szymaszek_stacey.html)

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including *Chronogram*, *Softblow*, *Pemmican*, *Language & Culture* & *AVQ*. Alveraz lives in Los Angeles and is currently working on his second volume of poetry. [http://www.mipoesias.com/Poetry/ricardez\\_alveraz.html](http://www.mipoesias.com/Poetry/ricardez_alveraz.html)

~~~~~

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>

~~~

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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386. **Aaron Belz**
the alligator king
Thu 21 Jun 2007

Hey everyone - I have been busy lately, overwhelmed-- visionless! It's summer time.

This morning I was watching the Sesame Street 25th Anniversary DVD (all by myself in my study, in case you were wondering) and found the encouragement I needed in the Alligator King song. I had forgotten all about it.

I'll post the poem below -- The video itself is on my blog -
<http://belz.wordpress.com>

One two three four five six seven!

Said the Alligator King to his seven sons,
"I'm feelin' mighty down.
Whichever of you can cheer me up
Will get to wear my crown."

His first son brought seven oyster pearls
From the bottom of the China Sea.
The second gave him seven statues of girls
With clocks where their stomachs should be.

The third son gave him seven rubies
From the sheikdom of Down There Beneath.
The King thought the rubies were cherries,
And he broke off seven of his teeth.

The fourth son tried to cheer him up
With seven lemon drops.
The King said, "I'm sorry son,
Since that ruby episode, I just haven't got the chops."

The fifth son brought the King perfume
In seven fancy silver jars;
The King took a whiff, and he broke out in spots
'Cause it smelled like cheap cigars.

The sixth son gave him seven diamond rings
To wear upon his toes.
The King snagged his foot on the royal red rug
And crumpled up his nose.

The seventh son of the Alligator King
Was a thoughtful little whelp.

He said, "Daddy, appears to me
That you could use a little help."
Said the Alligator King to his seventh son,
"My son, you win the crown.
You didn't bring me diamonds or rubies, but
You helped me up when I was down.
Take the crown; it's yours, my son.
I hope you don't mind the dents.
I got it on sale at a discount store-
Cost me all of seven cents!"
Seven!

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387. **David Buuck**
Reading Thur 6/28 @ Electricworks Gallery (SF)
Thu 21 Jun 2007

ELECTRIC WORKS SHOWING AMANDA HUGHEN AND JENNIFER STARKWEATHER

Exhibition Opening Thursday, June 28th features recent prints and works on paper

Opening Schedule: June 28th, 2007

5:30 PM: Reading by David Buuck. David will be reading excerpts from the catalogue for Between Above and Below in Electric Works' store.

6:00 PM - 8:00 PM: Artists' Reception

Between Above and Below focuses on six collaborative prints by Amanda Hughen and Jennifer Starkweather. The series was originally commissioned by the San Francisco Arts Commission as part of their Art on Market Street program. The series was exhibited as six-foot posters in 24 pedestrian kiosks along Market Street for four months in 2007.

In each image in this series, the artists isolated and juxtaposed forms and patterns derived from built systems and natural and mechanical movements above, below, and along Market Street. Starkweather worked in ink and gouache, using maps and data about transportation, pedestrian movement, electricity, trees, and bicycles as source material to create her marks. Hughen made screenprints from her drawings of geometric forms around Market Street, such as BART tiles, street lights, one way signs, and manhole covers.

In addition to the six collaborative prints, each artist will exhibit her solo work. These original works, installed with the prints, offer viewers the chance to see how each artist's work converses with the other's, and the results of that conversation.

Amanda Hughen has exhibited her work internationally, including Ampersand (CA),

Berkeley Art Museum (CA), Turpentine (Iceland), Marcia Wood Gallery (GA), and White Columns (NY). She has been an Artist-in-Residence at the DeYoung Museum of Art, the Headlands Center for the Arts, and Yaddo. She has been the recipient of a National Endowment for the Arts Scholar Grant, and received a Master's Degree in Fine Arts from University of California, Berkeley, where she was awarded a full Block Grant Fellowship and the Eisner Prize.

Jennifer Starkweather has exhibited internationally, including the Wirtz Gallery, Ampersand, Palo Alto Arts Center, the Lab, Oregon College of Arts and Crafts, and Vespine Gallery in Chicago. She has been an artist-in-residence at Ucross, Skowhegan School for Painting and Sculpture, Ragdale and the Vermont Center for Arts and has been a recipient of the Pennsylvania Center for the Arts Grant and an Elizabeth Foundation Grant. Her work is in the collection of The Contemporary Museum Honolulu and the Monterey Museum of Art. Starkweather received a Bachelor's Degree in Studio Art from the University of California at Davis and a Masters Degree in Fine Arts from Tyler School of Art in Philadelphia.

David Buuck, a Bay Area writer, is the Director of the Bay Area Research Group in Enviro-aesthetics and teaches at the California College of Arts, Bard College, and UCSC. He wrote the text for the catalogue for *Between Above and Below*, published by the San Francisco Arts Commission.

Exhibition Schedule: June 28th - July 14, 2007

If you would like more information please contact Noah Lang [REDACTED], [REDACTED]
130 8th Street San Francisco, California 94103 fax [REDACTED]

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388. **Ann Bogle**

P.I.F.

Thu 21 Jun 2007

Last summer I wrote to the Poetics Listserv. in a condition of poverty -- not yet would I sell my mother's candlesticks -- but I sold books (a box of hardcovers for \$11). This summer, I'm relatively at ease and feeling cautious. I duly paid ARC (Circa Poetry) a remainder of \$53.42 for my copy of the hardcover, TOUCH OF TOMORROW, in which my poem, "Florence's Weekend," appeared on the first page three years ago, courtesy of the International Library of Poetry. This is not some secret vanity operation: this is the real thing, a real vanity poem. Now paid in full. AMB

***** See what's free at <http://www.aol.com>.

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389. **Tom W. Lewis**
Re: the alligator king
Thu 21 Jun 2007

I don't even have to look at the video: this brings back an early body memory from my childhood: the point where the Alligator King bites the rubies and loses his teeth affected me deeply as a little kid: something about the red of the rubies, the imagined feeling of biting into hard stones and losing teeth, the sucked-in gums ... not that I was disturbed by this little short, but I still know what I thought the rubies might taste like as I put them in my mouth.

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

From: UB Poetics discussion group [mailto:████████]]
On Behalf Of Aaron Belz
Sent: Thursday, June 21, 2007 14:40
To: ██████████
Subject: the alligator king

Hey everyone - I have been busy lately, overwhelmed-- visionless!
It's
summer time.

This morning I was watching the Sesame Street 25th Anniversary DVD (all
by
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<http://belz.wordpress.com>

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Take the crown; it's yours, my son.
I hope you don't mind the dents.
I got it on sale at a discount store-
Cost me all of seven cents!"

Seven!

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390. **Jane Sprague**

Book Release Party: Ara Shirinyan's Syria Is in the World at Late Night Snack

Thu 21 Jun 2007

Dear List:

For those of you in or near Los Angeles, California:

Please join us to celebrate the poetry and the person of Los Angeleno poet Ara Shirinyan next Tuesday night at Late Night Snack, curated by Harold Abromowitz and Mathew Timmons. Ara has put tremendous energy and vitality into the diverse and exciting writing landscape of Los Angeles and made important contributions to national and international writing communities

through his work editing Make Now Press. His poetry echoes that same spirit of intellectual rigor, formal experiment and deep play. We hope you'll join us to celebrate the publication of his first full-length collection of poems:

SYRIA IS IN THE WORLD

Late Night Snack, Tuesday, June 26, 2007

at Beta-Level

Chinatown, Los Angeles, 9:30PM

Here is some information about the book, currently available direct from the publisher at www.palmpress.org Copies will also be available at the reading.

At globalizing his art, Ara Shirinyan beats Walt Disney hands down. In this dazzling debut, Shirinyan takes post-conceptual poetics to new borders beyond the scope of US pop culture and media, and into the purloined hills and desserts of any language as English, as fodder for reframing: "vulgar ideas, cultural purity, nation, etc." This is a terrain where "striktly confidentially" gulags share the global stage with a long list of Soviet poet blurbs. In the end, Shirinyan reminds us: "You have an interest in history. You cannot miss Syria. Syria has monuments." Indeed, Syria Is in the World, and so is Ara Shirinyan... welcome aboard!--Robert Fitterman

An investigative poetic excavation of nationalism and its many guises, SYRIA IS IN THE WORLD is a work thick with political history flung through the filter of poetic perspicacity and linguistic audacity. Smart, snappy, and incisive, this book is a joyride of re-appropriated language, an unflagging examination of flags, a procedurally constrained yet unfettered gambit. Ara Shirinyan presses us to question the mundane, often arbitrary borders that separate countries from each other and us from us.--Jules Boykoff

What is the shape of the sound as it transcends the rectilinearity of official language? Does it mask out the hard angles or does it ooze beneath and compromise the structure itself?

... isosceles overlapping excess of limit
dove, anger-frames
white man equality rectangle
consent system arms covering small flag tree...

What voice can escape the intense entropy in which "a medal is arrogantly shaped like a medal"? It's a voice calling a country a "perpetual country on my back." With humor and humanity, Ara Shirinyan writes his way through power's symbols, so that:

All possible individual personalities in human beings hold
in possession one more than one areas set aside...
--Diane Ward

Ara Shirinyan's SYRIA IS IN THE WORLD collects five related sequences of conceptual works, including Republic of Georgia poems, Russia/Soviet poems, Poems from Here to There, Flag poems, and the eponymous Republic of Syria poems. These works extend the tradition of post-original or "sampled" poetry to consider questions of geopolitics and international intelligibility, questions of who is talking to who and who can hear what. Drawing on a vast range of source materials, which he manipulates either subtly or outrageously, Shirinyan shares essential information, even as he comments on the ways this information has been/must be translated, coded, recoded, and distributed. Shirinyan communicates with, at, next to, or around us in an attempt to simulate mastery of the Babel of world politics and world ideologies. This is a poetry aware of the fact that we can never encompass the world's conceptual and ideological diversity, and yet must not be satisfied with a narrow local view. Furiously opposed to the mandarins of globalization and their attempt to flatten out or smooth over cultural differences, Shirinyan puts his ear out to the Earth, creating a poetry of collection, transcription, and reinscription. --Stan Apps

ISBN 978-0-9789262-0-5

0-9789262-0-X

104 pages, perfectbound

\$15.00

www.palmpress.org

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391. **Ann Bogle**

Wisc. Onions

Thu 21 Jun 2007

In honor of the NYTimes' frugal traveler's visit to Dreamtime Village (in a car exactly like mine), I photographed onions from Wisconsin -- the Welsh, the Bermuda, and the chive at [_http://annbogle.blogspot.com_](http://annbogle.blogspot.com) (<http://annbogle.blogspot.com>) .

***** See what's free at <http://www.aol.com>.

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392. **George Bowering**

Re: Wisc. Onions

Thu 21 Jun 2007

Aw heck!

From the subject line I thought this was
a baseball team.

On Jun 21, 2007, at 2:37 PM, Ann Bogle wrote:

> In honor of the NYTimes' frugal traveler's visit to Dreamtime Village
> (in a
> car exactly like mine), I photographed onions from Wisconsin -- the
> Welsh,
> the Bermuda, and the chive at [_http://annbogle.blogspot.com_](http://annbogle.blogspot.com)
> (<http://annbogle.blogspot.com>) .
>
>
>
> ***** See what's free at
> <http://www.aol.com>.
>
>

George B.

Author of his own misfortunes.

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393. **Mark Prejsnar**
new blog - APG

Thu 21 Jun 2007

the Atlanta Poets Group
has launched its blog ...

it has texts of poems, sound files, announcements of poetry events, info about
our various publications, the low-down on our hard-copy poetry mag, Spaltung;
and more

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

--mark

"In aesthetics, any formal opposition will always be eventually overridden by
artists who have learned to blur the contrasts or synthesize the opposing
distinctions, as Cezanne learned to compose and draw through color."

--Charles Rosen

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394. **Jesse Glass**

SPD Recommends Oulipoems by Philip Terry (Ahadada Books)

Fri 22 Jun 2007

For more information go to www.ahadadabooks.com or search SPD under Ahadada Press. Great News by any standard, Jess

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395. **Jesse Glass**

Indigenous Writing Systems--Miekal And and the NYT

Fri 22 Jun 2007

Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.

Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess

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396. **David Chirot**

Wisconsin's Outside Art--Art Environments

Fri 22 Jun 2007

To: [REDACTED]

From: [REDACTED] (David Chirot)

Subject: Wisconsin's Outside Art--Art Environments

This story was sent from JSONline.com: <http://www.jsonline.com>. It was sent by [REDACTED] (David Chirot) on 6/22/2007 1:53:40 AM

Wisconsin is the leading american State for Outside Art--arts in/of the Environment--as asll, for many, one of the top two states for Outdier Art--many incredible sites/sights/cites here-!!--

<http://www.jsonline.com/story/index.aspx?id=552356>

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397. **David A. Kirschenbaum**

Exhibit at Boog City's 4th Annual Small, Small Press Fair

Fri 22 Jun 2007

please forward

Exhibit at Boog City's 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

during the Welcome to Boog City festival*

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

Cakeshop

152 Ludlow St. (bet. Stanton and Rivington sts.)

NYC

\$20 for a table

email [REDACTED] or call 212-842-BOOG (2664)

*Welcome to Boog City

4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier

Sean Cole

John Coletti

Tom Devaney

Greg Fuchs

Joanna Fuhrman

Tony Gloeggler

Nada Gordon

Mitch Highfill

Brenda Iijima

Eliot Katz

Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
Sean T. Hanratty
I Feel Tractor
Bob Kerr
The Leader
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more

and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,
JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 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]

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398. **Jim Andrews**

News War; How Democrats Should Talk; Shirky Defends the Internet

Fri 22 Jun 2007

Here are three links worth following.

Most will have seen this already, I imagine, but I thought I'd point it out, not only because it is excellent, but because of its relation with a thread on this list not long ago concerning the book 'The Cult of the Amateur'. Frontline (aired on the Public Broadcasting System in the USA) has produced an excellent series called 'News War' at <http://www.pbs.org/wgbh/pages/frontline/newswar> . You can view the whole series online.

This is a four-part TV series that looks at 'journalism in crisis'. The first part looks at 'Plamegate', where USAmerican reporters were subpoenaed and imprisoned who reported on WMD (the lack thereof) issues leading up to the Iraq war (they wouldn't reveal sources). The second part looks at the clash between the Bush administration and the New York Times' reporting on NSA wire-tapping of USAmerican citizens suspected of terrorist involvement; the third part looks at the proliferation of types of news-reportage more entertainment-oriented than the sort of public-service reportage associated with 'serious news' and at The Los Angeles Times and its problems as a microcosm of the problems afflicting USAmerican journalism more generally. The fourth part examines the rise of Arab satellite TV channels and their impact on the "war of ideas". It focuses on the growing influence of Al Jazeera, and the controversy around the launch of Al Jazeera English, which U.S. satellite and cable companies have declined to carry. The series concludes with profiles of several contemporary journalists who have been murdered because of their work.

The second link is to <http://www.nybooks.com/articles/20217> , a review by Michael Tomasky called 'How Democrats Should Talk' of three books: 'The Greatest Story Ever Sold: The Decline and Fall of Truth from 9/11 to Katrina' by Frank Rich; 'Words That Work: It's Not What You Say', It's What People Hear by Frank Luntz; and 'The Political Brain: The Role of Emotion in Deciding the Fate of the Nation' by Drew Westen. This review is a fascinating look into three books that discuss language and politics, or perhaps the language of politics. As well as tactics.

The third link was sent to me by Dan Waber. Thanks, Dan. It's http://www.boingboing.net/2007/06/21/clay_shirky_defends_.html , an interesting, thoughtful response by Clay Shirky to 'The Cult of the Amateur'.

To connect the dots, well, I see these links as putting the issues of 'The Cult of the Amateur' in a larger context. In other words, these three links place some issues concerning politics and the Internet in a somewhat larger context.

ja
<http://vispo.com>

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399. **kevin thurston**

Fwd: Subscribe to FOURSQUARE!

Fri 22 Jun 2007

----- Forwarded message -----

From: Jessica Smith <[REDACTED]>
Date: Jun 21, 2007 9:44 PM
Subject: Fwd: Subscribe to FOURSQUARE!
To: kevin thurston <[REDACTED]>

Kevin, if you're still on Poetics-list would you mind fwding this?

|
Foursquare 2.1 is printing as we speak. Make sure you don't miss any of this year's 4SQs by subscribing here:

http://www.etsy.com/view_listing.php?listing_id=5965854

Not sure what Foursquare is? Check out the website:
foursquareeditions.blogspot.com

--
no, really, i love you
<http://fuckinglylies.blogspot.com/>

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400. **susan maurer**

Re: the alligator king

Fri 22 Jun 2007

i also recommend custard the dragon by ogden nash, my favorite poem. susan maurer

| From: Aaron Belz <[REDACTED]>
| Reply-To: UB Poetics discussion group <[REDACTED]>

To: [REDACTED]

Subject: *the alligator king*

Date: Thu, 21 Jun 2007 14:39:31 -0500

Hey everyone - I have been busy lately, overwhelmed-- visionless! It's summer time.

This morning I was watching the Sesame Street 25th Anniversary DVD (all by myself in my study, in case you were wondering) and found the encouragement I needed in the Alligator King song. I had forgotten all about it.

I'll post the poem below -- The video itself is on my blog - <http://belz.wordpress.com>

One two three four five six seven!

*Said the Alligator King to his seven sons,
"I'm feelin' mighty down.
Whichever of you can cheer me up
Will get to wear my crown."*

*His first son brought seven oyster pearls
From the bottom of the China Sea.
The second gave him seven statues of girls
With clocks where their stomachs should be.*

*The third son gave him seven rubies
From the sheikdom of Down There Beneath.
The King thought the rubies were cherries,
And he broke off seven of his teeth.*

*The fourth son tried to cheer him up
With seven lemon drops.
The King said, "I'm sorry son,
Since that ruby episode, I just haven't got the chops."*

*The fifth son brought the King perfume
In seven fancy silver jars;
The King took a whiff, and he broke out in spots
'Cause it smelled like cheap cigars.*

*The sixth son gave him seven diamond rings
To wear upon his toes.
The King snagged his foot on the royal red rug
And crumpled up his nose.*

The seventh son of the Alligator King

*Was a thoughtful little whelp.
He said, "Daddy, appears to me
That you could use a little help."*

*Said the Alligator King to his seventh son,
"My son, you win the crown.
You didn't bring me diamonds or rubies, but
You helped me up when I was down.*

*Take the crown; it's yours, my son.
I hope you don't mind the dents.
I got it on sale at a discount store-
Cost me all of seven cents!"*

Seven!

[Get a preview](#)

of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

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401. **Thomas savage**

Re: Newly discovered Frank O'Hara play, world premiere in NYC

Fri 22 Jun 2007

Hello Gary, thanks for posting this message. I've been informed by a member of the company that the plays are now available on a "pay what you wish" basis. So the \$18 is still what they're asking but it's not a fixed fee. Regards, Tom Savage

Gary Sullivan <[REDACTED]> wrote: "FRANK & STEIN AND FRIENDS," an evening of short verse plays featuring the World Premiere of "The Houses At Falling Hanging," a newly-discovered work by famed poet Frank O' Hara, as well as plays by Gertrude Stein, Edna St. Vincent Millay and others. Directed by Obie-winner BARBARA VANN, "Frank & Stein and Friends" runs from June 14th though the 30th with an opening scheduled for Friday, June 22nd at

THE MEDICINE SHOW THEATRE
549 West 52nd St., 3rd Floor
(between 10th and 11th Ave.)

The performance schedule is Thursdays through Saturdays at 8:00 PM and Sundays at 4:00 PM. Tickets are \$18 and are available from Smarttix at [REDACTED] or via the web at www.Smarttix.com. For more information, please log onto the company's website at www.MedicineShowTheatre.org.

"FRANK & STEIN AND FRIENDS" celebrates the short verse play by showcasing new and old works by both classic and contemporary voices. The centerpiece of the evening is the world premiere of "The Houses At Falling Hanging," an unproduced 1953 play by acclaimed poet Frank O' Hara about a cheery cocktail party in a house dangerously close to slipping off the edge of a cliff, that was considered lost until its discovery at Harvard's Houghton Library.

Other works in the evening include Gertrude Stein's "In The Garden," Edna St. Vincent Millay's "Aria De Capo," and newer works by contemporary poets such as Simon Pettet, Denise Duhamel, Tom Savage and Gary Sullivan.

Get a preview
of Live Earth, the hottest event this summer - only on MSN
<http://liveearth.msn.com?source=msntaglineliveearthhm>

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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402. **Didi Menendez**

Fw: Sugar Babies on TV-5pm-Univision--Primer Impacto

Fri 22 Jun 2007

AOL EmailBelow is a project I am involved in since I am the web producer for SirenStudios. If anyone watches Univision, you may want to tune in today at 5PM EST.

Thank you,
Didi Menendez

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

From: [REDACTED] <mailto:[REDACTED]>

To: [REDACTED] <mailto:[REDACTED]>

Sent: Friday, June 22, 2007 11:03 AM

Subject: Sugar Babies on TV-5pm-Univision--Primer Impacto

If you are able to tune into the Univision Network, PRIMER IMPACTO is doing a feature on THE SUGAR BABIES today at 5pm on television. [We think they also played it last night during the after hours show]

And if you haven't seen it, there will be a public screening at FIU next week on June 27 from 2-5pm at the Graham Center. If you've seen it, tell others....

SIREN STUDIOSwww.sirenstudios.net<<http://www.sirenstudios.net/>>

NOTICE: This message is sent in compliance of the new email bill section 301. Per Section 301, Paragraph (a)(2)(C) of S. 1618, further transmissions to you by the sender of this email may be stopped at no cost to you. Screening of

addresses has been done to the best of our technical ability. We respect all removal requests. If you received this e-mail in error, or if you are no longer interested, you can be removed by replying to this message and placing "Remove" in the Subject line.

----- See what's free at
AOL.com<<http://www.aol.com/?ncid=AOLAOFF00020000000503>>.

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403. **Adam Fieled**

PFS Presents: King, Lamoureux, Fieled: 6/24

Fri 22 Jun 2007

For those of you who dwell in or around Manhattan, please join me, Mark Lamoureux and Amy King for "PFS Presents". This will take place at the Sidewalk Cafe, 6th Street and Avenue A, @ 8 pm this Sunday, 6/24.

If you can get there a little early, we may be having drinks....

Love on yer,

Ad

Expecting? Get great news right away with email Auto-Check.
Try the Yahoo! Mail Beta.

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404. **mIEKAL aND**

Re: Indigenous Writing Systems--Miekal And and the NYT

Fri 22 Jun 2007

from "Mi'kmaq; Readings in North America's First Indigenous Script" by David L. Schmidt & Murdena Marshall, 1995.

"According the Mi'kmap oral tradition, the hieroglyphs were developed for inscribing maps and tribal records prior to the coming of Europeans to Mi'kma'ki, the native homeland. Although physical evidence for a pre-contact script has not yet been discovered, seventeenth-century reports by French missionaries testify to the existence of pictographic writing traditions among Eastern Algonquian- speaking peoples, a linguistic group which Mi'kmap is a member. The 1651-1652 "Relation" of Father Gabriel Druillettes, for instance, noted the use of an incipient literacy among the Eastern Abenakis of Maine:

"Some would write their lessons after a fashion of their own, using a bit of charcoal for a pen, and a piece of bark instead of paper. Their characters were new, and so peculiar that one could not recognize or understand the writing of

another--that is to say, they used certain signs corresponding to their ideas; as it were, a local reminder, for recalling points and articles and maxims which they had retained."

The essay goes on to layout a history of how this pictographic language evolved over the next couple hundred to become "definite characters" whose understanding was shared among a community of readers. The symbols which got codified largely related to various versions of the bible which were translated into the pictographs. The orthography of Mi'kmaq which I use in the piece I'm working on comes from a German missionary named Christian Kauder who in the 1860s sent his transcripts to a typographer in Italy who then cut the type & printed the books. That font is really only a western translation of a then 200 year old agit prop form of tribal tagging. (Apparently most of the copies were lost at sea & only a few copies of this particular version remain.)

The NYT video of course edited out all of the explanation of what I was doing.

This is the first two pages of the work. Originally this was published in Chris Cheek's assembling magazine, the name of which is escaping me for the moment.

http://xexoxial.org/pdf/mikmaq_book_of_the_dead.pdf

~mIEKAL

On Jun 22, 2007, at 12:15 AM, Jesse Glass wrote:

Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.

Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess

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405. **mIEKAL aND**

Re: Wisconsin's Outside Art--Art Environments

Fri 22 Jun 2007

I can't seem to view the video that Dave sent thru, but I don't think Dr Evermore's Forevertron is mentioned. This is what happens when you mix large amounts of Wisconsin cheese & Wisconsin beer together.

An amazing sculpture park less than an hour from Dreamtime.

Lotsa photos here:

<http://www.dreamtimevillage.org/gallery/Dr-Evermores-Forevertron>

The article below gives some of the background history to this extraordinary fantasy in metal.

<http://www.folkart.org/mag/evermor/evermor.html>

~mIEKAL

On Jun 22, 2007, at 2:00 AM, David Chirot wrote:

To: [REDACTED]
From: [REDACTED] (David Chirot)
Subject: Wisconsin's Outside Art--Art Environments

This story was sent from JSOnline.com: <http://www.jsonline.com>.
It was sent by [REDACTED] (David Chirot) on 6/22/2007
1:53:40 AM

Wisconsin is the leading american State for Outside Art--arts in/of the Environment--as asll, for many, one of the top two states for Outdier Art--many incredible sites/sights/cites here-!!--

<http://www.jsonline.com/story/index.aspx?id=552356>

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406. **Fulcrum Annual**

FULCRUM's New MySpace Page & Blog

Fri 22 Jun 2007

FULCRUM: an annual of poetry and aesthetics
now has a brand-new profile and blog on MySpace:
<http://www.myspace.com/fulcrumpoetry>

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407. **konrad**

7/7/07 8PM SF: Writers Tell Film

Fri 22 Jun 2007

kino21 presents

THE NEW TALKIES: hijacking Hollywood

Saturday July 7th, 2007

8pm \$10

Artists Television Access

992 Valencia @ 21st St.

San Francisco

<http://www.atasite.org/calendar/?x=2277>

* * *

Call it ventriloquism

Call it movie telling

Call it counterfeit

Call it shadow puppets

Call it Kuleshov Effect

Call it karaoke

. . . whatever . . . but don't call it
heckletainment.

Live film narration, or "neo-benshi" is a format used
for rescripting & reinterpreting scenes from feature
films shown on video.

Writers sync themselves to the silver screen and
perform word surgery on the unsuspecting, clipped and
muzzled films, as they undergo live overdubbing.

Amanda Davidson torches "Firestarter"

Rodney Koeneké reanimates "The Golem"

Wayne Smith revamps "Darling"

Stephanie Young cries out "Viva L'Amour"

Jen Nellis antidotes "Poison" (Hitchcock Presents)

Konrad Steiner disputes the "Minority Report"

David Brazil shaves "The Man who Wasn't There"

^Z

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408. **Laura McClain**

Found Poems

Fri 22 Jun 2007

At the risk of beating a dead horse, where can I find information about found poems? I have a poem I found on an Internet message board, and am wondering about legal issues.

Thanks,

Laura

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. <http://mobile.yahoo.com/go?refer=1GNXIC>

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409. **Maria Damon**

Re: Indigenous Writing Systems--Miekal And and the NYT

Fri 22 Jun 2007

sounds like typical multiple perspectives depending on whose scholarship you find more reputable...

At 11:04 AM -0500 6/22/07, mIEKAL aND wrote:

>from "Mi'kmaq; Readings in North America's First Indigenous Script"

>by David L. Schmidt & Murdena Marshall, 1995.

>

>"According the Mi'kmap oral tradition, the hieroglyphs were

>developed for inscribing maps and tribal records prior to the coming

>of Europeans to Mi'kma'ki, the native homeland. Although physical

>evidence for a pre-contact script has not yet been discovered,

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>existence of pictographic writing traditions among Eastern

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>instance, noted the use of an incipient literacy among the Eastern

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>"Some would write their lessons after a fashion of their own, using

>a bit of charcoal for a pen, and a piece of bark instead of paper.

>Their characters were new, and so peculiar that one could not

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>>
>>Cherokee is very much like the Japanese Katakana syllabary. My students
>>pick it up in a matter of twenty minutes and use it for a "fun" way of
>>writing Japanese! Jess

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410. **Matt Timmons**

Fold Appropriate Text!!!

Fri 22 Jun 2007

Fold Appropriate Text is coming very soon!

Including work by:

Harold Abramowitz

Guy Bennett

Franklin Bruno

Teresa Carmody

Marcus Civin

Katie Degentesh

kari edwards

Drew Gardner

Nada Gordon

K. Lorraine Graham

Jen Hofer

Mark Hoover

Mike Magee

Sharon Mesmer

K. Silem Mohammad

William Moor

Bruna Mori

Jeffrey Joe Nelson

Vanessa Place

Dan Richert

Rod Smith

Michael Smoler
Mark Wallace

Preorder your copy before Bastille Day, July 14th for only \$8.50 + S&H!
Regular price will be \$11.00 + S&H.
at <http://insertpress.net/index.php?s=fold>

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411. **Lisa Jarnot**

poet running nyc marathon: please donate to Team For Kids

Fri 22 Jun 2007

Hi Poetics List People:

I'm running the November 4th New York City marathon under the banner of Team For Kids and I need to do some fundraising. (I've pledged \$2500). If you have any spare cash, even if it's just 5 bucks, I'd be really grateful if you could donate it toward my run. Here's how it works:

Team For Kids is connected to the New York Road Runners Foundation. Your donations pay for physical education programs for students in underprivileged schools in New York City and elsewhere:

- Training for teachers, coaches, field managers, and coordinators, most of whom are volunteers.
- Incentives for children to encourage them to maintain attendance, demonstrate sportsmanship, and strive for and achieve fitness and personal achievement milestones.
- Entry fees and transportation costs so participants in our programs can compete in races and attend running related sporting events.
- Resources to establish programs in areas of greatest need.

If you'd like to sponsor my Team For Kids NYC Marathon Run, all you have to do is go to the Team For Kids Donation Page.

<https://www.nyrrc.org/cgi-bin/start.cgi/mar-programs/nyrrf/team/2007/donations.htm>

You'll need these two things: My name and my marathon entry number:

Lisa Jarnot

Entry Number: 93748

Or:

To send via mail, please make checks payable in US dollars to: New York Road Runners Foundation. Depending on receipt of the mail and input time, the donation can take 7-10 business days before getting posted to your account. The mailing address is:

NYRR Foundation Team for Kids

845 Third Avenue, 11th floor
New York, NY 10022

Thanks very much,

Lisa Jarnot

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412. **David A. Kirschenbaum**

Boog City 42 Available, and Free PDF and Free PDF Subs, Too

Fri 22 Jun 2007

Please forward

Hi all,

Boog City 42 is available Saturday. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC42 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,

David

Boog City 42

available today

featuring:

Our Music section, edited by Jonathan Berger

--" A lot of the pleasure of Kreutz¹'s music is watching her perform live as she slips from character to character." --from On the Dark Side, Oh Yeah Phoebe Kreutz Makes ¹em Laugh, Sorta by Justin Remer

--"While some of us may temporarily feel dissatisfaction with those we are friends with,¹ Alexander explains online, 'I find it far more common to feel dissatisfied with those we are not friends with.' My personal determination to realize music as a career stems largely from my desire for more relationships."

-- The Man, The Myth. The Myth Š Scott Alexander Just Wants to Be Your Friend by Berger

Our Printed Matter section, edited by Mark Lamoureux

--"Collaboration in poetry, I was always taught, was something to be shunned, much less read." --from Math Class, Facial Geometry by Maureen Seaton, Neil

de la Flor, and Kristine Snodgrass (NeO Pepper Press), reviewed by Sandra Simonds

Our Politics section, edited by Christina Strong

--"After all, what's famous about this borough? No, it's not Shea Stadium or The World's Fair artifacts. It's that The Ramones are from Forest Hills. I saw them at the now-defunct Agora Ballroom in West Hartford, Conn. in 1986. I don't remember the show too much, but I do remember the riot outside. It says something about American culture when a band can incite a riot." --from Queens: If You Can Make it Out of There, You Can Make it Anywhere by Strong

And Our Comics section

--Comics from Gary Sullivan, excerpted from his comic Elsewhere #3: ³The New Life.²

Art editor Brenda Iijima brings us work from Chelsea's Stephanie Wu.

Our Poetry section, edited by Laura Elrick and Rodrigo Toscano
(excerpts from each of this issue's poems below)

-- Carlsbad, California's K. Lorraine Graham with
from Dear [Blank] I Believe in Other Worlds

Pacified near world-weary life moments
of babies or computers and women without babies.
But I wanted to write a beautiful poem.

--Vancouver, British Columbia's Jeff Derksen with
The Vestiges (or, Creative Destruction)

Eight

A neighbourhood
on the verge

urban frontiers
named and renamed

for the incoming
pioneers, skid row

travel writing reports
open newness

Humboldts of the urban
beat, metro

threads ravel into
top list takers.

--San Francisco's Kristin Palm with

from City of Conscience

Things I loved:

the river

the library

Dally in the Alley

empty buildings

knowing people everywhere (& liking them)

Ford-Wyoming Drive-in

old socialists

sitting under I-94 overpass

biking on Belle Isle

feeling invincible

And photos from Eric Lippe and Strong.

And thanks to our copy editor, Joe Bates.

Please patronize our advertisers:

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Cuneiform Press * <http://www.cuneiformpress.com/>

Litmus Press * <http://www.litmuspress.org/>

Pavement Saw Press * <http://www.pavementsaw.org/>

2nd Avenue Poetry * <http://2ndavepoetry.com/>

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2,250 copies of Boog City are distributed among, and available for free at, the following locations:

MANHATTAN

THE EAST VILLAGE

Acme Underground

Angelika Film Center and Café

Anthology Film Archives

Bluestockings

Bowery Poetry Club

Café Pick Me Up
Cakeshop
Lakeside Lounge
Life Café
Living Room
Mission Café
Nuyorican Poets Café
Pianos
The Pink Pony
St. Mark's Books
St. Mark's Church
Shakespeare & Co.
Sidewalk Café
Sunshine Theater
Trash and Vaudeville

OTHER PARTS OF MANHATTAN

Hotel Chelsea
Poets House

BROOKLYN

WILLIAMSBURG

Academy Records
Bliss Café
Galapagos
Sideshow Gallery
Soundfix/Fix Cafe
Spoonbill & Sugartown
Supercore Café

GREENPOINT

(available early 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]

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413. **Alan Sondheim**

Heading

Fri 22 Jun 2007

Heading

Jennifer wanted to disappear. Jennifer disappeared and there was nothing but rubber. Blow it up she said, make it big. She would cut off her head and cum shot out what was left of the neck. She held on and Baggy was dead. Baggy was always dead but she stopped speaking. She couldn't speak because the air would go out her neck. There was nothing to make things breathe. She couldn't breathe because the lungs were on the other side of the neck. She could just about talk but couldn't talk. She made her money telling secrets.

Jennifer appeared just like a ghost. You could just see her and nothing else, she wouldn't let you see anything else when she was around. You wouldn't have the time anyway. You'd just look at Jennifer and maybe she'd do it to you. And if she did it to you right you'd be dead.

<http://www.asondheim.org/heading.mp4>

I don't want to mislead you said Jennifer. It's just a story.

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414. **Tom Beckett**

MERITAGE PRESS ANOUNCEMENT

Sat 23 Jun 2007

Pls Feel Free to Forward]

MERITAGE PRESS ANNOUNCEMENT

A Special Release Offer For:

FRAGILE REPLACEMENTS

Poems by William Allegrezza

ISBN-10: 0-9794119-0-4

ISBN-13: 978-0-9794119-0-8

Release date: Summer 2007

Distributors: Small Press Distribution, Amazon.com & www.MeritagePress.com

For more info: [REDACTED]

Meritage Press is delighted to announce the release of FRAGILE REPLACEMENTS, William Allegrezza's long-awaited poetry collection. FRAGILE REPLACEMENTS explores the way we live through language, experiencing births, deaths, and rebirths through it, but the book also examines how our language is filled, controlled, and crafted by our societies. Two long poems surround and provide context for reading shorter lyrics in the middle section.

ABOUT THE AUTHOR: William Allegrezza teaches and writes from his base in Chicago. His poems, articles and reviews have been published in several countries including the U.S., Holland, the Czech Republic and Australia, as well as in several online journals. His chapbooks, e-books and books include Lingo, The Vicious Bunny Translations, Covering Over, Temporal Nomads, Ladders in July, Ishmael Among the Bushes, and In The Weaver's Valley. He is the editor of Moria Poetry (moriapoetry.com), a journal dedicated to experimental poetry and poetics, and the editor-in-chief of Cracked Slab Books (crackedslabbooks.com).

ADVANCE WORDS on FRAGILE REPLACEMENTS: Allegrezza's poetic canvas-of-choice is the lyric, and his lyrical investigations frequently appear to evolve or grow. . . from an imagination fueled by found language fragments and theory-singed excesses. This particular poet's capacity to create resonant, "deep" images is extraordinary. --Clayton Couch

There is something about the flow in Allegrezza's poems that I quite like, the way they simply move one step at a time down the page almost intuitively. Really, it's the leaps between lines that impress; almost ghazal-like down the page, jumping from line to line to line in seeming disconnect. --rob mclennan

SPECIAL RELEASE OFFER: Meritage Press is pleased to offer a Release Special through August 31, 2007. For \$13.00, you can obtain a copy of FRAGILE REPLACEMENTSâ€”a reduced rate from the book's retail price of \$16.00â€”plus free shipping/handling (an approximate \$4.00 value) to U.S. addresses. Just send a \$13.00 check made out to "Meritage Press" to:

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Road
St. Helena, CA 94574

For international orders, please contact us through XXXXXXXXXX

ALSO FORTHCOMING IN 2007 FROM MERITAGE PRESS:

COMPLICATIONS by Garrett Caples

PRAU by Jean Vengua (Filamore Tabios, Sr. Poetry Memorial Prize)

And a new series of "Tiny Books" measuring 1 3/4 x 1 3/4" inaugurated by ALL ALONE AGAIN by Dan Waber, followed by STEPS: A NOTEBOOK by Tom Beckett.

Meritage Press is a multidisciplinary literary and arts publisher based in St. Helena and San Francisco, CA. Our website is at
http://www.meritagepress.com (http://www.meritagepress.com/)

***** See what's free at http://www.aol.com.

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415. **Joy Bennett**

Habit Podcast

Sat 23 Jun 2007

A new episode of the Habit Podcast is up! It's a great interview with a very sharp woman Vice President at Xerox. You can hear it through my web site, habit.squarespace.com.

Enjoy!

Hugs,

Joy

habit.squarespace.com

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416. **Nick Piombino**

new on *fait accompli*

Sat 23 Jun 2007

new on *fait accompli*

http://nickpiombino.blogspot.com

reviews:

the tiny #3, edited by Gina Myers and Gabriella Torres, with a cover by Andrew Mister

elsewhere # 3* by Gary Sullivan, with an intro by Eric Lorberer, editor of *Rain Taxi*

a reading at the BPC by John Coletti and Simon Pettet on Saturday, June 30

Enclosures: A visit to some Chelsea Galleries, including mini-reviews

announcements:

an online review of **fait accompli**, the book, from Factory School, on Guillermo Parra's **venepoetics**

two openings by Ligorano/Reese
next week

Free Fall, a book of collages just out from Otoliths Press, directed by Mark Young

plus: some new **contradicta**: an ongoing series of aphorisms

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417. **Didi Menendez**

updated submission guidelines for MiPO now online

Sat 23 Jun 2007

We have updated our submission guidelines.

<http://www.mipoesias.com/submit.htm><<http://www.mipoesias.com/submit.htm>>

Thank you in advance,

Didi Menendez and Amy King

MiPOesias Magazine

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

Soon in print too.....

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418. **Andrea Rexilius**

Parcel Issue One

Sat 23 Jun 2007

parcel / one www.parceljournal.org

Featuring work by

Erik Anderson, Dan Beachy-Quick, Martin Corless-Smith, Elizabeth Cross,
Elizabeth Dorbad

Ben Doyle, Lisa Fishman, Anne Heide, Paul Klinger, Christina Mengert, Sandra
Miller

Christopher Mulrooney, Caryl Pagel, Craig Santos Perez, Nate Pritts, Jennifer
Reimer, Sara Veglahn, & Della Watson

PARCEL is a non-profit online journal that publishes innovative poetry, prose, artwork, essays and reviews. Long poems, collaborations and works from a series are especially welcome.

Submissions & Queries

To be considered send up to 10 pages of prose or 5-7 poems to:

* *

Parcel

c/o Andrea Rexilius

2174 S. Grant St.

Denver, Co 80210

or submit by email at [REDACTED] Include "Submission" in the subject line.

Submissions are read year-round. New parcels will appear every 4 months.

PARCEL features visual artists, filmmakers, sound artists or any variety of these, in each new issue. If you are interested in becoming a featured artist, please send a query with a brief description of your work to [REDACTED].

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419. **Ricejunk2**

Request for flash-fiction submissions

Sat 23 Jun 2007

FOR IMMEDIATE RELEASE:

The Other Herald, a monthly literary newspaper published in Perry, New York... seeks very short fiction pieces for future issues!

We've read your poetry, but we want to be about more than just poetry! An occasional piece of fiction in TOH isn't enough to quench our thirst for good fiction. We are small, so it must be short, or able to be excerpted (and if story is available in full online, we will then refer reader to such site). Please, nothing offensive to the general public or inappropriate for children. TOH is a publication suited for all ages, but read primarily by adults. The shorter the better! (Funny, how difficult it can be to write something short, when you want to!)

Please send your submissions, in the body of an email to: [REDACTED]. We are also accepting submissions of other writing, i.e. poems, short articles or fiction, and B&W drawings/art. Please include "Submission" in the title of email, and send name (as you want it to appear, if published), mailing address (for the free 4-month subscription, if you are published). For artwork, please Query before

sending any attachments other than .pdf. For inclusion in a specific issue or season of the year, deadline is middle of month previous to issue date. Thanks!!

--T F Rice, Editor of

Heralding the art of words in Western New York (and beyond)...

The Other Herald

PO Box 172

Perry, NY 14530



Note: see previous issues on www.tfrice.etsy.com

Some also archived on www.lulu.com/tfrice (see blog)

For a free sample issue of TOH, send a SASE (#10) to: The Other Herald, PO Box 172, Perry, NY 14530 Smiles!! Smile

Subscription information available upon request.

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420. **Sheila Murphy**

new from Sheila E. Murphy

Sat 23 Jun 2007

<http://www.lulu.com/content/840898>

The Case of the Lost Objective (Case)

by Sheila E. Murphy

Description:

This vibrant collection of new work by Sheila E. Murphy encompasses both lineated and prose poems. In addition, for the first time, selected prints of Murphy's visual poetry, some included in private collections and in gallery exhibitions, are presented in book format. The range of work within these pages attests to the versatility and depth of this poet, and invites being read aloud to reveal the full range of perception and innovative use of language.

Product Details:

Printed: 84 pages, 6" x 9", perfect binding, full-color interior ink

ISBN: 978-0-9803-6592-4

Publisher: Otoliths

Copyright: © 2007 by Sheila E. Murphy

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421. **Fulcrum Annual**

FULCRUM seeks interns in Boston

Sat 23 Jun 2007

Fulcrum: an annual of poetry an aesthetics is currently looking for interns based in Boston / Cambridge (a must). This is a volunteer position. If interested, email Managing Editor Lisa Nold ([nold{AT}fulcrumpoetry.com](mailto:nold@fulcrumpoetry.com)) and Director of Marketing and Development Julia Kleyman ([office{AT}fulcrumpoetry.com](mailto:office@fulcrumpoetry.com)) with your background, experience and contact information; attach a resume if available.

FULCRUM: an annual of poetry and aesthetics

<http://fulcrumpoetry.com>

<http://www.myspace.com/fulcrumpoetry>

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422. **Jennifer Karmin**

JOB: Chicago Arts Partnerships in Education

Sun 24 Jun 2007

Chicago Arts Partnerships in Education seeks qualified candidates for 2 full time positions.

Chicago Arts Partnerships in Education (CAPE) improves student learning through partnering with schools to integrate the arts in to curriculum. CAPE's vision for arts in education positions the arts as central to the improvement of student learning and as a key element in vibrant, creative, and sustainable learning communities. Beginning with the organization's founding in 1992, CAPE has continually collected data and engaged researchers and evaluators to study the organization's programs.

<http://capeweb.org>

JOB: Research Associate

CAPE seeks a Research Associate to help implement research projects in key CAPE program areas.

The Research Associate will assist in the ongoing development of CAPE's overall research plan, and will implement research strategies for other new CAPE initiatives as they emerge. The Research Associate

will work directly with CAPE's university-based Primary Investigators (head researchers), along with CAPE administrative staff, in creating and leading research plans for CAPE programs. The Research Associate is the lead person in implementing those plans, and seeing them through to successful completion. In order to accomplish this, certain areas of responsibility have been established.

The Research Associate's primary areas of responsibility are:

Research tool implementation: The Research Associate is responsible for administering tools developed for specific projects and programs. These tools may include surveys, exit slips, interview protocols, etc. The Research Associate distributes the research instruments, and collects, stores and organizes the data.

Site visits: consulting and documentation: The Research Associate is responsible for making regular site visits to schools across the city of Chicago involved in CAPE research. During site visits, the Research Associate initiates any needed documentation. The Research associate also consults on site, answering teachers' research questions and making suggestions as to their documentation strategies and needs.

Research organization: The Research Associate is responsible for maintaining a high degree of organization of all research data, and submitting that data on time and in a clear manner (the context of the data clearly indicated) to the appropriate parties. The Research Associate will maintain appropriate digital and paper filing systems, easily accessible to CAPE staff.

Research dialogues: The Research Associate will be responsible for either conducting or setting up research interviews with teachers, students, artists, parents, and/or administrators. These interviews may be one-on-one, or conducted with groups. The Research Associate will be responsible for ensuring

interviews and dialogues are recorded, and that this data is gathered and stored.

Research development: The Research Associate will contribute to the development of research plans as needed, and to the development of research tools as needed.

Reporting and sharing: The Research Associate will report research findings on a regular basis to CAPE staff, and periodically to the CAPE Board. The Research Associate will also communicate research to participating teachers and artists, and assist these teachers and artists in their own efforts to publicly share their knowledge. This public sharing will include CAPE's digital research and documentation system.

Research liaison: The Research Associate serves as the "on-the-ground" liaison for the Principal Investigators to all parties relevant to CAPE programs. S/he will be responsible for regularly communicating with the PIs to clarify tasks and responsibilities.

Qualifications:

&#56256;&#56321; Bachelor's degree mandatory, Master's degree in education, the arts or other related field a plus
&#56256;&#56321; Experience with public schools and/or arts education programs
&#56256;&#56321; Curriculum development skills a plus
&#56256;&#56321; Experience with educational research a plus
&#56256;&#56321; Ability to create web documents
&#56256;&#56321; Excellent written and oral communications skills
&#56256;&#56321; Access to own transportation
&#56256;&#56321; Must be personable and enjoy working with a variety of people
&#56256;&#56321; Excellent organizational and administrative skills; good self-initiated follow-through
&#56256;&#56321; Must be a flexible, energetic team

player

&#56256;&#56321; Demonstrated computer and media skills; familiarity with Microsoft Office for Mac, and web

design software a plus

&#56256;&#56321; Experience with conceptualization and development of documentation

&#56256;&#56321; Ability to prioritize, set and meet own deadlines, and process complex details

Reports to: Program Director

Salary Range: Commensurate with experience

Schedule: Full-time position

To Apply:

Please forward a cover letter, resume and references

to: [REDACTED]

No calls please.

JOB: Program Associate

CAPE seeks a Program Associate to serve as the in-the-field representative of CAPE to schools, teachers, and artists/arts organizations. The Program Associate performs a critical role in witnessing CAPE work as it transpires in schools. Connecting school/teacher/artist specific situations and needs with overall CAPE goals and vision is a vital and ongoing task for the Program Associate. The Program Associate acts as a “communications hub” and “nerve center” between CAPE and its program efforts.

The Program Associate’s primary areas of responsibility are:

Communications: The Program Associate is responsible for updating CAPE teachers and artists; these updates include alerts as to CAPE professional developments, CAPE special events, CAPE training or consulting opportunities, grant offerings, required submissions of materials, etc. The Program Associate also reports information regarding events happening in the schools to CAPE staff, CAPE Board members, and other partnering schools.

Coordination: professional developments/meetings:
Professional development sessions and/or cross-site meetings are a regular part of CAPE practice and all CAPE programs. The Program Associate is responsible for coordinating, with the Program Director, the times, dates, and locations of professional developments. In addition, the Program Associate works on the agenda for these meetings with the Program Director, and contacts and sets up any outside educators that may present at these meetings.

Organization: The Program Associate is responsible for gathering and maintaining necessary administrative work for programs, in consultation with the CAPE Office Manager and Program Director. This may include requests for support from teachers and artists, contracts, payment requests, contracts, credits for teachers, documentation.

Site visits: witnessing, consulting and documentation:
The Program Associate is responsible for making regular site visits to CAPE schools across the city of Chicago. During site visits, the Program Associate documents work pertaining to CAPE. The Program Associate also consults on site (with the support of the Program Director), negotiating any areas in the teacher/artist partnership which require CAPE assistance and/or encouragement. The Program Associate takes on the critical, essential function of “witnessing”—providing an engaged, responsive, active audience member, or “witness”, to the work done by CAPE teachers, artists, and students.

Research: The Program Associate will assist the CAPE Research Associate and Research Team as appropriate and necessary in conducting research. This may include assisting in scheduling interviews, retrieving data from schools, consulting with teachers and artists as to documentation, and other tasks as needed.

Sharing work: The Program Associate will report out on CAPE schools’ arts integration work to CAPE

staff, and periodically to the CAPE Board. The Program Associate will assist in CAPE schools' completing their contributions to CAPE's digital documentation system (shared publicly on CAPE's website). The Program Associate will present at conferences and represent CAPE at meetings of arts organizations as needed and desired. The Program Associate will coordinate public sharing of the work produced in CAPE programs (such as the annual CAPE Convergence, which shares the work of CAPE's Veteran schools).

Program development: The Program Associate contributes greatly to the continuing evolution of the CAPE programs listed below, helping to shape their guiding inquiry questions, the nature of their professional development, their goals, and how they share their successes. The Program Associate also may contribute to the development of special programming efforts.

Qualifications:

&#56256;&#56321; Bachelor's degree mandatory, Master's degree in education, the arts or other related field a plus
&#56256;&#56321; Experience with public schools and/or arts education programs
&#56256;&#56321; Curriculum and/or program development skills a plus
&#56256;&#56321; Experience with educational research a plus
&#56256;&#56321; Excellent written and oral communications skills
&#56256;&#56321; Access to own transportation
&#56256;&#56321; Must be personable and enjoy working with a variety of people
&#56256;&#56321; Excellent organizational and administrative skills; good self-initiated follow-through
&#56256;&#56321; Must be a flexible, energetic team player
&#56256;&#56321; Computer and media/web skills a plus

&#56256;&#56321; Ability to prioritize, set and meet own deadlines, and process complex details

Reports to: Program Director

Salary Range: Commensurate with experience

Schedule: Full-time position

To Apply:

Please send a cover letter, resume and references to:

██████████

No calls please.

You snooze, you lose. Get messages ASAP with AutoCheck in the all-new Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/newmail_html.html

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423. **Poetics List**
On behalf of David B. Chirot
Sun 24 Jun 2007

----- Forwarded message -----

From: ██████████
To: ██████████
Date:
Subject: NYTimes.com: The Ordinary Reader
This page was sent to you by: ██████████.

BOOKS / SUNDAY BOOK REVIEW | June 24, 2007

The Ordinary Reader

By TOM SLEIGH

Recalling the time when Americans learned and recited poetry together.

<http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1>

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424. **Didi Menendez**

Looking for a Guest Editor for OCHO #15 and #16

Sun 24 Jun 2007

If you are interested, write back to me via

██████████ <mailto:██████████>. I prefer to have past contributors of MiPOesias as guest editors though. So please be advised of that.

OCHO #10 is now available here -

<http://www.lulu.com/content/953211> <<http://www.lulu.com/content/953211>>

Thank you,

See you online...

Didi Menendez

MiPOesias Magazine

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

miPORadio

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

OCHO

www.lulu.com/mipo <<http://www.lulu.com/mipo>>

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425. **Cecelia Belle**

Apology

Sun 24 Jun 2007

Listmates: this message is long overdue. It is more than a year and a half since Ron Silliman wrote me a birthday card that said the kindest, most gracious things about my work. It sent me back to childhood, which for me took place in middleclass England, where I was firmly, if unwittingly, taught to disavow, if only thru silence, any praise for my efforts. I loved what you all wrote to me on Oct. 22, 2005, and think it so rude of me, now an American, not to have responded to every one of your notes. I DID see Ron last summer when the Silliman family came to dinner in the garden, and I know I tried to thank HIM then; please, you other wellwishers, know how grateful I am for your good wishes and good words. I'd supposed my shyness left me long ago, but in October of '05, it struck me dumb. Love, avid

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426. **Paul Nelson**

Re: On behalf of David B. Chirot

Sun 24 Jun 2007

Thanks for forwarding this article David. The perspective is similar to the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry has become too highbrow, but in truth, I think average folks have marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.

Of course the USA is far and away the most pitched-to nation on earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Poetics List <██████████>

To: ██████████

Sent: Sunday, June 24, 2007 1:12:20 PM

Subject: On behalf of David B. Chirot

----- Forwarded message -----

From: ██████████

To: ██████████

Date:

Subject: NYTimes.com: The Ordinary Reader

This page was sent to you by: ██████████.

BOOKS / SUNDAY BOOK REVIEW | June 24, 2007

The Ordinary Reader

By TOM SLEIGH

Recalling the time when Americans learned and recited poetry together.

<http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1>

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NYTimes.com 500 Seventh Avenue New York, NY 10018

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427. **Jill Chan**

New issue of Poetry Sz:demystifying mental illness

Mon 25 Jun 2007

Issue 23 features new poetry by:

Matthew Burkett

Julie Clark

Deidre Elizabeth

Mario Melendez

Patrick Frank

<http://poetrysz.blogspot.com>

Submissions for the next issue is now open. Send 4-6 poems, and a short bio, in the body of your email to [REDACTED]. Please read the submission

thank you.

regards

J Chan

editor

___ Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase. <http://farechase.yahoo.com/>

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428. **Alexander Jorgensen**

Looking for Info on Broadsides

Mon 25 Jun 2007

Dear all:

Am looking for information on publishers producing broadsides. Your help will be appreciated.

Regards,

Alexander Jorgensen

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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429. **Alan Sondheim**

[Ringing julu...]

Mon 25 Jun 2007

(The text below was created using ytalk, one of the oldest chat forms online; I
logged in twice, speaking to myself in double guise. The video is about filling
out space in another way; the singer is Foofwa d'Imobilite in a church in the
middle of the night, Pringy, Switzerland. I'm quite happy with both since they
imply a kind of Heideggerian writing into space, home.)

[Ringing julu...]

[1;25r

[?7h

[2;1H

[Ringing julu...]

<http://www.asondheim.org/kirkegard.mp4>

[Waiting for connection...]

[H-----=

YTalk version 3.3.0 =-----

[2;1H

[12B

[A-----= julu =-----

[14;1H Swollen embryos filled the membrane of the Klirk

rk, Jennifer, almost sounds bubble

forth from the mouth

broth broth, Julu, air is always inside air,

there's nothing beside air, nothin

[6D

nothing motivated

[13B there are our motivations and we skillfully

envelop our bodies against the line separating us and our accountability

why do things always move sexually, as if there were no

other concourse, religi

[6D

religion for example, the Kirk, for example

[13Bah you can see me there in the dark, you can hear my whispers to
Christ our Lord

Lord Buddha, you can hear everything, skin on skin and
face on face on face

[5By your face is lovely lovely I would kiss your face I would
inhale your skin I would inhale your sin I would take with
me a

 I would fondle your sin I would
I would listen to you against dorje and cross
against hammer and star

[12We expand in our own worlds of information, we move
accordingly, we act accordingly, we are drunk we are drinking each
other, we are devouring

[8We are devouring each other's eyes, yes, and blinding
ourselves to anything but
ourselves to anyone but ourselves to any universe but ourselves

[12And reading ourselves one against ourselves,
o o o Jennifer you are sound

[6D

sounding bubbling forth, there is

are gods and goddesses after that

all there are holy

dances

[10And dangerous and holy writings for us to read and o

 anyone to read and to compare

[6D

compare beauty against beauty, love against love, our bubbles

[14;25r

[25;1H

[1;25r

[24;1Hour bubbles when they are whole, they cannot burst,
they are eternal, when they are the only one or two or multitude
, yes yes o Jennifer, when they are multi

[1;25r

[23;75H

multitude, then will they soften the sounds

of ours

 selves murmuring and filling

[2;12r
[12;1H
[1;25r
[12;1H worlds with wings and understandings of wings and
great gyrefalcons above and b
[2;12r
[1;25r
[11;79H
belong every new-born clouds, bubbling forth, the very froth of existence
[14;25r
[25;1H
[1;25r
[24;1H froth uncarrying, uncaring, every one, every one and object,
o glorious sound j
[14;25r
[1;25r
[23;79H
jenifer julu, are
o participation in aeon and aeon and aeon
[2;12r
[12;1H
[1;25r
[12;1H what we have wrought here
[2;12r
[1;25r
[12;1H
[2;12r
[1;25r
[12;1H what we have wrought here in this quiet space in this existence
[2;12r
[1;25r
[1;25r
[24;1H in this existing again n and again and agon, in this murmuring
against
the membrane of the
bubble, murmuring membrane
[14;25r
[12;1H
[1;25r
[12;1H prolix and univie fied
[25;1H
[1;25r

[24;1Hwhy is there anything
[12;1H
[2;12r
[1;25r
[12;1Hwhy are we here
[14;25r
[1;25r
[24;1Hi am drinking you ah ah ahhh
[2;12r
[1;25r
[12;1Hi am drinking you ah ah ahhh
[2;12r
[1;25r
[12;1Hah and drinking and drinking you
[2;12r
[1;25r
[12;1Ho julu jennifer
[14;25r
[1;25r
[24;1Ho jennifer julu
[14;25r
[1;25r

[1;25r
[?7h
[2;1H
[Ringing Jennifer...]
[Waiting for connection...]
[10B
[24C#####
[31D# Rering Jennifer #
[31D#####
[12B
[A-----= Jennifer =-----
[14;1H
[14;1H
Swollen embryos filled the membrane of the Klirk
rk, Jennifer, almost sounds bubble
forth from the mouth
[11Bbroth broth, Julu, air is always inside air, there's
nothing beside air, nothin
[6D

nothing motivated
there are our motivations and we skillfully envelop our bodies
against the line separating us and our accountability
[11Bwhy do things always move sexually, as if there were
no other concourse, relig
[5D
religion for example, the Kirk, for example
[5Bah you can see me there in the dark, you can hear
my whispers to Christ our Lord
Lord Buddha, you can hear everything, skin on skin and face on
face on face
[11Byour face is lovely lovely i would kiss your face i would inhale
your skin i would inhale your sin i would take with me a
would fondle your sin i
would i would listen to you against dorje and cross
against hammer and star
[7Bwe expand in our own worlds of information, we move accordingly,
we act accordingly
[7D
accordingly, we are drunk we are drinking each other, we are devouring
[12Bwe are devouring each other's eyes, yes, and blinding ourselves
to anything but
ourselves to anyone but ourselves to any universe but ourselves
[9Band reading ourselves one against ourselves,
o o o jenifer julu
you are sounding
[7D
sounding bubbling forth, there is
are gods and goddesses after that
all there are holy
dances
[11Band dangerous and holy writings for us to read and o
anyone to read and to compare
[5D
compare beauty against beauty, love against love, our bubbles
[2;12r
[12;1H
[1;25r
[12;1Hour bubbles when they are whole, they cannot burst,
they are eternal, when they
[2;12r

[1;25r
[12;1Hare the only one or two or multitude
, yes yes o ulu-enifer, when they are multi
[2;12r
[1;25r
[11;75H
multitude, then will they soften the sounds
of ours
selves murmuring and filling
[14;25r
[25;1H
[1;25r
[24;1Hworlds with wings and understandings of wings and great
gyrefalcons above and b
[14;25r
[1;25r
[23;79H
belong every new-born clouds, bubbling forth, the very
froth of existence
[2;12r
[12;1H
[1;25r
[12;1Hfroth uncarrying, uncaring, every one, every one and object,
o glorious sound j
[2;12r
[11;79H
jenifer julu, are
o participation in aeon and aeon and aeon
[14;25r
[25;1H
[1;25r
[24;1Hwhat we have wrought here
[14;25r
[14;25r
[1;25r
[24;1Hwhat we have wrought here in this quiet space in this existence
[14;25r
[2;12r
[1;25r
[12;1Hin this existing agan
n and again and agon, in this murmuring against
the membrane of the

[2;12r
[1;25r
[12;1Hbubble, murmuring membrane
[2;12r
[1;25r
[24;1Hprolix and univie
[24;1H
[2;12r
[12;1H
[1;25r
[12;1Hwhy is there anything
[14;25r
[25;1H
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Hwhy are we here
[2;12r
[12;1H
[1;25r
[12;1H
[2;12r
[1;25r
[12;1Hi am drinking you ah ah ahhh
[14;25r
[25;1H
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Hi am drinking you ah ah ahhh
[14;25r
[1;25r
[24;1Hah and drinking and drinking you
[14;25r
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Ho julu jennifer
[2;12r

[1;25r
[12;1Ho jennifer julu
[2;12r
[1;25r
[25;1H
[?1l

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430. **Alexander Jorgensen**

Info on List servers

Mon 25 Jun 2007

Dear all:

Might you be able to provide me with recommended list servers. As you know, some have come and gone, and others become less suitable with time - and some have yet to be discovered!

Regards,
Alexander Jorgensen

--

"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

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431. **Andrew Jones**

Selfish Monologues

Mon 25 Jun 2007

Selfish Monologues, by Andrew J. Jones

<http://www.trafford.com/06-3238>

Egopoetic rants from oblivion!

www.ajjones.org

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432. **Dan Waber**
ars poetica update
Mon 25 Jun 2007

The ars poetica project continues to continue continuing at:

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

Poems appeared last week by: MTC Cronin.

Poems will appear this week by: Amy Lemmon, Nico Vassilakis, and Jacquie Williams.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,

Dan

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433. **Halvard Johnson**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

Millions of years of evolution, of natural selection, and
it all comes down to Larry King interviewing Paris Hilton.

Hal

Please knock before bantering.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jun 24, 2007, at 10:48 PM, Paul Nelson wrote:

Thanks for forwarding this article David. The perspective is similar to the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry has become too highbrow, but in truth, I think average folks have marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.

Of course the USA is far and away the most pitched-to nation on

earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.

Paul

*Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[REDACTED] or [REDACTED]*

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

*From: Poetics List <[REDACTED]>
To: [REDACTED]
Sent: Sunday, June 24, 2007 1:12:20 PM
Subject: On behalf of David B. Chirot*

----- Forwarded message -----

*From: [REDACTED]
To: [REDACTED]
Date:
Subject: NYTimes.com: The Ordinary Reader
This page was sent to you by: [REDACTED].*

*BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
The Ordinary Reader
By TOM SLEIGH
Recalling the time when Americans learned and recited poetry together.*

<http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1>

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434. **Karen Randall**

Re: Looking for Info on Broadsides

Mon 25 Jun 2007

Alexander,

Propolis Press prints letterpress broadsides -- but as a rule, these broadsides are related to a book. (I did one a few years ago of a Michael Palmer poem 'Crossing the Hill' with a translation into Egyptian hieroglyphs, which was not related to a book project.) For the amount of effort they require (that anything letterpress requires), it is really an act of love. (& I tend to be discriminating with regard to what I love.)

As broadsides are really the domain of letterpress printing - you might contact the book arts listserv with your query: [REDACTED]

best wishes,

Karen Randall

<http://www.propolispress.com>

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

Subject: Looking for Info on Broadsides

From: Alexander Jorgensen <[REDACTED]>

Date: Mon, June 25, 2007 12:59 am

To: [REDACTED]

Dear all:

Am looking for information on publishers producing broadsides. Your help will be appreciated.

*Regards,
Alexander Jorgensen*

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

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435. **Schlesinger Kyle**

Re: Looking for Info on Broadsides

Mon 25 Jun 2007

One of my favorite books on this subject is James D. Sullivan's *On the Walls and in the Streets: American Poetry Broadsides from the 1960s*. There are other overviews that have a more historical focus, such as Leslie Shepard's *The History of Street Literature*, but I can't think of anything more contemporary that doesn't deal with the work of a specific press.

Cheers,

Kyle

Kyle Schlesinger

www.kyleschlesinger.com

www.cuneiformpress.com

*From: Alexander Jorgensen <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Sun, 24 Jun 2007 21:59:44 -0700
To: <[REDACTED]>
Subject: Looking for Info on Broadsides*

Dear all:

Am looking for information on publishers producing broadsides. Your help will be appreciated.

*Regards,
Alexander Jorgensen*

--

*"[H]e who leaps into the void owes no explanation
to those who watch.² (Jean-Luc Godard)*

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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436. **Murat Nemet-Nejat**

Re: On behalf of David B. Chirot

Mon 25 Jun 2007

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <[REDACTED]> wrote:

>

> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have
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> was no TV to speak of.

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> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.

>

> Paul

>

> Paul E. Nelson

> www.GlobalVoicesRadio.org

> www.SPLAB.org

> 908 I. St. N.E. #4

> Slaughter, WA 98002

> [REDACTED] or [REDACTED]

>

> ----- Original Message -----

> From: Poetics List <[REDACTED]>

> To: [REDACTED]

> Sent: Sunday, June 24, 2007 1:12:20 PM

> Subject: On behalf of David B. Chirot

>

> ----- Forwarded message -----

> From: [REDACTED]

> To: [REDACTED]

> Date:

> Subject: NYTimes.com: The Ordinary Reader

> This page was sent to you by: [REDACTED].

>

> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007

> The Ordinary Reader

> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
> <http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1>
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437. **Vernon Frazer**

Re: On behalf of David B. Chirot

Mon 25 Jun 2007

Murat

I don't know that "marginalized" is the correct word in this situation. I don't see how people composing the vast majority can be "marginalized." I'd say that the masses have assimilated a myopic view of what constitutes culture and that this view has reduced the notion of culture to the top best sellers in books, music and movies, and to the celebrity subculture of Paris Hilton et al. The majority of people haven't so much "marginalized" themselves as limited themselves to the "marginal perception" of culture that we now call the mainstream. Unfortunately, their practice of putting horse blinders on their cognitive horizons has left most artists who work outside of "the best-seller is best" culture marginalized to such an extent that it's almost impossible to find

means of publication that will reach an audience larger than a small living room could contain.

Vernon

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Murat Nemet-Nejat
Sent: Monday, June 25, 2007 9:35 AM
To: ██████████
Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <████████> wrote:

>

> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that
poetry

> has become too highbrow, but in truth, I think average folks have
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> those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton,
> etc. who begin to have any interest in poetry nowadays. Before 1950 there
> was no TV to speak of.

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> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.

>

> Paul

>

> Paul E. Nelson

> www.GlobalVoicesRadio.org

> www.SPLAB.org

> 908 I. St. N.E. #4

> Slaughter, WA 98002

> ██████████ or ██████████

>

> ----- Original Message -----

> From: Poetics List <████████>

> To: ██████████

> Sent: Sunday, June 24, 2007 1:12:20 PM
> Subject: On behalf of David B. Chirot
>
> ----- Forwarded message -----
> From: [REDACTED]
> To: [REDACTED]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [REDACTED].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
>
[http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&e
n=5b713728b0b03fc4&ei=5070&emc=eta1](http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1)
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438. **Paul Nelson**

Re: On behalf of David B. Chirot

Mon 25 Jun 2007

Murat,

Thanks for your question. I think that it is largely seen that poetry is marginalized in our culture. The notion is that poets have become so esoteric that they are no longer useful to the average person. In an interview, I asked Victor Hernandez Cruz this and he felt the opposite was the case, that average folks (and I paraphrase because I don't have his actual response handy) that average folks have so dumbed themselves down, poetry is not relevant because they are interested in Larry King interviewing Paris Hilton and other banalities that will be forgotten in a year or two, perhaps less.

TV (& the mainstream media in general) is not interested in helping people become more conscious. If people are more conscious, then advertising does not work as well, making the ultimate job of TV and media, selling products, more difficult. If we really NEEDED milk, they would not need to advertise it. This is why TV panders to ignorant and fearful people and must keep dumbing things down, because intelligent people tend to turn it off. (The alternate view would be to create an oasis of intelligence, but aside from PBS and the occasional cable offering, TV is waaaaay stupid.)

Interestingly, KUOW-FM, one of two full-time, full-power NPR signals, would be rated #1 in the Seattle-Tacoma market if non-commercial stations were allowed to be counted in the Arbitron ratings service. Seattle also tends to be one of the more literate towns in the U.S. Either NPR is great, or the lack of commercials attracts people sick of pitches, except of course for those twice-a-year fund drives which makes anyone crazy. Perhaps it is a little of both. There is not much more going on in radio, though I find KUOW and NPR in general maddeningly mechanistic.

My feeling is that poets are called to make as deep a gesture as possible and let the cultural machinations play themselves out. We must become more conscious as a species, as the planet will only put up with so much. Poets and other artists should lead the way, not pander to people who care about Paris Hilton and, who was that former Playboy bunny who died a few months ago?

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Murat Nemet-Nejat <██████████>

To: ██████████

Sent: Monday, June 25, 2007 6:35:00 AM

Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <██████████> wrote:

>

> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have
> marginalized themselves with popular culture and it is only a fraction of
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> was no TV to speak of.

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> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.

>

> Paul

>

> Paul E. Nelson

> www.GlobalVoicesRadio.org

> www.SPLAB.org

> 908 I. St. N.E. #4

> Slaughter, WA 98002

> ██████████ or ██████████

>

> ----- Original Message -----

> From: Poetics List <██████████>

> To: ██████████

> Sent: Sunday, June 24, 2007 1:12:20 PM

> Subject: On behalf of David B. Chirot

>

> ----- Forwarded message -----
> From: [REDACTED]
> To: [REDACTED]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [REDACTED].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
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> <http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1>
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439. **mIEKAL aND**
Re: Info on List servers
Mon 25 Jun 2007

Alex:

For all things visual poetry you might be interested in SPIDERTANGLE. There's about 130 vispoets subscribed & generally the crowd is pretty well behaved. The list features a lot of calls for work, publishing projects generated from the list itself & some discussion. Signup info can be found here:

<http://groups.yahoo.com/group/spidertangle/>

On Jun 25, 2007, at 2:03 AM, Alexander Jorgensen wrote:

Dear all:

Might you be able to provide me with recommended list servers. As you know, some have come and gone, and others become less suitable with time - and some have yet to be discovered!

*Regards,
Alexander Jorgensen*

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

*Be a better Globetrotter. Get better travel answers from someone
who knows.
Yahoo! Answers - Check it out.*

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440. **Stephen Vincent**
Re: On behalf of David B. Chirot
Mon 25 Jun 2007

On the half of Hilton Paris, I don't know how many of you saw the blurred image of her (CNN/Fox, etc.) where she was looking through the back side window of the police car. Her hair was totally disheveled, her mouth open, apparently screaming (for her mother?) at the top of her lungs. It was right up there with Munch's 'Scream' and in violent contrast with her 'ordinary' vanilla demeanor.

Point is, that if you keep scratching surface of pop culture ultimately an epiphany pops through. I suspect something in Paris Hilton - no matter all the shine, as well as the 'self-prescribed & whatever other medications' - is constantly screaming. (Whether or not true, WCW's dictum about folks dying daily from the lack of poetry might, it seems, apply to Paris' emotional poverty).

I suspect Paris' condition holds for George Bush - I mean how can he possibly live with himself knowing the hopeless carnage he has 'created' in Iraq, as well

as an American political disaster, etc. If not pills, I suspect liquor must be back to him again, to keep those screams from coming up.

Of course, there is the iron horse killer, Cheney. The day he gives into the consequences of his actions does not appear to be on the immediate horizon. There are some criminals that never blink, or break - and righteousness is often the manta. I am afraid he is one. (The current series of articles on the Veep in the W Post are beyond creepy).

Where anyone's poetry book or magazine penetrates the larger media shield with any impact is obviously a crap shoot. However, I think that begs a more serious question. What are the ways poets can begin to engage the public world in ways that challenge the status quo of media (etc.) control? I don't mean just getting the 'ear and eye' of the public, but what are the questions poets need to both ask and explore in order to redefine and become a genuine part of the public conversation. I think this dia- or multi-log has been missing.

Certainly it seems, I think to many of us- if the aim of poets is limited to getting a body of work discussed on an MLA Panel, and/or included in an academic text anthology (valuable as all that might be) - the world of poetry will remain marginalized from any significant intrusion or play in the body politic and the 'body cultural'.

Stephen Vincent

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

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441. **Rob McLennan**

[REDACTED]: It's Still Belford]

Mon 25 Jun 2007

It's Still Winter Vol 7 (#1) is now posted (at a new url <<http://www.itsstillwinter.com>>) and is an issue devoted to the work of Prince George poet Ken Belford. Included in the issue are three essays, a new interview, 31 new poems, photos, and video. The new issue is largely engineered by Associate Editor and Designer Graham Pearce.

-- 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://robmcclennan.blogspot.com/>

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442. **Skip Fox**

Re: On behalf of David B. Chirot

Mon 25 Jun 2007

I'm close to Paul and Vernon on this, with this addition: I feel many people would be interested by and even like much of the thought and sound and beauty of what we like if given access to it and allowed (by themselves?) to listen. I remember reading Stein at a party to a few people on the side who listened closely, and ask me to repeat phrases, and then would hum &c. I'm sure every one has had such an experience. Once in a sophomore lit. class a young woman asked me what a poem meant. I looked at it and thought of a dozen ways to begin, but instead followed a strange path for me, but one I felt utterly correct: I read the poem over. The entire class seemed to understand and if I remembered the young woman nodded.

What saddens me is the fact that so many do not find the portals. But there are always some even in popular culture(Bob Dylan was mine in 1964). And I believe that there are more and more everyday. At least it seems to me that more young people want to talk about the work of those most of us would find interesting.

The margins are expanding.

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

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

Behalf Of Vernon Frazer

Sent: Monday, June 25, 2007 9:07 AM

To: ██████████

Subject: Re: On behalf of David B. Chirot

Murat

I don't know that "marginalized" is the correct word in this situation. I don't see how people composing the vast majority can be "marginalized." I'd say that the masses have assimilated a myopic view of what constitutes culture and that this view has reduced the notion of culture to the top best sellers in books, music and movies, and to the celebrity subculture of Paris Hilton et al. The majority of people haven't so much "marginalized" themselves as limited themselves to the "marginal perception" of culture that we now call the mainstream. Unfortunately, their practice of putting horse blinders on their cognitive horizons has left most artists who work outside of "the best-seller is best" culture marginalized to such an extent that it's almost impossible to find means of publication that will reach an audience larger than a small living room could contain.

Vernon

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Murat Nemet-Nejat

Sent: Monday, June 25, 2007 9:35 AM

To:

Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson < > wrote:

>

> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that
poetry

> has become too highbrow, but in truth, I think average folks have
> marginalized themselves with popular culture and it is only a fraction of
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> etc. who begin to have any interest in poetry nowadays. Before 1950 there
> was no TV to speak of.

>

> Of course the USA is far and away the most pitched-to nation on earth, so
> that combined with the boob tube tends to retard the possibilities for a
> more intelligent use of language.

>

> Paul

>

> Paul E. Nelson

> www.GlobalVoicesRadio.org

> www.SPLAB.org

> 908 I. St. N.E. #4

> Slaughter, WA 98002

> or

>

> ----- Original Message -----

> From: Poetics List < >

> To:

> Sent: Sunday, June 24, 2007 1:12:20 PM

> Subject: On behalf of David B. Chirot

>

> ----- Forwarded message -----
> From: [REDACTED]
> To: [REDACTED]
> Date:
> Subject: NYTimes.com: The Ordinary Reader
> This page was sent to you by: [REDACTED].
>
> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> The Ordinary Reader
> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.
>
>
>
http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&e
n=5b713728b0b03fc4&ei=5070&emc=eta1
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443. **Jennifer Karmin**

Red Rover triple play: ACM, Karmin & Prevallet

Mon 25 Jun 2007

Red Rover Series

{readings that play with reading}

TRIPLE PLAY: Chicago, IL

July 8 ~ Experiment #13: Exquisite Corpse
featuring Another Chicago Magazine writers

July 17 ~ Aaaaaaaaaaalice
a text-sound composition by Jennifer Karmin

July 21 ~ Experiment #14: Phases for I, Afterlife
featuring Kristin Prevallet and Elizabeth Schmitz

EXPERIMENT #13: EXQUISITE CORPSE

6pm Sunday, July 8th

at HotHouse, 31 E. Balbo Ave

<http://www.hothouse.net>

\$10, includes a copy of ACM #47

Featuring

Another Chicago Magazine

<http://www.anotherchicagomagazine.org>

Writers from issue #47 (ACM is DEAD):

Elizabeth Bloom Albert

Ray Bianchi

Stephanie Cleveland

Nina Corwin

Michael Czyzniejewski

Jessi Lee Gaylord

Jeb Gleason-Allured

Brandi Homan

Quraysh Ali Lansana

Joshua Marie Wilkinson

and a performance by local band Tina & the Boys

Sponsored by the Printers' Ball

<http://www.printersball.org>

an annual celebration of literature in Chicago

presented by the Poetry Foundation

AAAAAAAAAAAAALICE

a text-sound composition by Jennifer Karmin
7pm Tuesday, July 17th
at the Hyde Park Art Center, 5020 S. Cornell Ave
<http://www.hydeparkart.org>

Featuring
Kathleen Duffy
Erica Mott
Sheelah Murthy
Peter O'Leary
Kristin Prevallet
and a fiction reading by Eckhard Gerdes

Sponsored by Series A
<http://www.moriapoetry.com/seriesabout.html>

EXPERIMENT #14: PHASES FOR I, AFTERLIFE
8pm Saturday, July 21st
at Lifeline Theatre, 6912 N. Glenwood Ave
<http://www.lifelinetheatre.com>
suggested donation \$12

Featuring
Kristin Prevallet and Elizabeth Schmitz
a literary dance collaboration
to perform the work of mourning
<http://www.kayvallet.com>

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at 

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>

___ Building a website is a piece of cake. Yahoo! Small Business gives you all the tools to get online. <http://smallbusiness.yahoo.com/webhosting>

444. **Tom Beckett**

The Chained Hay(na)ku Project!

Mon 25 Jun 2007

[Please Forward]

HAY(NA)KU = INVITATION

You are cordially invited

by Ivy Alvarez, John Bloomberg-Rissman, Ernesto Priego, and Eileen Tabios
to participate in

THE CHAINED HAY(NA)KU PROJECT!

As authors of single-author poetry hay(na)ku collections, we invite you to collaborate with others to create "chained hay(na)ku" -- a poem based on the hay(na)ku poetic form and created by multiple authors (at least three individual authors).

Information on the hay(na)ku are available at:

<http://www.meritagepress.com/haynaku.htm>

<http://www.baymoon.com/~ariadne/form/haynaku.htm>

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

For an example of the Chained Hay(na)ku, please visit the blog,

THE CHAINED HAY(NA)KU PROJECT: AN INVITATION

at

<http://chainedhaynakku.wordpress.com/>

which features our collaborative poem, "Four Skin Confessions."Â The poem was written in May 2007 by email, spanning the time zones of London, Cardiff, and California.

We now invite other poets to collaborate with others in creating other chained hay(na)ku. Authors can then contribute their collaborations (including excerpts from such collaborations) for possible publication, which Meritage Press (www.meritagepress.com) will release as either a journal, anthology, or hand-made limited edition (the final format will depend on the nature of and number of contributions).

Collaborations need not be only in verse form.Â Visual poetry is welcome, as long as the collaborators number at least three and realize that reproduction is likely to be in black-and-white.

Email Contributions (and queries) to [REDACTED]

Deadline for Contributions: January 31, 2008

Why not get together with others and chain together a hay(na)ku?Â It's a poetic form that has always been intended to be an Invitation!

All Best,

Ivy Alvarez, author of 1 DOZ. POISON HAY(NA)KU (Big Game Books, 2007)

John Bloomberg-Rissman, author of OTAGES (Bamboo Books, 2006) and NO SOUNDS OF MY OWN MAKING (Leaf Press, 2007)

Ernesto Priego, author of NOT EVEN DOGS (Meritage Press, 2006)

Eileen Tabios, author of THE SINGER AND OTHERS (Dusie, 2007)

AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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445. **Michael Kelleher**

LITERARY BUFFALO E-NEWSLETTER 06.25.07

Mon 25 Jun 2007

LITERARY BUFFALO

6.25.07-7.01.07

LITERARY BUFFALO IN THE NEWS

3 by R.D. Pohl: on poet John Logan, on The Rooftop Poetry Series at Buffalo State and on the the Gray Hair Reading Series at Hallwalls on the Buffalo News Poetry Beat blog:

http://buffalonews.typepad.com/poetry_beat/

TEEN WORKSHOP (AGES 12-18)

SLAMMIN' WORDS

A Free Summer Writing and Performance Workshop
from Just Buffalo and Locust St. Arts

Saturdays, June 30-August 18 (8 sessions)

Teacher: Tysheka Long

Locust Street Neighborhood Art Classes

138 Locust St.

Buffalo, NY 14204

Call [REDACTED] to register.

EVENTS

07.01.07

TRU-TEAS POETRY AT THE TEA ROOM SERIES

Reading and Launch for, "Celebrations" Anthology

Sunday, July 1, 4 p.m.

Tru-Teas

810 Elmwood Avenue

GROUP READING

with:

Ansie Baird

Andrew Bienkowski

Gordon Crock

Nava Fader

Sally Fiedler

Ann Goldsmith

Barbara Holender

Karen Lewis

Sam Magavern

Robert Nesbitt

Judy Weidemann

The new book will be available, as will food, drink, good humor and great poetry.

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

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.

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](#)

446. **Paul Nelson**

Re: On behalf of David B. Chirot

Mon 25 Jun 2007

Murat,

I would not suggest 70 % of the population in America is stupid. I think you and I basically agree that something elitist is limited. Stephen Vincent asks:

"Where anyone's poetry book or magazine penetrates the larger media shield with any impact is obviously a crap shoot. However, I think that begs a more serious question. What are the ways poets can begin to engage the public world in ways that challenge the status quo of media (etc.) control?"

In my own work I think there are levels of accessibility. One form I got from Ginsberg and have used extensively is that of the American Sentence, a 17 syllable poem similar to haiku but without the conventions we associate with haiku. Some sentences are from dreams, or are odd in other ways. Some are quite obvious, some more subtle. www.AmericanSentences.com for examples.

What this form allows me to do is relate to a crowd, or segments of a crowd, which is not as literary-oriented. Of course I try to read the audience and stretch them a bit beyond their comfort zone, but that's just me. Even many "literary" crowds seem to prefer rhetoric over poetry, but there will be those who get the readl thing and who seek the duende.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002

██████████ or ██████████

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

From: Murat Nemet-Nejat <██████████>

To: Paul Nelson <██████████>

Sent: Monday, June 25, 2007 9:14:18 AM

Subject: Re: On behalf of David B. Chirot

Paul,

I do not want to put myself in the position of defending "Larry King/Paris Hilton interviews." I do agree with you the constant focus on murders or silly scandals, which tends to crowd any factual news out (at best consigned to ticker tapes at the bottom of the screen, at worst replaced by faux, manufactured news, like the still extant terrorist watch color schemes) functions as the equivalent of circuses in Roman times or "offering them cakes instead of bread."

On the other hand, I do not think modern (or "innovative" in contemporary terms) poetry should be blind to the consequences of its own historical choices. In my view, modern poetry starts -for many good reasons- with a critique of the "bourgeois" culture. This by definition creates a dichotomy (stated more positively, a confrontation) between "us" ("artists") and "them" ("stupid" folks). Basically, the avant garde poetry, as far as I can see, rarely relinquished this position, except in discontinuous moments like 19th century American photography (particularly in Daguerreotypes, Civil War photos and Brady's studio portraits), Russian Constructionist art and poetry, Bauhaus architecture, etc. The "innovative" American poetry of the last twenty-thirty years return a strikingly fundamentalist, rejuvenated return to this dichotomy, confrontation plus so to speak, since its own self-definition is totally based on such controversy.

It seems to me, if one calls more than 70% of a population stupid, whatever, one should expect, not be surprised that those people will stop listening. I think calling pop culture ignorant, etc., somehow inferior to "innovative" art, makes zero sense to me. Some of the most brilliant things happen in popular culture, in pop music (the list here is endless and everyone has his or her favorites, resonant works), in movies, in T.V. These works connect with the psyche of the general populace (those over 200 million stupid people in The United States alone), reflecting, embodying their dreams, their fears, etc., in a way that any

serious artist, in my view, should be ready to give his or her eye-teeth to emulate, and that artists, poets can ignore at their own peril.

I think popular art has a lot to teach "innovative" poets, starting with the radical visual, verbal and sound experiments they carry out to connect with their audience. If nothing else, they constitute a treasure house of innovations, on fluidity, grid, tonal nuances, radical cuts, etc. Is there a poem that points as profoundly the grim conditions in factories as "Sympathy for Mr. Vengeance" or conditions in a woman's prison as "Lady Vengeance?" Is there a poem which uses "pathetic fallacy" in a completely new way -as a way of re-defining an environment, of creating a new language made of daily objects like mops, sardine cans, etc.- as Chunking Express. Is there anything as epic as The Sopranos credits? I know, one may consider The Sopranos as one of the "bourgeois melodramas" which fool people. But, as a dumb New Jerseyite, I love it. The credits is a collage of found objects, collected out of the scraps -or objects soon to be scrapped- of industrial landscape, fused into a dolorous song -my song.

Paul, I am trying to say that we as poets should widen our horizons. Maybe to realize that Emerson, Hawthorne, Thoreau (and of course Melville) create as significant a nexus of modernism, at least of the 21st century kind, as Rimbaud, et al. (One should not forget, Baudelaire was the great admirer of Poe, of his very language of the street, "the crowds.")

Ciao,

Murat

On 6/25/07, Paul Nelson <[REDACTED]> wrote:

Murat,

Thanks for your question. I think that it is largely seen that poetry is marginalized in our culture. The notion is that poets have become so esoteric that they are no longer useful to the average person. In an interview, I asked Victor Hernandez Cruz this and he felt the opposite was the case, that average folks (and I paraphrase because I don't have his actual response handy) that average folks have so dumbed themselves down, poetry is not relevant because they are interested in Larry King interviewing Paris Hilton and other banalities that will be forgotten in a year or two, perhaps less.

TV (& the mainstream media in general) is not interested in helping people become more conscious. If people are more conscious, then advertising does not work as well, making the ultimate job of TV and media, selling products, more difficult. If we really NEEDED milk, they would not need to advertise it. This is why TV panders to ignorant and fearful people and must keep dumbing things down, because intelligent people tend to turn it off. (The alternate view

would be to create an oasis of intelligence, but aside from PBS and the occasional cable offering, TV is waaaay stupid.)

Interestingly, KUOW-FM, one of two full-time, full-power NPR signals, would be rated #1 in the Seattle-Tacoma market if non-commercial stations were allowed to be counted in the Arbitron ratings service. Seattle also tends to be one of the more literate towns in the U.S. Either NPR is great, or the lack of commercials attracts people sick of pitches, except of course for those twice-a-year fund drives which makes anyone crazy. Perhaps it is a little of both. There is not much more going on in radio, though I find KUOW and NPR in general maddeningly mechanistic.

My feeling is

that poets are called to make as deep a gesture as possible and let the cultural machinations play themselves out. We must become more conscious as a species, as the planet will only put up with so much. Poets and other artists should lead the way, not pander to people who care about Paris Hilton and, who was that former Playboy bunny who died a few months ago?

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Murat Nemet-Nejat <
██████████>

To: ██████████

Sent: Monday, June 25, 2007 6:35:00 AM

Subject: Re: On behalf of David B. Chirot

Paul,

"but in truth, I think average folks have marginalized themselves with popular culture": on the very literal sense what does that mean?

Murat

On 6/24/07, Paul Nelson <
██████████> wrote:

>

> Thanks for forwarding this article David. The perspective is similar to
> the argument of Dana Gioia, Ted Koozer and those folks who feel that poetry
> has become too highbrow, but in truth, I think average folks have

marginalized themselves with popular culture and it is only a fraction of those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton, etc. who begin to have any interest in poetry nowadays. Before 1950 there was no TV to speak of.

Of course the USA is far and away the most pitched-to nation on earth, so that combined with the boob tube tends to retard the possibilities for a more intelligent use of language.

>

> Paul

>

> Paul E. Nelson

> www.GlobalVoicesRadio.org

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> Slaughter, WA 98002

> [REDACTED] or [REDACTED]

>

> ----- Original Message -----

> From: Poetics List <

[REDACTED]>

> To: [REDACTED]

> Sent: Sunday, June 24, 2007 1:12:20 PM

> Subject: On behalf of David B. Chirot

>

> ----- Forwarded message -----

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[REDACTED]

> To: [REDACTED]

> Date:

> Subject:

NYTimes.com: The Ordinary Reader

> This page was sent to you by: [REDACTED].

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> BOOKS / SUNDAY BOOK REVIEW | June 24, 2007

> The Ordinary Reader

> By TOM SLEIGH
> Recalling the time when Americans learned and recited poetry together.

>

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http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&en=5b713728b0b03fc4&ei=5070&emc=eta1

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447. **amy king**

This Friday ...

Mon 25 Jun 2007

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ
RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~

ETHAN PAQUIN is author of *My Thieves* (Salt, 2007), *The Violence* (Ahsahta Press, 2005), *Accumulus* (Salt, 2003) and *The Makeshift* ( UK : Stride, 2002). He lives and teaches in Buffalo , NY , and returns to seacoast New Hampshire every summer.

[http://www.mipoesias.com/Poetry/paquin\\_ethan.html](http://www.mipoesias.com/Poetry/paquin_ethan.html)

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee , WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited *Gam: A Survey of Great Lakes Writing* which lived for 4 issues, and now works as co-editor or contributing editor on various projects including *Instance Press* and *Fascicle*. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a *Belladonna\** chap book and forthcoming from Hot Whiskey Press.

[http://www.mipoesias.com/Poetry/szymaszek\\_stacey.html](http://www.mipoesias.com/Poetry/szymaszek_stacey.html)

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including *Chronogram*, *Softblow*, *Pemmican*, *Language & Culture* & *AVQ*. Alveraz lives in Los Angeles and is currently working on his second volume of poetry.

[http://www.mipoesias.com/Poetry/ricardez\\_alveraz.html](http://www.mipoesias.com/Poetry/ricardez_alveraz.html)

~~~~~

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>



**\*\*please forward\*\***

**\*\*sorry for cross-posting\*\***

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It's here! Your new message!

Get new email alerts with the free Yahoo! Toolbar.

<http://tools.search.yahoo.com/toolbar/features/mail/>

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448. **Murat Nemet-Nejat**

***Re: On behalf of David B. Chirot***

*Mon 25 Jun 2007*

---

Vernon, Paul, Stephen,

I think it is important for American poets to realize that words (and therefore poets) in this culture have a subservient place and find strategies of transforming this "weakness" into strength. In the pursuit of such transformation many things will fall into place. In our culture information, either intelligent or stupid or profound or banal, is communicated through visual, words basically acting as "accents." Accent means a variety of things: one the one hand, we have accent as interior designers use it, as a "supporting" color. For instance, Bush in pilot uniform, "mission accomplished" as a back drop. On the other hand, one has accent as a distortion, something not quite heard correctly, something subversive despite itself. One can go here again to Bush, to his "bring it on," a drug addled madness which must have stunned every one who heard it (something similar to Paris Hilton's, "seen" rather than heard scream in the car). Accent in this sense is something very unstable, beyond control.

"MISSION ACCOMPLISHED" and "bring it on" are purely linguistically very simple phrases. What gives them their awesome power (and their potential ability to turn against their users) is the space within which they occur. I think American poets should gain (or regain) the ability to place language in space, to see language in a potent (unstable, white) emptiness surrounding it. Of course, such a step will require not seeing language being completely sui generis - instead of thinking of the sea of language in which we move (and surely we do that), but the space (the elsewhere, the Martian or global) from which language arrives.

Ciao,

Murat

On 6/25/07, Vernon Frazer <[REDACTED]> wrote:

>  
> Murat  
>  
> I don't know that "marginalized" is the correct word in this situation. I  
> don't see how people composing the vast majority can be "marginalized."  
> I'd  
> say that the masses have assimilated a myopic view of what constitutes  
> culture and that this view has reduced the notion of culture to the top  
> best  
> sellers in books, music and movies, and to the celebrity subculture of  
> Paris  
> Hilton et al. The majority of people haven't so much "marginalized"  
> themselves as limited themselves to the "marginal perception" of culture  
> that we now call the mainstream. Unfortunately, their practice of putting  
> horse blinders on their cognitive horizons has left most artists who work  
> outside of "the best-seller is best" culture marginalized to such an  
> extent  
> that it's almost impossible to find means of publication that will reach  
> an  
> audience larger than a small living room could contain.

> Vernon

> -----Original Message-----

> From: UB Poetics discussion group [mailto:[REDACTED]] On  
> Behalf Of Murat Nemet-Nejat  
> Sent: Monday, June 25, 2007 9:35 AM  
> To: [REDACTED]  
> Subject: Re: On behalf of David B. Chirot

> Paul,

> "but in truth, I think average folks have marginalized themselves with  
> popular culture": on the very literal sense what does that mean?

> Murat

> On 6/24/07, Paul Nelson <[REDACTED]> wrote:

> >

> > Thanks for forwarding this article David. The perspective is similar to  
> > the argument of Dana Gioia, Ted Koozer and those folks who feel that  
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> > has become too highbrow, but in truth, I think average folks have  
> > marginalized themselves with popular culture and it is only a fraction  
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> > those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton,  
> > etc. who begin to have any interest in poetry nowadays. Before 1950  
> there  
> > was no TV to speak of.  
> >  
> > Of course the USA is far and away the most pitched-to nation on earth,  
> so  
> > that combined with the boob tube tends to retard the possibilities for a  
> > more intelligent use of language.  
> >  
> > Paul  
> >  
> > Paul E. Nelson  
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> > [www.SPLAB.org](http://www.SPLAB.org)  
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> > Slaughter, WA 98002  
> > [REDACTED] or [REDACTED]  
> >  
> > ----- Original Message -----  
> > From: Poetics List <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Sunday, June 24, 2007 1:12:20 PM  
> > Subject: On behalf of David B. Chirot  
> >  
> > ----- Forwarded message -----  
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> > To: [REDACTED]  
> > Date:  
> > Subject: NYTimes.com: The Ordinary Reader  
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> >  
> > BOOKS / SUNDAY BOOK REVIEW | June 24, 2007  
> > The Ordinary Reader  
> > By TOM SLEIGH  
> > Recalling the time when Americans learned and recited poetry together.

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449. **Stephen Vincent**  
***Latta on T. Berrigan's 'trans...'***

*Mon 25 Jun 2007*

---

<http://isola-di-rifiuti.blogspot.com/>

I think John Latta has a wonderful current double entry 'critical' celebration and 'then some' streak on Berrigan's transfigurations of some of Ungaretti's poems. Nice to get a re-hit of 60's New York-Kansas very male wind - add a little play pretend self-mocking hard ass humor - coming down the blog pipe - I say/

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

450. **David Baratier**

***Dan Boehl, new chap from Pavement Saw***

*Tue 26 Jun 2007*

---

Work

by Dan Boehl

Winner of the Pavement Saw Press Chapbook Award

Paper Trade: ISBN 978-1-886350-69-4

28 pages, \$6

These poems first appeared in: LIT, Poetry East and Redivider.

Here is a scintillating sample:

Cube, or

7 Complete Strangers of Widely Varying Personality Characteristics are  
Involuntarily Placed in an Endless Kafkaesque Maze Containing Deadly Traps

Able to take only so much hip-hop and databases,  
I get some coffee and shoot-the-shit  
with the co-workers there. Times like this  
I think about that movie Cube.  
The best-worst movie I have ever seen,  
it's about these people who wake up in a giant cube.  
Frantically they run around the cube's identical rooms  
discovering each other  
and getting bloodbathed by unforeseen traps  
set by an unseen boss. It's a test. If they work together  
they live. They fall into the regular  
character types: the soldier, the clown, the babe.  
Only the autistic guy lives.  
He actually likes the work of not getting  
bloodbathed. Tomorrow, I'll be  
somebody's boss. But today  
I can confidently count on myself  
as someone I would like.

-----  
His chapbook can be ordered <A

href="http://www.pavementsaw.org/chapbook\_pages/work.htm"><FONT  
face="Arial Black" color="#035;fb0034 size=5></A></FONT><FONT  
face="Arial" color="#035;000000 size=3>

here-----

Be well

David Baratier, Editor  
Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>

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451. **Pam Brown**  
***the deletions***

*Tue 26 Jun 2007*

---

in the face of so many difficulties -

What to say ?

It's Winter on Wentworth Street

In Blackheath

Red Room Company

Poetics from the end of the century

Three photos

The Lee Marvin Readings

awake and refreshed tho with nothing on the pag...

Meshings

Beat Scene

---

Blog : <http://thedeletions.blogspot.com/>

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

---

\_\_\_ Yahoo!7 Mail has just got even bigger and better with unlimited storage on all webmail accounts. <http://au.docs.yahoo.com/mail/unlimitedstorage.html>

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452. **Jeffrey Side**  
***Critical survey by Andrew Duncan of UK poetry anthologies.***

*Tue 26 Jun 2007*

---

Critical survey by Andrew Duncan of UK poetry anthologies:

<http://www.argotistonline.co.uk/Duncan%20essay%202.htm>

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453. **Dan Waber**  
***Guns In Loving Memory***  
*Tue 26 Jun 2007*

---

Guns In Loving Memory  
150 works on paper by Dan Waber

These works grew out of a convergence of several ongoing areas of investigation, but the primary motivation was an attempt to come to grips (both literally and metaphorically) with the way American culture uses language to glorify war.

The pieces are essentially anti-war visual poems made by taking rubbings from public monuments.

Each was made in situ, using lumber crayons on paper (a set of tools whose rich potential I learned through the work of, and in correspondence with, David-Baptiste Chirot), and each individual piece limits itself to the language found on a single monument (though some monuments yielded multiple pieces).

My hope is that the pieces operate on such a basic level that anyone who views them will, from that day forward, regardless of ideological agreement or disagreement, find themselves automatically locating the anti- language contained within the language of monuments.

Show opens Friday July 6th from 6pm to 10pm at:

Test Pattern  
334 Adams Ave  
Scranton, PA 18509  
USA

more info on Test Pattern at: <http://www.prunejuice.net/testpattern/> any questions, please email: [REDACTED]

Show runs through July 27th, please email: [REDACTED] for specific hours after the opening.

If you cannot attend the show and are interested in viewing the works, please email me at [REDACTED] and I will share a non-public URI with you.

Regards,  
Dan

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454. **David A. Kirschenbaum**

***Garden Party with Compton, Fitzpatrick, Kikuchi, and Kreutz***

*Tue 26 Jun 2007*

---

Please forward

-----

Garden Party

with Olive Juice Music

and Boog City

this Sat., June 30, 2:00 p.m., free

a summer series, in the

Suffolk Street Community Garden

Suffolk St., bet. Houston & Stanton sts.

NYC

readings from

Shanna Compton and Corrine Fitzpatrick

music from

Yoko Kikuchi and Phoebe Kreutz

New this season, will be each musical act taking a poem from one of the day's poets and turning it into a song for the event. Phoebe Kreutz will be working with the words of Shanna Compton, and Yoko Kikuchi with those of Corrine Fitzpatrick.

Curated and with introductions by

Olive Juice Music head Matt Roth and

Boog City editor and publisher David Kirschenbaum

-----

**\*\*Olive Juice Music**

<http://olivejuicemusic.com/>

Olive Juice Music is a D.I.Y. label, studio, and mail-order distributor based in New York City and interested in helping people who are in the developmental stages of trying to do something with their art. Olive Juice Music is not a traditional record label. The artists associated with Olive Juice take an active part in how their music is produced, financed, and marketed. They in turn receive more of the profits gained from the sales of their records directly, which is how it should be. The strength of Olive Juice relies upon the active participation of its members to share resources and help promote a communal spirit among everyone involved as well as claiming responsibility for taking their art to wherever they would like it to go.



**\*\*Boog City**

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

Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

**\*Performer Bios:**

**\*\*Shanna Compton**

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

Shanna Compton is the author of *For Girls* (Bloof, 2007) and *Down Spooky* (Winnow, 2005), as well as the editor of *Gamers* (Soft Skull, 2004). Her poems and essays have recently appeared in *Abraham Lincoln*, *Absent*, *Dusie*, *Ping-Pong*, and the Poetry Foundation website.

**\*\*Corrine Fitzpatrick**

<http://chax.org/eaogh/issue3/issuethree/fitzpatrick.html>

<http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick>

Corrine Fitzpatrick wrote *On Melody Dispatch* (Goodbye Better, 2007), works for the Poetry Project at St. Mark's Church, and has work online at Chax and the Brooklyn Rail (see above).

**\*\*Yoko Kikuchi**

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

Yoko writes songs to play solo, as well as being the main songwriter for Dream Bitches. She has one release from 2003 called *Songs I Wrote For You*, and is working on releasing a solo-triple-album in the coming year. Dream Bitches has one album called *Sanfransisters* (Olive Juice, 2005). From a musical standpoint the songs have been described as "melodic, dreamy," "punk," and "folksy and feminine," whereas the lyrics have been called by some "caustically biting," and "bitchy," as well as "sweet," and by others as "complex" and "well-thought-out." Yoko finds these adjectives to be acceptable and possibly true.

**\*\*Phoebe Kreutz**

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

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos. Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly-veiled social commentary from i°He-Man± and i°The Smurfs.±

Directions: F to Second Ave.

Next event in series, Sat. July 28

Estelle and Irwin Kirschenbaum interviewed about  
growing up in the Lower East Side, poetry from David Kirschenbaum  
and music from TBD

--

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]

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455. **David A. Kirschenbaum**

**\*\*Advertise in Welcome to Boog City Festival Issue\*\***

*Tue 26 Jun 2007*

---

Please forward

-----

Hi all,

We'll be putting on Welcome to Boog City, a four-day long poetry and music festival, this August. (all details are below this note.)

The upcoming issue of Boog City, number 43, will be expanded by 50%, and serve as the program for the festival, as well as feature work from its participants.

Advertising information is below.

Hope this finds you swell.

as ever,

David

-----

Advertise in

Boog City 43: Welcome to Boog City Issue

\*Deadline

--Thurs. July 12-Ad copy to editor

--Sat. July 21-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

-----

\*Welcome to Boog City

4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier

Sean Cole

John Coletti

Tom Devaney

Greg Fuchs

Joanna Fuhrman  
Tony Gloeggler  
Nada Gordon  
Mitch Highfill  
Brenda Iijima  
Eliot Katz  
Amy King  
Mark Lamoureux  
Kimberly Lyons  
Gillian McCain  
Simon Perchik  
Wanda Phipps  
Kristin Prevallet  
Lauren Russell  
Nathaniel Siegel  
Rachel M. Simon  
Christina Strong  
Gary Sullivan  
Rodrigo Toscano and his Collapsible Poetics Theater  
Ian Wilder  
Daniel Zimmerman  
and more

and music from:

Dr. Benstock  
The Drew Gardner Flash Orchestra  
Sean T. Hanratty  
I Feel Tractor  
Bob Kerr  
The Leader  
Nan & the Charley Horses  
The Passenger Pigeons (formerly The Sparrows)  
and more

and

The Fugs album,  
The Village Fugs, performed by  
Paul Cama, Steve Espinola, I Feel Tractor,  
JUANBURGUESA, and Scott MX Turner  
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum  
For more info: 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]

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456. **eric unger**

***My New Chapbook from House Press***

*Tue 26 Jun 2007*

---

Just as Form, my new chapbook, is available for \$6.00 at <http://housepress.blogspot.com> by pay pal or by cheque. Layout and design by Michael Slosek and Luke Daly.

27 untitled poems.

Only the finest materials were used in the book's construction. Each copy is unique and hand made: hand-sewn, stamped, and numbered, with brown end papers.

<http://housepress.blogspot.com>

Eric Unger / Just as Form

House Press / June 2007

\$6.00 US

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457. **Simon DeDeo**

***new on rhubarb is susan***

*Tue 26 Jun 2007*

---

Just one new review on rhubarb this week -- of C.D. Wright's \*One Big Self\* --

<http://rhubarbissusan.blogspot.com/2007/06/c-d-wright-from-one-big-self.html>

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

I am in the Monterey-Carmel-Pebble-Beach area this week; if there are UBPos in or around town, please drop me a line. I'll be in New York City for the two weeks after that; if there are UBPos who want to hang out in the city, again please get in touch.

Finally, I have some new (poetic) material, and if anyone is looking to fill a reading slot in New York on those dates, get in touch.

All the best,

Simon

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458. **Trevor Joyce**  
***SoundEye Festival #11***

*Tue 26 Jun 2007*

---

SoundEye Festival  
of the Arts of the Word  
Cork, Ireland  
July 4th - 8th

With:

Rae Armantrout  
David Berridge  
Mairead Byrne  
Cai Tianxin  
Jimmy Cummins  
Kate Fagan  
Fergal Gaynor  
Anna Glazova  
Giles Goodland  
Robert Heffernan  
Fanny Howe  
Trevor Joyce  
Jow Lindsay  
Gerry Loose  
Peter Manson  
Billy Mills  
Peter Minter  
Maggie O'Sullivan  
Nicole Panizza  
Maurice Scully  
Anamaría Crowe Serrano  
Michael Smith  
Geoffrey Squires  
Jon Thomson  
Keith Tuma  
Catherine Walsh

. . . and others, including a promiscuous cabaret . . .

<http://soundeye.org/festival/>

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459. **lily robert-foley**

**Re: Indigenous Writing Systems--Miekal And and the NYT**

Tue 26 Jun 2007

In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone— as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.

As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?

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

From: "Jesse Glass" <[REDACTED]>

To: [REDACTED]

Subject: Indigenous Writing Systems--Miekal And and the NYT

Date: Fri, 22 Jun 2007 14:15:10 +0900

*Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.*

*Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess*

--

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460. **Jeffrey Side**

**Andrew Motion and Blake Morrison's *The Penguin Book of Contemporary British Poetry* 25 years on**

*Tue 26 Jun 2007*

A retrospective review of Andrew Motion and Blake Morrison's *The Penguin Book of Contemporary British Poetry* is now at Shadow Train:

<http://www.shadowtrain.com/id189.html>

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461. **mIEKAL aND**

***Re: Indigenous Writing Systems***

*Tue 26 Jun 2007*

Here's a photo of the Cascajal stone. I'd love to see a rendering of the glyphs, they're hard to make out in the photographs available on the net.

<http://www.eurekalert.org/multimedia/pub/1839.php?from=83670>

This is the first I've heard of it. If they only have 28 distinct symbols so far—I would imagine this to be a tiny fraction of a pictographic communication system....

"The inscription on the Mexican stone, with 28 distinct signs, some of which are repeated, for a total of 62, has been tentatively dated from at least 900 B.C., possibly earlier. That is 400 or more years before writing was known to have existed in Mesoamerica, the region from central Mexico through much of Central America, and by extension, anywhere in the hemisphere."

<http://www.nytimes.com/2006/09/15/science/15writing.html?ex=1315972800&en=1d94e64c0296c65e&ei=5090&partner=rssuserland&emc=rss>

On Jun 26, 2007, at 7:37 PM, lily robert-foley wrote:

*In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is*



*said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*

*As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?*

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462. **tlrelf**

**Re: Indigenous Writing Systems--Miekal And and the NYT**

Tue 26 Jun 2007

This is all so fascinating. I would love it if you kept us all apprised of your progress with this.

Terrie who is descended from Sequoia AKA George Guess/Gist, etc., and has a "Japanese" connection, too, so would like that student assignment. Here's my email for offlist communiques: [REDACTED]

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

From: "lily robert-foley" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 26, 2007 5:37 PM

Subject: Re: Indigenous Writing Systems--Miekal And and the NYT

In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample-however, it appears as though that is the case. The stone- as it has no library or translation guide of any kind-is completely obscure and cannot be translated. I believe this stone is the earliest

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As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?

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

From: "Jesse Glass" <[REDACTED]>

To: [REDACTED]

Subject: Indigenous Writing Systems--Miekal And and the NYT

Date: Fri, 22 Jun 2007 14:15:10 +0900

*Happy to see the write-up on And's community (and the fading sign on the mailbox!--so goes the avant-garde!), but during the video a statement sailed past me that I want to verify: Miekal is doing some visual poetry using the Micmac glyphs, which he mentioned as the oldest writing system in North America. My understanding is that Cherokee is the oldest documented indigenous Native American writing system in North America. Micmac appears to have originally been a mnemonic device that was then revamped by the Jesuits as a teaching aid--therefore it's been altered at the whim of those fellows from over the sea, and scholars actually don't know by how much. Cherokee was the product of the lone genius Sequoya--a remarkable feat only equalled by Kobo Daishi in Japan, who might have developed the kana.*

*Cherokee is very much like the Japanese Katakana syllabary. My students pick it up in a matter of twenty minutes and use it for a "fun" way of writing Japanese! Jess*

--

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No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.9.9/870 - Release Date: 6/26/2007  
10:07 AM

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463. **Dan Waber**  
***illustrations from Boys, A-Z / A Primer***

Wed 27 Jun 2007

---

As we wave goodbye to the z of of Karl Kempton's Rose Windows for the Cathedral of the Chewed, Scarred and Discarded it's time to wave hello to the a of Dan Waber's illustrations from Boys, A-Z / A Primer.

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 one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

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464. **Dan Waber**  
***Meritage Press Announcement***

Wed 27 Jun 2007

---

Meritage Press Announcement

[www.meritagepress.com](http://www.meritagepress.com)

For more information: 

POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to inaugurate a new series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially will utilize small books ( 1 3/4 x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income.

We are delighted to announce that MP's first Tiny Book is  
all alone again  
by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from

mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at [logolalia.com](http://logolalia.com).

Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry. Tiny Book #2 will feature Tom Beckett's first hay(na)ku poetry collection, Steps: A Notebook. The hay(na)ku also is a form that lends itself to minimalism.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways.

Each Tiny Book will cost \$10 plus \$1.00 shipping/handling. To purchase Dan Waber's all alone again and donate to Heifer International, send a check for \$11.00 made out to "Meritage Press" to

Eileen Tabios  
Meritage Press  
256 North Fork Crystal Springs Rd.  
St. Helena, CA 94574

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465. **Jonathan Skinner**

***The Medium is the Massage: Save Net Radio***

*Wed 27 Jun 2007*

---

Folks,

If, like me, you get your music via Internet radio stations like the great WFMU ([www.wfmua.org](http://www.wfmua.org)) or any of the thousands of other Internet radio stations, then you should be very concerned about the new webcasting rates set by the U.S. Copyright Royalty Board and due to go into effect in just over two weeks.

Perhaps the issue already has been aired on this list: I only learned of it yesterday, thanks to the national Day of Silence action.

Due to retroactive application of the royalty rate hike (a [REDACTED] % increase, retroactive to January 1, 2006) an estimated 90 percent of online radio stations will be bankrupted on July 15 -- when the rates go into effect.

Please write your Representatives and Senators!

This is not an anti-royalty movement: it is about diversity in the media environment, and public control of the digital domain. More information, and links, below.

JS

June 26, 2007

### National Day of Silence for Webcasters

Across the U.S. today, thousands of internet radio stations are observing a national Day of Silence to protest new webcasting rates set by the U.S. Copyright Royalty Board. These new rates, which will go into effect on July 15 (and are retroactive to January 1, 2006), will drastically increase the royalties webcasters must pay to SoundExchange, an offshoot of the RIAA responsible for distributing this money to artists.

WFMU believes in compensating artists. We currently pay webcasting royalties to SoundExchange and will continue to do so, but we are protesting the new rate scheme for a number of reasons:

1. Under the new rates, non-commercial webcasters only get a break on the commercial royalty rate if they maintain small listenership numbers. In order to afford the astronomical new rates, WFMU may have to cap online listenership on our streams, limiting the exposure we give to independent artists by blocking our accessibility to music fans.
2. SoundExchange has not been dutifully distributing webcasting royalties to musicians, claiming on their website that they are unable to locate thousands of artists including Kraftwerk, The Replacements, Pizzicato Five, The Muffs, and even Warren G!

Instead of webcasting silence today, WFMU has decided to boycott all music that is registered with the RIAA and/or SoundExchange. Today, you will hear songs from live performances on WFMU, material from the public domain, orphaned works, music from bands and record labels that have signed a waiver releasing WFMU from SoundExchange's unreasonable royalty scheme, and music from artists that SoundExchange has neglected to pay.

We hope that this sends the message that WFMU is fully capable of airing great music that falls outside of the RIAA and SoundExchange's control.

If you would like to protest the new webcasting royalty rates, please call or write to your Representatives and Senators before July 15, and tell them to support the Internet Radio Equality Act (S. 1353 and HR. 2060). Visit [SaveNetRadio.org](http://SaveNetRadio.org) for more information, including a quick way to look up contact info for your elected officials.

<http://blog.wfmup.org/freeform/2007/06/webcasters-nati.html#comments>

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

[http://writ.news.findlaw.com/scripts/prINTER\\_friendly.pl?page=/commentary/20070625\\_mak.html](http://writ.news.findlaw.com/scripts/prINTER_friendly.pl?page=/commentary/20070625_mak.html)

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466. **Schlesinger Kyle**

***FW: finding Bill Bissett***

*Wed 27 Jun 2007*

---

----- Forwarded Message

From: Doug Manson <[REDACTED]>

Date: Wed, 27 Jun 2007 09:59:30 -0400

To: <[REDACTED]>

Subject: finding Bill Bissett

Dear List, Russell Salamon, a poet living in the Hollywood Hills of CA, has just published a facsimile edition of the late d.a.levy's most significant collection from 1967, *\_ukanhavurfukinciti bak\_*, which, in addition to an anthology of his visual works and major poems, contains a full documentary history of the way levy was targeted, harassed, arrested & outlawed as a poet (forbidden to read, his mimeograph confiscated & never returned, and many friends were jailed or moved west). Along with tribute texts from a wide range of known and lesser-known figures above and below the radar during the mimeo revolution of the mid-1960s, the book is as much an important historical source-text as it is the "collected works" of an incredibly (almost impossibly) prolific and inventive career that lasted only five years. levy embodied fully the true counter-culture of the time, which is definitely not the one the New York Times or the MLA wants you to see.

I have 5 copies of this @400-page 8.5" X 11" "mimeo-style" book available. If anyone is interested in buying one (\$20), please back channel or call me ([REDACTED]). Russell and I are also trying to find out where Bill Bissett lives or is, or if anyone has contact info., or if someone can take his copies to him (he has a poem in the book). If any Canadian poets/poetics grads. or frequent Toronto-goers could help out, we'd all (Russell, Bill & I) be very grateful. Also if this could be forwarded to UB poetry lists, that would probably help.

thanks,  
Doug Manson\

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467. **Jilly Dybka**

**Mary Ellen Solt**

Wed 27 Jun 2007

---

Hello

Mary Ellen Solt has passed on, according to this article

<http://www.heraldtimesonline.com/stories/2007/06/27/news.qp-5492708.sto>

It requires subscription access to view, however. (I don't have one.)

Jilly

--

Jilly Dybka, WA4CZD

██████████

Blog: <http://www.poetryhut.com/wordpress/>

Jazz: <http://cdbaby.com/cd/dybka>

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468. **Evan Munday**

**Re: finding Bill Bissett**

Wed 27 Jun 2007

---

bill's latest books have been published by Talonbooks in Vancovuer. They would probably be able to get you his contact information. Their site is at [www.talonbooks.com](http://www.talonbooks.com).

Evan

-----

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5

██████████

██████████

On Jun 27, 2007, at 10:08 AM, Schlesinger Kyle wrote:

----- Forwarded Message

From: Doug Manson <██████████>

Reply-To: "██████████" <██████████>

Date: Wed, 27 Jun 2007 09:59:30 -0400

To: <[REDACTED]>

Subject: finding Bill Bissett

Dear List,

Russell Salamon, a poet living in the Hollywood Hills of CA, has just published a facsimile edition of the late d.a.levy's most significant collection from 1967, *\_ukanhavurfukinciti bak\_*, which, in addition to an

anthology of his visual works and major poems, contains a full documentary history of the way levy was targeted, harassed, arrested & outlawed as a poet (forbidden to read, his mimeograph confiscated & never returned, and many friends were jailed or moved west). Along with

tribute texts from a wide range of known and lesser-known figures above and below the radar during the mimeo revolution of the mid-1960s, the book is as much an important historical source-text as it is the "collected works" of an incredibly (almost impossibly) prolific and inventive career that lasted only five years. levy embodied fully the true counter-culture of the time, which is definitely not the one the New York Times or the MLA wants you to see.

I have 5 copies of this @400-page 8.5" X 11" "mimeo-style" book available. If anyone is interested in buying one (\$20), please back channel or call me ([REDACTED]). Russell and I are also trying to find out

where Bill Bissett lives or is, or if anyone has contact info., or if someone can take his copies to him (he has a poem in the book). If any Canadian poets/poetics grads. or frequent Toronto-goers could help out, we'd all (Russell, Bill & I) be very grateful. Also if this could be forwarded to UB poetry lists, that would probably help.

thanks,  
Doug Manson\

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469. **Didi Menendez**  
**new HARD TO SAY with William Stobb**

Wed 27 Jun 2007

---

Episode #18

In the back yard with Alison Hawthorne Deming

[http://www.miporadio.net/WILLIAM\\_E\\_STOBB/](http://www.miporadio.net/WILLIAM_E_STOBB/)<[http://www.miporadio.net/WILLIAM\\_E\\_STOBB/](http://www.miporadio.net/WILLIAM_E_STOBB/)>



Alison Hawthorne Deming is the author of *SCIENCE AND OTHER POEMS* (LSU Press, 1994), selected by Gerald Stern for the Walt Whitman Award of the Academy of American Poets. She is the author of two additional poetry books, *THE MONARCHS: A POEM SEQUENCE* (LSU, 1997), and *GENIUS LOCI* (Penguin, 2005). Deming has also published three nonfiction books, *TEMPORARY HOMELANDS* (Mercury House, 1994; Picador USA, 1996), *THE EDGES OF THE CIVILIZED WORLD* (Picador USA, 1998), which was a finalist for the PEN Center West Award, and *WRITING THE SACRED INTO THE REAL* (Milkweed Editions 2001, Credo Series: Notable American Writers on Nature, Community and the Writer Life). She currently is Professor in Creative Writing at the University of Arizona and lives near Aqua Caliente Hill in Tucson.

Direct Download

[http://media.libsyn.com/media/miporadio/HTS18\\_June2007\\_miporadio.mp3](http://media.libsyn.com/media/miporadio/HTS18_June2007_miporadio.mp3)<[http://media.libsyn.com/media/miporadio/HTS18\\_June2007\\_miporadio.mp3](http://media.libsyn.com/media/miporadio/HTS18_June2007_miporadio.mp3)>

See you online...

Didi Menendez

miPORadio

[www.miporadio.com](http://www.miporadio.com)<<http://www.miporadio.com/>>

[www.miporatio.net](http://www.miporatio.net)<<http://www.miporatio.net/>>

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470. **Halvard Johnson**

***Re: Indigenous Writing Systems***

*Wed 27 Jun 2007*

---

indignant writing systems

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471. **Jonathan Skinner**

***FW: onedit mail out***

*Wed 27 Jun 2007*

---

----- Forwarded Message

From: Tim Atkins <[REDACTED]>

Date: Tue, 26 Jun 2007 20:48:25 +0100

To: onedit <[REDACTED]>

Subject: onedit mail out

Dear Friends,

Onedit 8 is now online. It contains work by:

Lauren Bender

Sean Bonney

Jeff Hilson

Frances Kruk

Kate LaMancuso

Marianne Morris

Abigail Osborne

Ron Padgett

Tim Atkins

With all best wishes from

Tim Atkins

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472. **Alexis Quinlan**

***On behalf of Chirot/"The Ordinary Reader"***

*Wed 27 Jun 2007*

---

(I joined this list to keep up with Ann Bogle, but:)

My heart starts beating a little faster when hearing dialogue about Poetry and The Masses -- something could go very wrong very quickly. It's magnetic. In terms of Murat and others, I recall "Many people would rather die than think," attributed to Bertrand Russell. (To which he added, "And most do.") The ability of poets to see language -- to see it before using it -- and to see it in a "potent (unstable, white) emptiness" seems a fine way to articulate the (better) mission to be accomplished. Of course it gives me headaches on the best of days -- and I was able to find my way here -- so I can't fault anyone else who successfully avoids it.

What I have been wondering is why my country, the US, has so successfully created a society of such great wealth and such puny thought. (Democracy is a failed experiment.) (Self-evasion is dastardly but can't take all blame.) I suspect commodity fetishism in all these matters--a literal opposite of the potent emptiness....

(Orwell's Politics and the English Language comes to mind, too.)

Alexis Quinlan

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473. **Tom Beckett**

**POETRY FEEDS THE WORLD**

Wed 27 Jun 2007

---

Meritage Press Announcement

[www.meritagepress.com](http://www.meritagepress.com)

For more information: 

POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to inaugurate a new series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially will utilize small books ( 1 3/4 x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer.? All profits from book sales then will be donated to Heifer? International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income..

We are delighted to announce that MP's first Tiny Book is

all alone again

by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at [logolalia.com](http://logolalia.com).

Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.? Tiny Book #2 will feature Tom Beckett's first hay(na)ku poetry collection, Steps: A Notebook.? The hay(na)ku also is a form that lends itself to minimalism.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing.? You've heard of POD or print-on-demand?? Well, these books' print runs will be based on HOD or Handwritten-on-Demand.? MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways.? The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

Each Tiny Book will cost \$10 plus \$1.00 shipping/handling. To purchase Dan Waber's all alone again and donate to Heifer International, send a check for \$11.00 made out to "Meritage Press" to

Eileen Tabios  
Meritage Press  
256 North Fork Crystal Springs Rd.  
St. Helena, CA 94574

---

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now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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474. **Mairead Byrne**

**Re: Mary Ellen Solt**

Wed 27 Jun 2007

---

I'm sorry to hear this. Her work is very crisp still; she laid down a terrific structure in Concrete Poetry for updating; also her concrete flowers in the John Hay Library at Brown University are an experience. Good work, well done.  
Mairead

Mairéad Byrne  
Associate Professor of English  
Rhode Island School of Design  
2 College Street  
Providence, RI 02903

>>> Jilly Dybka <[REDACTED]> 06/27/07 10:43 AM >>>  
Hello

Mary Ellen Solt has passed on, according to this article  
<http://www.heraldtimesonline.com/stories/2007/06/27/news.qp-5492708.sto>

It requires subscription access to view, however. (I don't have one.)

Jilly

--

Jilly Dybka, WA4CZD  
[REDACTED]

Blog: <http://www.poetryhut.com/wordpress/>

Jazz: <http://cdbaby.com/cd/dybka>

Due to Presidential Executive Orders, the National Security Agency may have read this email without warning, warrant, or notice. They may do this

without any judicial or legislative oversight. You have no recourse nor protection.

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475. **J. Michael Mollohan**  
**Re: Indigenous Writing Systems**  
Wed 27 Jun 2007

---

Try this:

<http://www.evertype.com/gram/olmec.html>

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, June 26, 2007 11:08 PM

Subject: Re: Indigenous Writing Systems

Here's a photo of the Cascajal stone. I'd love to see a rendering of the glyphs, they're hard to make out in the photographs available on the net.

<http://www.eurekalert.org/multimedia/pub/1839.php?from=83670>

This is the first I've heard of it. If they only have 28 distinct symbols so far—I would imagine this to be a tiny fraction of a pictographic communication system....

"The inscription on the Mexican stone, with 28 distinct signs, some of which are repeated, for a total of 62, has been tentatively dated from at least 900 B.C., possibly earlier. That is 400 or more years before writing was known to have existed in Mesoamerica, the region from central Mexico through much of Central America, and by extension, anywhere in the hemisphere."

<http://www.nytimes.com/2006/09/15/science/15writing.html?ex=1315972800&en=1d94e64c0296c65e&ei=5090&partner=rssuserland&emc=rss>

On Jun 26, 2007, at 7:37 PM, lily robert-foley wrote:

*In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—as it has no library or translation guide of any kind—is completely*

*obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*

*As a side note, I am attempting to apply for a grant to travel to Vera Cruz to study and "translate" the stone, which is of course, impossible. Anthropologists working with the culture and in the region have been resistant. It is difficult to garner information about the stone, or about a poet's possibility of working with it. Any advice?*

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476. **David-Baptiste Chirot**

***Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead***

*Wed 27 Jun 2007*

---

From: [REDACTED]: [REDACTED]: NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead  
Date: Wed, 27 Jun 2007 12:11:34 -0700

This page was sent to you by:

[REDACTED]

ARTS

| June 27, 2007

Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

By ALISSA J. RUBIN

Nazik al-Malaika was an early exponent of the free verse movement in Arabic.

1. State of the Art: The iPhone Matches Most of Its Hype
2. Young Americans Are Leaning Left, New Poll Finds
3. Chef Sues Over Intellectual Property (the Menu)
4. Psychiatrists Top List in Drug Maker Gifts
5. Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much

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www.windowsslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT\_TAGLM\_HMWL\_reten\_addcolor\_0607=

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477. **George Bowering**

**Re: Indigenous Writing Systems--Miekal And and the NYT**

Wed 27 Jun 2007

On Jun 26, 2007, at 5:37 PM, lily robert-foley wrote:

*In 1999 a stone was uncovered in Vera Cruz, Mexico called the Cascajal stone. It is a remnant of the ancient Olmec culture which predates the Mayans. The stone is said to contain some kind of writing system. Some anthropologists have even hazarded a guess that the stone may contain a poem. Since there are very few corroborating artifacts, it is difficult to even say with certainty that the stone contains a writing sample—however, it appears as though that is the case. The stone—as it has no library or translation guide of any kind—is completely obscure and cannot be translated. I believe this stone is the earliest example of a writing system anywhere on the Americas. See "Oldest Writing in the World" by Carmen Rodriguez in Vol. 313 p. 1610, the September 2006 issue of Science weekly.*

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In 1964 I saw the Olmec heads there,  
but didnt hear of any ancient writing.  
The heads themselves are still one of the great  
mysteries of America.

>

G. Bowering, DLitt.

I still haven't opened it.

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478. **Skip Fox**

**Re: Mary Ellen Solt**

Wed 27 Jun 2007

---

Mary had been a friend of mine for a few weeks one summer while we camped out in the Rare Books Room at Buffalo in Capen Hall. Delightful and fun. Very sorry to see her go. I was afraid that the subject line mean what it did.

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Mairead Byrne  
Sent: Wednesday, June 27, 2007 12:50 PM  
To: ██████████  
Subject: Re: Mary Ellen Solt

I'm sorry to hear this. Her work is very crisp still; she laid down a terrific structure in Concrete Poetry for updating; also her concrete flowers in the John Hay Library at Brown University are an experience. Good work, well done.  
Mairead

Mairéad Byrne  
Associate Professor of English  
Rhode Island School of Design  
2 College Street  
Providence, RI 02903

>>> Jilly Dybka <████████> 06/27/07 10:43 AM >>>  
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Jilly

--

Jilly Dybka, WA4CZD  
████████

Blog: <http://www.poetryhut.com/wordpress/>

Jazz: <http://cdbaby.com/cd/dybka>

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479. **Alan Sondheim**  
***Gnat swarming behavior***

Thu 28 Jun 2007

---

(This strongly relates to the construct of avatars in Second Life; think of the gnats as prims. Their homeostatic behavior is amazing. Hieroglyphs of an ancient species...)

Gnat swarming behavior

The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in any further input, images, videos, you might have.

<http://www.asondheim.org/gnats.mp4>

Radio

'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, lighting, recording, etc., as far as I can tell.

<http://www.asondheim.org/radio.mp4>

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480. **Peter Ciccariello**  
***The Soft Poem***

Thu 28 Jun 2007

---

The Soft Poem <<http://www.cgi7.com/peterimages/the-soft-poem.jpg>>

-- Peter Ciccariello

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

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481. **Niels hav**

***Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead***

*Thu 28 Jun 2007*

---

Thank you David! - Are you in contact with more Arab poets?

[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

<http://80.175.160.225/alarabpreviouspdf/Arab%20Weekly/2007/06/06-09/>

[w23.pdf http://www.alimbaratur.com/All\\_Pages/Heber\\_Stuff/Heber\\_447.htm](http://www.alimbaratur.com/All_Pages/Heber_Stuff/Heber_447.htm)

*From: David-Baptiste Chirot <[REDACTED]>*

*Reply-To: UB Poetics discussion group <[REDACTED]>*

*To: [REDACTED]*

*Subject: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead*

*Date: Wed, 27 Jun 2007 14:12:33 -0500*

*From: [REDACTED]: [REDACTED]:*

*NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is*

*DeadDate: Wed, 27 Jun 2007 12:11:34 -0700*

*This page was sent to you by:*



*ARTS*

*| June 27, 2007*

*Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead*

*By ALISSA J. RUBIN*

*Nazik al-Malaika was an early exponent of the free verse movement in Arabic.*

1. *State of the Art: The iPhone Matches Most of Its Hype*
2. *Young Americans Are Leaning Left, New Poll Finds*
3. *Chef Sues Over Intellectual Property (the Menu)*
4. *Psychiatrists Top List in Drug Maker Gifts*
5. *Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much*

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---

Find dine dokumenter lettere med MSN Toolbar med Windows-pc-søgning - hent den gratis her: <http://toolbar.msn.dk>

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482. **Jesse Glass**  
***Cherokee and Japanese***  
Thu 28 Jun 2007

---

The only sound that Cherokee has which the Japanese do not have is the one located to the far left of Sequoyah's syllabary--the soft "un" or glottal stop. The rest is close enough--with some "spot on" identical sounds to make it possible to write in Japanese using it. Ko-Ga (Crow/Ch.), for instance is easy. (Ka Ra Su--Crow/Jp.) Tsa-La-Gi is an easy one. Try it and see. The opposite also works--use the Katakana syllabery and you'll see the similarities and the very few differences.

I'm happy to say that one of my seminar students several years back did the first Japanese-Cherokee/ Cherokee-Japanese "dictionary". It's actually just a word list of about 60 pages. We also translated Elias Boudinott's Poor Sarah into Japanese. This is supposedly the first Native American "novel." There's lots of interest here in "The Trail of Tears" and of course in the language. I gave a series of Sunday lectures on this topic back in the 1990's when I lived in Fukuoka. Catch me back-channel if you want to know more. Jess

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483. **Jim Andrews**  
***Re: On behalf of Chirot/"The Ordinary Reader"***  
Thu 28 Jun 2007

---

| (*Orwell's Politics and the English Language comes to mind, too.*)

I also value that essay.

A most curious reading of that essay (by Frank Lutz) is mentioned in <http://www.nybooks.com/articles/20217> , Michael Tomasky's review called 'How Democrats Should Talk'. Tomasky reviews three books, including Frank Lutz's 'Words that Work'. Apparently Lutz is a great fan of this Orwell essay. But he is also described as "the Republicans' most famous spin doctor of the past fifteen years".

Yeesh.

ja

<http://vispo.com>

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484. **Ann Bogle**

***Re: On behalf of Chirot/"The Ordinary Reader"***

Thu 28 Jun 2007

---

In a message dated 6/27/2007 1:38:53 P.M. Central Daylight Time, [REDACTED] writes:

(Orwell's Politics and the English Language comes to mind, too.)

Welcome to Poetics, AQ!

\*\*\*\*\* See what's free at <http://www.aol.com>.

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485. **Aaron Belz**

***Observable Readings, 2007-08***

Thu 28 Jun 2007

---

Look at all these cool poets who are coming to read in St. Louis. . .

Tony Trigilio, Allison Funk, Daniel Borzutsky, Peter Davis, Richard Newman, Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur, Francisco Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki, Kristi Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy Lederer, Ken Rumble, Matt Freeman, and Larry Sawyer

Readings held at Schlafly Bottleworks on the first Thursday of each month (with some exceptions) at 8 PM, and FREE

The total info is here: <http://observable.org/readings/>

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486. **Philip Metres**

***new blog behindthelinespoetry.blogspot.com***

Thu 28 Jun 2007

---

Folks,

I'm sorry to say that I've joined the blogosphere. I'm working on poetry's affinities with cultural work, particularly around war resistance and peacemaking. If you have a poem or item of interest that could be included, email me. Thanks.

Some recent posts:

Len Sousa's Poetry/Music Mashups: Lowell's "For the Union Dead" Meets Philip Glass



Baring Witness: Donna Sheehan and "For the Fifty"  
Penny Allen and the National Campaign for a Peace Tax  
Rebecca Solnit and Reasons for Hope  
Gambling on Non-Violence: An Interview with Ralph DiGia  
From Vietnam to September 11th: An Interview with Robert Bly  
Poetry and the Peace Movement  
Opening Salvo

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

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

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487. **Stephen Vincent**  
***Supreme Court on Race & Schools***

*Thu 28 Jun 2007*

---

In case it has not already hit your radar, the Cheney Supreme Court Just(!) ruled that race cannot be taken into consideration in student assignments to schools - apparently reversing the "Brown versus Board of Education" decision 53 years ago. School integration, affirmative action, etc. "bye-bye". "Separate but never equal" appears to be the obvious message of this new court majority.

I don't know about everyone else, but given the magnitude of the Civil Rights struggles of the last 60 years, this decision is mind numbing and astonishing. In fifty years, or much less I suspect a great playwright will reproduce this event as an Apartheid black comedy or tragedy - depending on how things now begin to unfold. I suspect diverse Asian, African-American and Latino communities - even conservatives among them - are not going to let this decision go down so easily.

Like the regime that put Roberts and Alito into power on this court, this strikes me as criminal - and it's going to take a lot of push back to clear the damage done.

Stephen

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

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488. **Halvard Johnson**

***Hamilton Stone Review, Issue 12, Summer 2007, Now Online!***

*Thu 28 Jun 2007*

\*\*\*\*\*

Hamilton Stone Review, Issue 12, Summer 2007, Now Online!

Featuring poetry by Rochelle Ratner, Davide Trame, Bob Marcacci,  
Philip Byron Oakes, Ashok Nioyogi, Jessy Randall & Daniel M. Shapiro,  
John M. Bennett, Mark DuCharme, Amanda Silbernagel, CL Bledsoe,  
Doug Ramspeck, and Jenn Blair; fiction by Robert Miltner, Chris Semansky,  
Daniel Coshnear, Mary Chang, Tom Fillion, Nelson Eshleman, and  
Semia Harbawi; and nonfiction by Judith Jenya.

<http://www.hamiltonstone.org/hsr12.html>

-----  
Submissions to Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry, fiction and nonfiction  
for Issue #13, which will be out in October 2007. Poetry submissions should go,  
only by email, directly to Halvard Johnson at [REDACTED]. Send fiction  
and nonfiction submissions to Lynda Schor at [REDACTED].

-----  
Hamilton Stone Review is produced by Hamilton Stone Editions

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

PLEASE SEND THIS ANNOUNCEMENT ALONG TO OTHERS

\*\*\*\*\*

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489. **amy king**

***Re: Observable Readings, 2007-08***

*Thu 28 Jun 2007*

So many poet-Kates/Cates/Katies in one town ...

--- Aaron Belz <[REDACTED]> wrote:

*Look at all these cool poets who are coming to read  
in St. Louis. . .  
Kate Colby, Cate Marvin,  
Katie Ford, Kate  
Greenstreet, Kate Peterson, Kate Pringle, Kate  
Shapira, Katy Lederer,*

---

Don't get soaked. Take a quick peak at the forecast  
with the Yahoo! Search weather shortcut.  
[http://tools.search.yahoo.com/shortcuts/#loc\\_weather](http://tools.search.yahoo.com/shortcuts/#loc_weather)

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490. **Halvard Johnson**

***Hamilton Stone Review, Issue 12, Summer 2007, Now Online!  
w/apology***

*Thu 28 Jun 2007*

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Apologies to Reamy Jansen, whose name should be among the fiction writers  
below.

On Jun 28, 2007, at 10:56 AM, Halvard Johnson wrote:

\*\*\*\*\*

Hamilton Stone Review, Issue 12, Summer 2007, Now Online!

Featuring poetry by Rochelle Ratner, Davide Trame, Bob Marcacci,  
Philip Byron Oakes, Ashok Nioyogi, Jessy Randall & Daniel M. Shapiro,  
John M. Bennett, Mark DuCharme, Amanda Silbernagel, CL Bledsoe,  
Doug Ramspeck, and Jenn Blair; fiction by Robert Miltner, Chris Semansky,  
Daniel Coshnear, Mary Chang, Tom Fillion, Nelson Eshleman, and  
Semia Harbawi; and nonfiction by Judith Jenya.

<http://www.hamiltonstone.org/hsr12.html>

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Submissions to Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry, fiction and nonfiction  
for Issue #13, which will be out in October 2007. Poetry submissions should go,  
only by email, directly to Halvard Johnson at [REDACTED]. Send fiction

and nonfiction submissions to Lynda Schor at [REDACTED].

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Hamilton Stone Review is produced by Hamilton Stone Editions

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

PLEASE SEND THIS ANNOUNCEMENT ALONG TO OTHERS

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491. **Scott Michael Pierce**  
***Dale Smith's BLACK STONE***

*Thu 28 Jun 2007*

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New from Effing Press:

BLACK STONE by Dale Smith

80pp., perfect bound

ISBN 0-9794745-0-7

\$12.00

<http://effingpress.com/books/stone>

Some praise for BLACK STONE:

BLACK STONE is a work of such beauty, it makes me tremble. Dale Smith, a poet and citizen of earth, creates a whole cloth composed of the personal and the political. Set in Austin, Texas, during Bush's endless siege on human rights and democracy, this master work documents the birth and first few weeks of his newborn babe's life against the backdrop of anxiety and war. --Brenda Coultas

This is a book written from a man living on the other side of Texas -- the state of heightened awareness, exposed roots, and unearthed secret stones. It is a chilling narrative that confronts the terrifying mysteries of childbirth and the shroud of daily life that holds and sustains this most intimate act. Like the constantly shifting belly of his wife, this is a book that moves between essay and poetry, consciousness and dream, and the deeper threads that connect daily life to the marvelous. But there is also the presence of horror -- the political situation of these dark ages, with all its wars, alarms, and demands for action. I'm hesitating to write about the emotional intensity and sensitivity of this book -- is it amazing that this book was written by a man, a father who, through this writing, attempts to experience and protect the inner life of his wife by bringing forth his own dark child? This is a book of daring consciousness battling with the dark ages -- it struggles against its own clarity because language is a rooted thing, and our minds must be dirty to be in it, to tend those twisty, crusted

branches. And yet, this struggle documents Smith's stand -- a brave and intimate book by one of our finest poets. --Kristin Prevallet

Refusing to make it lovely, Dale Smith logs a descriptive notation of presence to the world as stomp, shift, and quick adjustment to the ?rush of every day things.? (When the child suggests, Let?s follow that buzzard, so you do, ?sort of.?) On every page, the world opens to the body and the body to the world. Smith simultaneously narrates his wife?s pregnancy and the thickness of event (as ideality, language, culture, personal memory, familial intimacy); the birth of their second son and the emergence of that shared context of inseparable meanings and relationships by which we orient ourselves toward place and others. He never looks away. Reading him, neither do I. --Forrest Gander

see the cover and order directly from Effing Press:

<http://effingpress.com/books/stone>

if ordering by snail mail please add \$2.00 for postage.

\*\*\* UNTIL SUPPLIES LAST : BUY A COPY OF 'BLACK STONE' AND RECEIVE A FREE COPY OF DALE SMITH'S 'NOTES NO ANSWERS' (Habenicht Press, 2005) courtesy of David Hadbawnik. (And do check out the other titles from fellow Texas publisher Habenicht Press, [www.habenichtpress.com](http://www.habenichtpress.com))

BLACK STONE should also be available from SPD in the coming days.

Also, two other Effing books will be announced and made available within the next week. Stay tuned!!

Sincerely,  
Scott Pierce

Effing Press  
703 W. 11th Street  
Austin, TX 78701  
USA

Effing storefront: [www.effingpress.com](http://www.effingpress.com)

Effing blog: <http://osnapper.typepad.com>

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492. **Catherine Daly**

**LA, CA: H-Society Friday, June 29 at 7:30 pm**

*Thu 28 Jun 2007*

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H-Society

Friday, June 29 at 7:30pm

<http://betalevel.com/2007/06/29/h-society/>

at Betalevel (directions below)

Please join us for H-Society, a reading at Betalevel featuring Lee Ann Brown, Catherine Daly, Thérèse Bachand, and Stephanie Rioux.

Lee Ann Brown is the author of Polyverse and The Sleep That Cahngeed Everything. She will read samples of three or four on-going projects, currently titled Philtre, Other Archer, A Midsummer Cushion (with Peter Culley), and Grounds for Charlotte. She has collaborated with Tony Torn on several poets plays and film projects and is enjoying exploring Los Angeles this early summer 2007.

Thérèse Bachand is the author of two forthcoming books - *luce a cavallo* from Green Integer Books, and *Daughter of the Ephemeral Word* from i.e. Press.

Catherine Daly is publisher of i.e. Press and author of *DaDaDa*, *Locket*, *Secret Kitty*, *To Delite and Instruct*, *Paper Craft*, *Chanteuse / Cantatrice*, and the forthcoming *Heavy Rotation* and *Vauxhall*. She will tell fortunes and lead a tongue twister marathon.

Stephanie Rioux graduated from California Institute of the Arts with an MFA in Writing in Spring 2005. Her writings have appeared in the literary journals *nocturnes* (re)view, *Trepan*, *Black Clock*, *Primary Writing*, and *Traffic*. She teaches English and writing in Diamond Bar, California, and co-curates LA-Lit with Mathew Timmons.

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#### Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT" located at 963 N. Hill Street in Chinatown, Los Angeles
2. Locate the narrow alley on the left hand side of Full House.
3. Walk about 20 feet down the alley (away from the street).
4. Stop.
5. Notice dumpster on your right hand side.
6. Take a right and continue down the alley.
7. Exercise caution so as not trip on the wobbly cement blocks underfoot
8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

--

All best,  
Catherine Daly



--

All best,  
Catherine Daly



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493. **Diane DiPrima**  
**Re: Gnat swarming behavior**

Thu 28 Jun 2007

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"Then in a wailful choir the smol gnats morn  
Among the river sallows, borne aloft  
Or sinking as the light wind lives or dies. . . ."  
[John Keats, To Autumn]

Thank you, Alan. The video is just beautiful.

Diane di Prima

From: Alan Sondheim <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Thu, 28 Jun 2007 00:05:47 -0400  
To: <[REDACTED]>  
Subject: Gnat swarming behavior

*(This strongly relates to the construct of avatars in Second Life; think of the gnats as prims. Their homeostatic behavior is amazing. Hieroglyphs of an ancient species...)*

*Gnat swarming behavior*

*The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in*

*any further input, images, videos, you might have.*

*<http://www.asondheim.org/gnats.mp4>*

*Radio*

*'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, lighting, recording, etc., as far as I can tell.*

*<http://www.asondheim.org/radio.mp4>*

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494. **David A. Kirschenbaum**

***Boog City's Renegade Press Series at Vox Pop Fest, July 7-8***

*Thu 28 Jun 2007*

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please forward  
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Vox Pop's Declaration of Independence: A Festival of Poetry and Music

Featuring Boog City's

d.a. levy lives: celebrating the renegade press series in exile

Featuring seven of the area's finest publishers,  
with readings from their authors

Vox Pop

1022 Cortelyou Rd.

Flatbush, Brooklyn



[www.voxpopnet.net](http://www.voxpopnet.net)

Curated and with an introduction by Boog City editor David Kirschenbaum

Featured Presses

(with hosts/curators and authors):

(press and author bios and urls follow this schedule)

(complete festival information is at the end of this email)

Sat. July 7

1:00 p.m.-2:00 p.m.

Futurepoem Books

(editor Dan Machlin)



Merry Fortune  
Serena Jost  
Rachel Levitsky  
Machlin  
and special guests.

3:00 p.m.-4:00 p.m.  
Portable Press at Yo-Yo Labs  
(editor Brenda Iijima)

John Coletti  
Jennifer Firestone  
Martha Oatis  
Marianne Shaneen

5:00 p.m.-6:00 p.m.  
Belladonna\* Books  
(co-editor Rachel Levitsky)

Corina Copp  
Joanna Fuhrman  
Nada Gordon  
Tim Peterson or Trace

and

Litmus Press/Aufgabe  
(poetry editor Paul Foster Johnson)

Brenda Iijima  
Idra Novey

9:00 p.m.-10:00 p.m.  
Ugly Duckling Presse  
(collective member TBA)

Steve Dalachinsky  
Edwin Frank  
Elizabeth Reddin  
Laura Solomon

Sun. July 8

1:00 p.m.-2:00 p.m.  
Kitchen Press  
(editor Justin Marks)

Ana Bozicevic-Bowling  
Chris Tonelli

3:00 p.m.-4:00 p.m.

Wilderside Media

(co-editors Ian and Kimberly Wilder)

Ellen Pober Rittberg

Lois Walker

Ian Wilder

Kimberly Wilder

5:00 p.m.-6:00 p.m.

Bowery Books

(Bowery Women: Poems co-editor Marjorie Tesser)

Tsaurah Litzky

Amy Ouzoonian

Mary Reilly

Gabriella Santoro

Tesser

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Press and author bios

\*Belladonna\* Books <http://belladonnaseries.blogspot.com/> Founded as a reading series at a women's radical bookstore in 1999, Belladonna\* is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight-year history, Belladonna\* has featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand, and Lila Zemborain, along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental in form, connects with other art forms, and is political and/or critical in content. Alongside the readings, Belladonna\* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

\*Corina Copp <http://www.fauxpress.com/e/copp/> Corina Copp hails from Lawrence, Kan.; Boulder, Colo.; and New Orleans, La. She is the author of *Play Air* (Belladonna\* Books) and the e-book *Carpeted* (Faux Press). Her poems and reviews have appeared or are forthcoming from *Fence*, *The Germ*, *Magazine Cypress*, *The Poetry Project Newsletter*, and *Pom2*. She was the program

assistant and Monday Night Reading Series Coordinator at the Poetry Project at St. Mark's Church, and lives in Brooklyn.

\*Joanna Fuhrman <http://www.poetryfoundation.org/archive/poem.html?id=179254> <http://www.poets.org/viewmedia.php/prmMID/19069> Joanna Fuhrman is the author of three books of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean*, and *Moraine*, all published by Hanging Loose Press. She lives in Carroll Gardens, Brooklyn.

\*Nada Gordon  
<http://ululate.blogspot.com>  
Nada Gordon is the author of five books, including the recently released *Folly*. She is a founding member of the Flarf Collective.

\*Tim Peterson or Trace  
<http://www.chax.org/poets/peterson.htm>  
[http://www.fieralingue.it/modules.php?name=Content&pa=list\\_pages\\_categories&cid=229](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229)  
<http://chax.org/eoagh/issue3/issuethree.html>  
Tim Peterson, or Trace, is the author of *Since I Moved In* (Chax Press), edits *EOAGH: A Journal of the Arts* (recent issue *Queering Language*), and co-curates a portion of the *Segue Reading Series*.

\*Bowery Books  
<http://www.boweryartsandscience.org/programs/bowerybooks.htm>  
<http://www.bowerypoetry.com/bowerywomen>  
<http://www.myspace.com/bowerywomen>  
The Bowery Poetry Club's new publishing imprint has launched three books: Taylor Mead's *A Simple Country Girl*, *Bowery Women: Poems*, and *The Bowery Bartenders Big Book of Poems*.

\*Tsaurah Litzky <http://www.tsaurahlitzky.com> Tsaurah Litzky's most recent poetry chapbook is *Crazy Lust*, out from Snapdragon Press. *Baby On the Water* (New and Collected Poems, 1992-2003) was published by Long Shot Press. When not writing poetry, she writes fiction, nonfiction, and erotica. Her erotic novella, *The Motion of the Ocean*, was published by Simon & Schuster as part of *Three the Hard Way*, a series of erotic novellas edited by Susie Bright. Litzky teaches erotic writing at The New School.

\*Amy Ouzoonian <http://www.locknloadpublishing.com> Amy Ouzoonian is a main stem at Steve Cannon's *Gathering of the Tribes* communal art space, where she hosts reading series, works for *Tribes* zine, and edits anthologies, including *In the Arms of Words: Poems for Disaster Relief* (Foothills Publishing/Sherman Asher Press) and *Skyscrapers, Taxis and Tampons* (Fly by Night Press). She is

the publisher and founder of Lock n<sup>1</sup> Load Press, and the author of a book of poems, *Your Pill* (Foothills Publishing). She lives and writes in Brooklyn, N.Y.

\*Mary Reilly Mary Reilly is a visual artist and poet who studied at Bard College and in the Study Abroad on the Bowery program. She is doing a residency at the Art Students League.

\*Gabriella Santoro Gabriella Santoro is from the Bronx. She has a certificate in Applied Poetics from Bowery Arts & Sciences, and spent a summer in Boulder, Colo. at the Jack Kerouac School of Disembodied Poetics at Naropa University. She also has a G.E.D., a B.A. from Columbia University, and was working on a doctorate in developmental psychology when she realized she needed more time to write poetry. She lives in an intentional community in NYC.

\*Marjorie Tesser Marjorie Tesser is a poet and an editor for Bowery Books. She is a co-editor of *Bowery Women: Poems* and curates a reading series based on the book. She also co-edits *The Mom Egg*, a journal, with Alana Free. She serves on the board of Four Way Books.

\*Futurepoem Books <http://www.futurepoem.com/> Founded in 2002, Futurepoem books is a publishing collaborative dedicated to presenting innovative contemporary poetry, prose, and multigenre works of literature by emerging and underrepresented authors. Our rotating editorial panel shares the responsibility for selecting and promoting the books we produce. Recent authors include Jill Magi, Laura Mullen, Merry Fortune, Shanxing Wang, and Jo Ann Wasserman. Futurepoem is funded in part by funds from The New York State Council on the Arts, a state agency.

\*Merry Fortune <http://www.myspace.com/merryfortunelovedogsofmisfortune> Merry Fortune is a musician and environmentalist and the author of the book of poems *ghosts by albert ayler*, *ghosts by albert ayler* (Futurepoem books). She is working on a book about Shalom Neuman's FusionArt and the FusionArts Museum and has been compiling information about Indians and environmentalism.

\*Serena Jost <http://www.myspace.com/serenajost> <http://www.serenamusic.com> Serena Jost is a singer-songwriter and cellist and the official lyricist-in-residence at Futurepoem. Her new full-length CD, produced by Brad Albetta at MonkeyBoy Studios, will be released in the fall. In addition to her own work, she has toured and performed with many bands and songwriters, including Rasputina, Rex, Him, Illuminati, and The Luminescent Orchestrii.

\*Rachel Levitsky

<http://www.conjunctions.com/webcon/levitskyrachel.htm>

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

Rachel Levitsky is the author of *Under the Sun* and is about to complete the

manuscript of a treatise called Neighbor. A segment of her novella <sup>3</sup>The Story of My Accident is Ours<sup>2</sup> is online at Conjunctions (see above).

\*Dan Machlin <http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html>  
Dan Machlin's first full-length book of poems is forthcoming from Ugly Duckling Presse this fall. He is the author of several chapbooks <sup>3</sup>6x7<sup>2</sup> (Ugly Duckling Presse), <sup>3</sup>This Side Facing You<sup>2</sup> (Heart Hammer), and <sup>3</sup>In Rem<sup>2</sup> (@ Press). His poems and reviews have recently appeared or are forthcoming in Antennae, Boog Lit, Crayon, Cy Press, Fence, Soft Targets, and Tarpaulin Sky. He is the founding editor and publisher of Futurepoem books.

\*Kitchen Press

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

Kitchen Press is a micro-press run out of Hell's Kitchen, NYC, and is a member of CLMP. Its purpose is to publish quality handmade chapbooks by emerging poets.

\*Ana Bozicevic-Bowling Ana Bozicevic-Bowling is a Croatian poet writing in English. She co-edits RealPoetik. Look for her recent work in the Denver Quarterly, In Posse, The New York Quarterly, Octopus Magazine, her chapbook Document (Octopus Books, forthcoming), and The Bedside Guide to No Tell Motel - Second Floor .

\*Chris Tonelli Chris Tonelli lives in Cambridge, Mass. where he runs The So and So Series. He has work forthcoming in Drunken Boat, Good Foot, H\_NGM\_N, and Open Letters, and the anthologies The Bedside Guide to No Tell Motel Second Floor and Outside Voices<sup>1</sup> 2008 Anthology of Younger Poets. His chapbook, Wide Tree: Short Poems, is available from Kitchen Press.

\*Litmus Press/Aufgabe <http://www.litmuspress.org/index.htm> Litmus Press is the publishing program of Ether Sea Projects, Inc., a 501(c)(3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, we hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

\*Brenda Iijima

<http://www.yoyolabs.com>

Brenda Iijima is the author of Around Sea (O Books). Her book Eco Quarry

Bellwether is forthcoming from Outside Voices. She is the editor of Portable Press at Yo-Yo Labs.

\*Idra Novey Idra Novey's poetry and translations have appeared in the journals Circumference, The Literary Review, Poetry International, Washington Square, and Rattapallax, where she is an editor. She has received a grant from the PEN Translation Fund and is at work on a translated collection of poems by Brazilian writer Paulo Henriques Britto. She teaches writing at Columbia University.

\*\*Portable Press at Yo-Yo Labs

<http://yoyolabs.com/>

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions<dynamic in awareness<luminous in form.

Emphasis: diversity and interconnection<social, cultural, environmental, and aesthetic.

\*John Coletti <http://yoyolabs.com/coletti.html> John Coletti grew up in Santa Rosa, California, and Portland, Oregon before moving to New York City 14 years ago. He is the author of The New Normalcy (Boog Literature) and Street Debris (Fell Swoop), a collaboration with poet Greg Fuchs, with whom he also co-edits Open 24 Hours Press. He is the Poetry Project Newsletter editor.

\*Jennifer Firestone <http://yoyolabs.com/firestone.html> Jennifer Firestone is the author of Holiday, an interrogation of the relationships among observation, travel, and consumerism, which is forthcoming from Shearsman Books. Her chapbooks from Flashes, an excerpt from a long prose poem exploring money, war, and urban culture, and snapshot, which is a selection from Holiday, are published by Sona Books. Her work has appeared in numerous journals, including Boog City, Can We Have Our Ball Back, Dusie, 580 Split, 14 Hills, How2, MIPOesias, and Moria. She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books, and the recipient of grant-supported writing residencies at the Ragdale Foundation, the Constance Saltonstall Foundation for the Arts, and the Vermont Studio Center. Jennifer lives in Brooklyn with her partner and their infant twins. She is Poet in Residence at Eugene Lang College at the New School University.

\*Martha Oatis

<http://yoyolabs.com/oatis.html>

Martha Oatis grew up in Massachusetts and lives in Brooklyn. She teaches poetry in the New York public school system. from Two Percept is her first chapbook.

\*Marianne Shaneen

<http://yoyolabs.com/shaneen.html>

Marianne Shaneen is a poet and a filmmaker. Her recent documentary film project has to do with the Furry culture. Lucent Amnesia is her debut chapbook. She lives in Brooklyn.

\*\*Ugly Duckling Presse <http://www.uglyducklingpresse.org/> Ugly Duckling Presse is a small, collectively run press based in Brooklyn. It produces books and hand-bound chapbooks of contemporary American poetry, "lost" literary works, collaborations between poets and artists, and works in translation, as well as the poetry periodical 6x6 and a free newspaper of art and politics, New York Nights. Recent and forthcoming publications include books by local poets Elizabeth Reddin and Kostas Anagnopoulos, translations of the Romanian poet Mariana Marin and the Czech poet Ivan Blatny, and the complete minimal poems of Aram Saroyan.

\*Steve Dalachinsky Steve Dalachinsky's books include *The Final Nite & Other Poems* (Ugly Duckling Presse), *Trial and Error in Paris* (Loudmouth Collective Press), *In Glorious Black and White* (Ugly Duckling Presse), *Race Poems w/Nathaniel Farrell* (collages only) (Ugly Duckling Presse), *Trust Fund Babies* (Pitchfork Press), and *Poems for Laureamont* (Furniture Press). His work is included in *The Outlaw Bible of American Poetry*. His CDs include *Incomplete Directions*, *I Thought It Was the End of the World*, and *Pray for Me*.

\*Edwin Frank

Edwin Frank is the author of *Stack* and *The Further Adventures of Pinocchio*. In his spare time he edits the NYRB Classics series.

\*Elizabeth Reddin Elizabeth Reddin was born in Torrance, Calif. at the Little Company of Mary Hospital, and she moved to New York City in 1993. She plays music in the story band Legends with Raquel Vogl and James Loman, and teaches GED classes. Her work has been published in the Brooklyn Rail as well as UDP's New York Nights newspaper and 6x6 poetry magazine. Please write to her at [REDACTED].

\*Laura Solomon <http://weirddeermedia.com/2007/05/dear-travis/> Laura Solomon's books include *Bivouac* (Slope Editions), *Blue and Red Things* (Ugly Duckling Presse), and *Haiku des Pierres / Haiku of Stones* by Pierre Converset (Apogée Press), the latter a translation from the French with Sika Fakambi. Recently her work has appeared alongside London artist Abel Auer's in the traveling exposition and anthology *Poets on Painters*, and in various magazines including *Cannibal*, the *Denver Quarterly*, and *Weird Deer*. Originally from the southeast, she has traveled to 29 of the 50 states, has lived in France, and is on route for Italy. She works as an adult literacy tutor in Philadelphia, where she lives with musician Nicola Battisti and their cat Drambuie.



**\*\*Wilderside Media** <http://www.onthewilderside.net> Wilderside Media supports independent politics, local music, and poetry on Long Island. Wilderside Media does publicity to the local media and on a popular blog; hosts its own events; videotapes a variety of community programs; and broadcasts on the web and on public access television. Wilderside Media's presence is often signaled by the appearance of multi-colored fliers providing a constant flow of information on what is happening in the world of culture and politics.

**\*Ellen Pober Rittberg** Ellen Pober Rittberg is a poet, playwright, and fiction writer. Her essays and feature writing has appeared in the N.Y. Daily News, The New York Times, and Newsday. Her poems have appeared in Flutter Journal, Kansas Quarterly, and Long Island Quarterly.

**\*Lois Walker**

<http://www.loiswalker.com>

Lois Walker is a painter, sculptor, poet, teacher, and editor.

**\*Ian Wilder**

Ian Wilder is the former Green Party of New York State co-chair. His spoken word appears on the Nylon & Steel album Slip Behind the Molecule.

**\*Kimberly Wilder**

The War in Iraq is a constant weight on Kimberly Wilder's thoughts. She is trying to do poetry anyway. Fallujah.

----

Celebrate American Revolution: Independence Day Week at Vox Pop!

1022 Cortelyou Road

Brooklyn NY 11218



Vox Pop is celebrating America's independence the only way we know how: with community-empowering events, live music, an art opening, and lots of BBQ, all week long.

Spend your Independence Day with Vox Pop as we discuss Brooklyn's role in the American Revolution with <sup>3</sup>Meet the Cortelyous,<sup>2</sup> a presentation on the namesake for our street: Jaques Cortelyou. Borough of Brooklyn historian Ron Schweiger will give a talk from 2-3 PM. For lunch, grill master <sup>3</sup>Tío Tim<sup>2</sup> serves up dry-rubbed lamb, ribs, chicken, and rabbit (as well as veggie kebabs and veggie burgers) grilled with <sup>3</sup>Tío Tim's Top Secret Sauce.<sup>2</sup> From 7 PM to 8:30 PM, vaudevillian performer/magician/escape artist Jared Rydelek and others will perform the Vox Pop Variety Show. Bring friends and family for a truly unique Fourth of July picnic at Vox Pop!



July 5th puts the spotlight on local independent artists with <sup>3</sup>An American Response,<sup>2</sup> an art opening with live music, delicious food, and original art beginning at 7 PM. Protests and pamphlets aren't the only way to speak your mind, and we're giving Brooklyn's established and up-and-coming artists a chance to promote their message as well as their work in the largest group art show in Vox Pop's history. Artists will include photographer George Hirose and painter Andrew Lenaghan, alongside the work of their students and contemporaries. The BBQ starts at 1 PM, so get there early to grab your plate before the festivities start!

July 6th kicks off Vox Pop's <sup>3</sup>Declaration of Independence: A Festival of Poetry and Music<sup>2</sup> at 1 PM and continuing all weekend with the Buffalo Poets and Boog City's d.a. levy lives: celebrating the renegade press series in exile. There will also be a reading from the late Reverend Pedro Pietri's If You Can Sleep, You are Heartless by his son, Speedo Pietri, and BBQ will be served from 1-9 PM amid live music and poetry readings all weekend.

On July 7th, editor Michael Tyrell will present selections from Broken Land: Poems of Brooklyn, followed by readings from authors published by Futurepoem Books, Portable Press at Yo-Yo Labs, Belladonna Books, Litmus Press/Aufgabe, and Ugly Duckling Presse.

July 8th brings writers from Kitchen Press, Wilderside Media, and Bowery Books to the stage to wrap up a weekend of words, music, and irresistible food.

--

Sander Hicks  
Chief Instigator  
Vox Pop  
DKMC  
<http://voxpoppnet.net>



(f)

(c)

1022 Cortelyou Road  
Flatbush, Brooklyn, NY 11218

----

Directions: Q to Cortelyou, F to Ditmas  
Venue is at Stratford Road

--

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]

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495. **George Bowering**

***Re: Apology***

*Thu 28 Jun 2007*

---

On Jun 24, 2007, at 8:21 PM, Bromige wrote:

*Listmates: this message is long overdue. It is more than a year and a half since Ron Silliman wrote me a birthday card that said the kindest, most gracious things about my work.*

No need to have been set back on your heels. You deserved every word of it, Broms, old chep.

*so rude of me, now an American,*

Oh no!

>

Geo. H. Bowering  
Adaptable yet reliable.

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496. **Alan Sondheim**

***Re: Gnat swarming behavior***

*Fri 29 Jun 2007*

---

Oddly enough, the current issue of National Geographic has an article on swarming theory and behavior. The quote is wonderful; what I found amazing was that the gnats held themselves almost against the (light) wind; the columns sways slightly, but never 'broke.' I heard there were gnat swarms on the Discovery Channel Planet Earth (I think that's the name) series, that also evinced beautiful patterns, but I haven't seen them.

- Alan

On Thu, 28 Jun 2007, Diane DiPrima wrote:

*"Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft  
Or sinking as the light wind lives or dies. . . ."  
[John Keats, To Autumn]*

*Thank you, Alan. The video is just beautiful.*

*Diane di Prima*

*From: Alan Sondheim <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Thu, 28 Jun 2007 00:05:47 -0400  
To: <[REDACTED]>  
Subject: Gnat swarming behavior*

*(This strongly relates to the construct of avatars in Second Life; think of the gnats as prims. Their homeostatic behavior is amazing. Hieroglyphs of an ancient species...)*

*Gnat swarming behavior*

*The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in any further input, images, videos, you might have.*

*<http://www.asondheim.org/gnats.mp4>*

*Radio*

*'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, light-*

ing, recording, etc., as far as I can tell.

<http://www.asondheim.org/radio.mp4>

=====  
===== 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.  
=====

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497. **ALDON L NIELSEN**

***Re: Supreme Court on Race & Schools***

*Fri 29 Jun 2007*

---

The CHRONICLE OF HIGHER EDUCATION opines that this will not have any immediate effect upon the current confused state of the law governing university education -- [which is little comfort considering the effect of today's decision upon the prospects of many students ever getting to college] -- but even if that's true, it's only true until someone gets a university case in front of this malignant court --

Breyer's dissents today were unusually heated (though still the paragon of civility compared to anything Scalia turns out, even when he agrees with the majority).

>On Thu, 28 Jun 2007 08:40:09 -0700 Stephen Vincent <[REDACTED]>  
wrote:

>

> In case it has not already hit your radar, the Cheney Supreme Court  
> Just(!) ruled that race cannot be taken into consideration in student  
> assignments to schools - apparently reversing the "Brown versus Board of  
> Education" decision 53 years ago. School integration, affirmative action,  
> etc. "bye-bye". "Separate but never equal" appears to be the obvious  
> message of this new court majority.

>

> I don't know about everyone else, but given the magnitude of the Civil  
> Rights struggles of the last 60 years, this decision is mind numbing and  
> astonishing. In fifty years, or much less I suspect a great playwright will  
> reproduce this event as an Apartheid black comedy or tragedy - depending on

> Like the regime that put Roberts and Alito into power on this court, this  
> strikes me as criminal - and it's going to take a lot of push back to clear  
> the damage done.

> Stephen

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

 $\triangleright$ [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

██████████

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498. **Jennifer Karmin**

## 2008 Sandburg-Auden-Stein Residency

Fri 29 Jun 2007

<http://www.olivetcollege.edu/academics/humanities.php>

Intensive Learning Term poet-in-residence program,  
April 29-May 16, 2008

From the early 1930s to the mid 1940s, Olivet College hosted some of the best-known writers of the time: Sinclair Lewis, Sherwood Anderson, Katherine Ann Porter, Carl Sandburg, Ford Madox Ford, W.H. Auden, and Gertrude Stein. In that tradition, Olivet has

established an annual residency program for poets who are establishing a name for themselves in this new millennium.

During the 2008 Intensive Learning Term, the Olivet College Humanities Department will offer its second poet-in-residence position. The Sandburg-Auden-Stein poet will live on campus from April 29 - May 16, 2008, and teach ENG 247: Poetry Writing.

The Sandburg-Auden-Stein poet will also host two public events: a public reading of his or her work and a stand-alone talk/discussion on a subject of his or her choice (publishing poetry, beat poets, def poetry, etc.).

An award of \$3,100 (plus room and board) will be given to the 2008 resident poet. The Humanities Department faculty will evaluate the submissions and choose the winner. Poets who have published at least one book of poetry are eligible.

Submit four copies of the following postmarked by Sept. 10, 2007:

five poems from your most recent book, a single page personal statement regarding your poetics and teaching, a current resume and two references. There is no entry fee.

Please contact Kirk Hendershott-Kraetzer, Ph.D., Humanities Department chair, with your questions at [REDACTED] or [REDACTED].

Application materials should be sent by regular mail to:

Sandburg-Auden-Stein Residency  
Humanities Department  
Olivet College  
320 S. Main St.  
Olivet, MI 49076

---

\_\_\_ Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. [http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

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499. **Kate Eichhorn**

***The Scream Literary Festival - Toronto (July 3 to July 9)***

*Fri 29 Jun 2007*

---

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

Other highlights of this year's festival...

**\*\*Phosphorescence!:The Launch of Scream 15**

Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West

Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi's robots

**\*\*Strange Alchemy: The Science and Poetry Panel and Matrix Launch -**

Wednesday JULY 4th, Supermarket 268 Augusta Ave

Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal's Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.

Complete festival schedule available at [www.thescream.ca](http://www.thescream.ca)

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500. **Dan Waber**

***altered books project***

*Fri 29 Jun 2007*

---

The altered books project at:

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

has been updated with new work by:

Nico Vassilakis, John M. Bennett, Mike Magazinnik, Sheila E. Murphy, Holly Crawford, Meghan Scott, and Michelle Taransky.

Enjoy,  
Dan

PS: Over the course of the two and a half years since the project started nearly 600 pages have been completed and posted to the site. Also in that time a few participants have dropped out, or never really fully begun. Thus, I have a few potentially open spots in the project if anyone were interested in joining. If you'd like to participate, please back-channel me at [REDACTED] with your interest, and I will begin the process of getting materials back from those who've stopped and re-locating them where there's active interest.

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501. **David-Baptiste Chirot**

***As Street Art Goes Commercial, a Resistance Raises a Real Stink/rubBEings,cops, monuments***

*Fri 29 Jun 2007*

---

this is an interesting ongoing saga--with finally the appearance of the "manifesto" and apprehension of a "suspect"--small rebellions against street art by "names" and commercially successful artists have gone on for some time (abt 25 years that i can think/know of)--but not previously getting this kind of attention--i think the reason, one of them, given for the attacks is a reasonable one so to speak--that the street art by names and street art of a "safe" kind does indeed signal a kind of gentrification going on, both physical and in a mental/spiritual/artist plane of a "domesticating" and "exploiting" of the public environment, in a sense having it turned over not to a more liberated public sphere--but to a more confined privatized sphere, in which the "name" artist simply converts what is already there into something of greater "value"--a work which gives simultaneously the logo/sign of "street art" as "transgression" and "detournement" etc--while also being perfectly safe, confined within the sphere of the logo/name--and hence, indeed, an excellent invitation to gentrification--there's a very interesting and as they say "contested" area between the private vision of an artist and privatization--as well as what really is a public area, sphere in the first place--what parts of it are "owned" and by whom--or are rented and by and to whom--or are guarded by security and by whom and from whom-- it rather hilariously and sadly ties in with about a week ago two squad cars being called on me while i was making rubBEings at a construction site--more of the ever ongoing "raw war" series & a jack spicer series--i had a vision dream re the future of the rubBEings--and wrote it to a number of people--then just a couple days ago read of an upcoming gallery show of



monument rubbings--though the article notes the example of the rubBEings and myself, it is as though the monuments and gallery are a kind of "gentrification" and "graveyard" made by anti-rubBEings--for the monument whatever use one makes of it, is created to draw focus to a center, a "center of attention"--whereas with rubBEings, which work with things fragmented, dispersed, hidden in plain site/sight/cite--the attention to a center which "commands" in a military and dictatorial sense "attention"--is let loose anarkeyologically among peripheries--so in a way--as in the vision dream--rubbings of monuments become a "rubbing out" of rubBEings--(in the vision dreams there were raw graves & raw bits of me & rubBEings with stones by them and kicked into them --which--on reading--one realizes--have turned into monuments of/with rubbings--though what it means is not perhaps "death" so much as being "underground" or the journey into and then return fro the "underworld"--both "hidden in plain site/sight/cite" and "One cannot hide from that which never sets" Heraclitus)From: [REDACTED]: [REDACTED]: NYTimes.com: As Street Art Goes Commercial, a Resistance Raises a Real StinkDate: Thu, 28 Jun 2007 09:10:28 -0700

This page was sent to you by:

[REDACTED]

ARTS / ART & DESIGN

| June 28, 2007

As Street Art Goes Commercial, a Resistance Raises a Real Stink

By COLIN MOYNIHAN

The covert campaign targeting street art began about seven months ago, with blobs of paint that appeared overnight, obscuring murals and wheat-pasted art on walls in Brooklyn and Lower Manhattan.

1. State of the Art: The iPhone Matches Most of Its Hype
2. Mommy Is Truly Dearest
3. Young Americans Are Leaning Left, New Poll Finds
4. Psychiatrists Top List in Drug Maker Gifts
5. Iced Coffee? No Sweat

»

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---

502. **Sheila Murphy**  
***email for Bill Keckler***

*Fri 29 Jun 2007*

---

I have misplaced contact information for W.B. Keckler. Please backchannel.  
Thank you. Sheila Murphy

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---

503. **amy king**  
***Tonight in Brooklyn***

*Fri 29 Jun 2007*

---

MiPOesias presents

~~ ETHAN PAQUIN ~ STACY SZYMASZEK ~ ALVERZ RICARDEZ ~~

Friday, June 29, 2007 @ 7:00 PM

~~~

ETHAN PAQUIN is author of *My Thieves* (Salt, 2007), *The Violence* (Ahsahta Press, 2005), *Accumulus* (Salt, 2003) and *The Makeshift* (UK : Stride, 2002). He lives and teaches in Buffalo , NY , and returns to seacoast New Hampshire every summer. http://www.mipoesias.com/Poetry/paquin_ethan.html

Stacy Szymaszek is the author of *Emptied of All Ships* (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee , WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited *Gam: A Survey of Great Lakes Writing* which lived for 4 issues, and now works as co-editor or contributing editor on various projects including *Instance Press* and *Fascicle*. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a *Belladonna** chap book and forthcoming from Hot Whiskey Press. http://www.mipoesias.com/Poetry/szymaszek_stacey.html

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including Chronogram, Softblow, Pemmican, Language & Culture & AVQ. Alveraz lives in Los Angeles and is currently working on his second volume of poetry. /Poetry/ricardez_alveraz.html

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(L train to Grand Street Stop, walk 1 block west)
718/ [REDACTED]
<http://www.stainbar.com/> target="_blank" onclick="return top.js.OpenExtLink(window,event,this)">http://www.stainbar.com/

>Hope you'll stop by!
Amy King
MiPO Host
<http://www.mipoesias.com/> target="_blank" onclick="return top.js.OpenExtLink(window,event,this)">http://www.mipoesias.com/

>**please forward**
>**sorry for cross-posting**
>clear all
D(["mi",8,2,"11377feddb0b9510",0,"0","Didi Menendez","Didi", "[REDACTED]",["me", "[REDACTED]", "11377feddb0b9510"]],["10:59 am (2 minutes ago)","amy k [REDACTED]",["Jun 29, 2007 10:59 AM","Re: TONIGHT",["1",,"Fri Jun 29 2007_10:59 AM","On 6/29/07, Didi Menendez [REDACTED] wrote:", "On 6/29/07, [REDACTED] wrote:", "hotmail.com",,"",,"0,,\" [REDACTED]\",0,,0,\"In reply to \"TONIGHT\",0]);
/-->http://www.mipoesias.com/Poetry/ricardez_alveraz.html

~~~~~

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(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

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sorry for cross-posting

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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504. **Lewis LaCook**

The ghosts at play beneath my skin

Fri 29 Jun 2007

The ghosts at play beneath my skin
kill all happy thoughts. Children wither
down to sog and blisters

out on the street, under my touch.
My loving is a black cataclysm;
nympholepsy for leper's bread.

I've staggered into light before:
when I was young, before all
the touching dried up, I played
the colors in my big American
backyard, blowing Spring
birds that never hung
around long enough to get
my name.

The ghosts at play beneath my skin
shake their candy-hot wings.
My nights, crowded with zombie sugar:
my dawns, doused with hounds

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

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to amazing places on Yahoo! Travel.
<http://travel.yahoo.com/>

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505. **Fulcrum Annual**

DULBLIN: to whom it may concern

Fri 29 Jun 2007

So I have just set foot in the Emerald Isle for the first time ever. I will be in Dublin a fortnight. I am reading Beckett's mss at TCD from 10 to 5 on weekdays, but apart from that I don't have very much planned. Am phoneless but wired and check my email a few times a day.

Slainte!

~~~~~  
~~~~~

Philip Nikolayev, Coeditor-in-Chief
FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS
334 Harvard Street, Suite D-2
Cambridge, MA 02139, USA
<http://fulcrumpoetry.com>
phone [REDACTED]
e-mail editor{AT}fulcrumpoetry.com
personal <http://www.myspace.com/nikolayev>
ATTENTION: Katia Kapovich can be reached at [REDACTED]

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506. **Diane DiPrima**

Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Fri 29 Jun 2007

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

*From: Kate Eichhorn <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 29 Jun 2007 07:33:42 -0400
To: <[REDACTED]>
Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

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Complete festival schedule available at www.thescream.ca

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Forgive one non-scientific take, your video reminded me of the appearance of angels in some 19th century photos, particularly the section where one column of "light" appears in the background. Do the swarm of gnats, physically speaking, follow the same laws as the movement of a tornado?.

[illegible]

Is that the sexual mark you were talking about?

Ciao,

Murat

On 6/29/07, Alan Sondheim <[REDACTED]> wrote:

>

> Oddly enough, the current issue of National Geographic has an article on
> swarming theory and behavior. The quote is wonderful; what I found amazing
> was that the gnats held themselves almost against the (light) wind; the
> columns sways slightly, but never 'broke.' I heard there were gnat swarms
> on the Discovery Channel Planet Earth (I think that's the name) series,
> that also evinced beautiful patterns, but I haven't seen them.

>

> - Alan

>

> On Thu, 28 Jun 2007, Diane DiPrima wrote:

>

> > "Then in a wailful choir the small gnats mourn
> > Among the river shallows, borne aloft
> > Or sinking as the light wind lives or dies. . . ."
> > [John Keats, To Autumn]
> >
> > Thank you, Alan. The video is just beautiful.

> >

> > Diane di Prima

> >

> >

> >> From: Alan Sondheim <[REDACTED]>

> >> Reply-To: UB Poetics discussion group <[REDACTED]>

> >> Date: Thu, 28 Jun 2007 00:05:47 -0400

> >> To: <[REDACTED]>

> >> Subject: Gnat swarming behavior

> >>

> >> (This strongly relates to the construct of avatars in Second Life;
> think of

> >> the

> >> gnats as prims. Their homeostatic behavior is amazing.

> >> Hieroglyphs of an ancient species...)

> >>

> >>

> >> Gnat swarming behavior

> >>

> >> The following video was made about 100 meters from the Jordan River
> trail
> >> in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond
> per-
> >> haps one or two acres across; there are numerous birds (swallows,
> swifts,
> >> red-wing and yellow-head blackbirds, etc.) around. When I first saw the
> >> gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e
> .
> >> similar to a free-falling water balloon in slow motion. I noticed
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> narrow.
> >> They swayed and held shape. In gnat swarms, males and females behave
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> >> visible to one side, and I wonder if there might be sexual
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> >> here. What is fascinating to me is the relationship of millions of
> gnats
> >> to an over-arching geometry; this parallels slime mold behavior to some
> >> extent. I've seen lots of gnat swarms before, but nothing like this.
> We're
> >> leaving the Salt Lake City area today, so I have no time to investigate
> >> this further at the moment (we're leaving today), but I'm interested in
> >> any further input, images, videos, you might have.
> >>
> >> <http://www.asondheim.org/gnats.mp4>
> >>
> >>
> >> Radio
> >>
> >> 'Radio' - modified recording in the Mormon Tabernacle Choir building;
> note
> >> the laptop in the foreground which controls and monitors the organ,
> light-
> >> ing, recording, etc., as far as I can tell.
> >>
> >> <http://www.asondheim.org/radio.mp4>
> >
> >
>

>

>

=====

=====

> 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.

=====

=====

>

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508. **Murat Nemet-Nejat**

Re: Gnat swarming behavior/ OOPS

Fri 29 Jun 2007

It is "Here is another formation in columns," not "formation in colors."

Murat

On 6/29/07, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> Alan,

>

> Forgive one non-scientific take, your video reminded me of the appearance

> of angels in some 19th century photos, particularly the section where one

> column of "light" appears in the background. Do the swarm of gnats,

> physically speaking, follow the same laws as the movement of a tornado?.

>

> Here is another formation in colors:

>

>

> immense pool

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> of sadness

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> sundial's sandalled soundblast A
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>
> immense pool ro!
> or
> of sadness o r
> o p
> in an inner o r!
> o r
> waveless o r deep
> o p
> because soundnest
>
> because airless
>
> O!
>
>
>
> Is that the sexual mark you were talking about?
>
> Ciao,
>
> Murat
>
>
> On 6/29/07, Alan Sondheim <[REDACTED]> wrote:
> >
> > Oddly enough, the current issue of National Geographic has an article on

> > swarming theory and behavior. The quote is wonderful; what I found
> > amazing
> > was that the gnats held themselves almost against the (light) wind; the
> > columns sways slightly, but never 'broke.' I heard there were gnat
> > swarms
> > on the Discovery Channel Planet Earth (I think that's the name) series,
> > that also evinced beautiful patterns, but I haven't seen them.
> >
> > - Alan
> >
> > On Thu, 28 Jun 2007, Diane DiPrima wrote:
> >
> > > "Then in a wailful choir the small gnats mourn
> > > Among the river shallows, borne aloft
> > > Or sinking as the light wind lives or dies. . . ."
> > > [John Keats, To Autumn]
> > >
> > > Thank you, Alan. The video is just beautiful.
> > >
> > > Diane di Prima
> > >
> > >
> > >> From: Alan Sondheim <[REDACTED]>
> > >> Reply-To: UB Poetics discussion group <[REDACTED]>
> > >> Date: Thu, 28 Jun 2007 00:05:47 -0400
> > >> To: <[REDACTED]>
> > >> Subject: Gnat swarming behavior
> > >>
> > >> (This strongly relates to the construct of avatars in Second Life;
> > think of
> > >> the
> > >> gnats as prims. Their homeostatic behavior is amazing.
> > >> Hieroglyphs of an ancient species...)
> > >>
> > >>
> > >> Gnat swarming behavior
> > >>
> > >> The following video was made about 100 meters from the Jordan River
> > trail
> > >> in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond
> > per-
> > >> haps one or two acres across; there are numerous birds (swallows,

> > swifts,
> > > red-wing and yellow-head blackbirds, etc.) around. When I first saw
> > the
> > > gnats, near sundown, they swarmed in a typical ellipsoidal fashion,
> > i.e.
> > > similar to a free-falling water balloon in slow motion. I noticed
> > several
> > > columns forming; in a short while, they became vertical, long and
> > narrow.
> > > They swayed and held shape. In gnat swarms, males and females
behave
> > > differently; in one of the vertical columns, a roughly spherical
> > 'head' is
> > > visible to one side, and I wonder if there might be sexual
> > differentiation
> > > here. What is fascinating to me is the relationship of millions of
> > gnats
> > > to an over-arching geometry; this parallels slime mold behavior to
> > some
> > > extent. I've seen lots of gnat swarms before, but nothing like this.
> > We're
> > > leaving the Salt Lake City area today, so I have no time to
> > investigate
> > > this further at the moment (we're leaving today), but I'm interested
> > in
> > > any further input, images, videos, you might have.
> > >
> > > <http://www.asondheim.org/gnats.mp4>
> > >
> > >
> > > Radio
> > >
> > > 'Radio' - modified recording in the Mormon Tabernacle Choir building;
> > note
> > > the laptop in the foreground which controls and monitors the organ,
> > light-
> > > ing, recording, etc., as far as I can tell.
> > >
> > > <http://www.asondheim.org/radio.mp4>
> > >
> > >
> >

> >

> >

=====
=====

> > 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.

=====
=====

> >

>

>

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509. **Jesse Crockett**

listenlight --- 1st anniv. iss. 10 (is awesome)

Fri 29 Jun 2007

<http://listenlight.net>

Our 1st anniversary of showing you the magic. Featuring works by ---

--- Marcia Arrieta --- Sean Kilpatrick --- Maurice Oliver --- Andy
Gricevich ---

--- Amanda Earl --- Mark Cunningham --- Andrew Topel ---

--- Brandon Shimoda --- David Goldstein --- Alejandro Crawford ---

Editors Jess Crockett, Guillermo Parra

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510. **Skip Fox**

Re: Gnat swarming behavior

Fri 29 Jun 2007

And they dance in certain places. Over ditches of warm water. Could it have to do with the pheromones they are probably releasing? Are they reacting to a stable cloud they create, "reading" the pheromones? The geometry also a "text"?

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Alan Sondheim

Sent: Wednesday, June 27, 2007 11:06 PM

To: [REDACTED]

Subject: Gnat swarming behavior

(This strongly relates to the construct of avatars in Second Life; think of the

gnats as prims. Their homeostatic behavior is amazing.

Hieroglyphs of an ancient species...)

Gnat swarming behavior

The following video was made about 100 meters from the Jordan River trail in Salt Lake City (West Jordan / Midvale), Utah. The site is a pond perhaps one or two acres across; there are numerous birds (swallows, swifts, red-wing and yellow-head blackbirds, etc.) around. When I first saw the gnats, near sundown, they swarmed in a typical ellipsoidal fashion, i.e. similar to a free-falling water balloon in slow motion. I noticed several columns forming; in a short while, they became vertical, long and narrow. They swayed and held shape. In gnat swarms, males and females behave differently; in one of the vertical columns, a roughly spherical 'head' is visible to one side, and I wonder if there might be sexual differentiation here. What is fascinating to me is the relationship of millions of gnats to an over-arching geometry; this parallels slime mold behavior to some extent. I've seen lots of gnat swarms before, but nothing like this. We're leaving the Salt Lake City area today, so I have no time to investigate this further at the moment (we're leaving today), but I'm interested in any further input, images, videos, you might have.

<http://www.asondheim.org/gnats.mp4>

Radio

'Radio' - modified recording in the Mormon Tabernacle Choir building; note the laptop in the foreground which controls and monitors the organ, lighting, recording, etc., as far as I can tell.

<http://www.asondheim.org/radio.mp4>

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511. **Potree Journal**

Dos Press subscription offer

Fri 29 Jun 2007

Below is info on subscriptions to the Dos Press chapbook series--only three subscriptions remain, so if you're interested, please backchannel quickly or contact us at [REDACTED] or [REDACTED]!!!

Dos Press is a handmade chapbook press co-edited by C.J. Martin and Julia Drescher. We plan to publish four books per series, each in dos-a-dos format: 1 book, 2 spines, 3 authors.

\$50 Donor Subscription For a \$50 donation, you'll receive a limited copy of each book in the first series (4 books total). *Copies are already limited--press run on book 1 is 128 copies--but Donor Subscribers will receive even more rarified copies.* You'll also receive one of our Dos Press Minumentals, an edition of 10 box/book constructions made by Julia (see Flickr photos of Minumentals:

[http://www.flickr.com/photos/\[REDACTED\]/sets/72157600199387050/](http://www.flickr.com/photos/[REDACTED]/sets/72157600199387050/)). AND you'll be listed in all subsequent Dos Press chaps as a Friend of the press.

\$100 Donor Subscription For a \$100 donation, you'll receive a subscription of limited editions of BOTH chapbook series (8 books total) AND be listed as a Friend of the press in all subsequent chaps. You'll also receive a Minumental, but in addition, you'll get a title from the next special edition of book-objects (to be produced in conjunction with the second series of chaps).

If you're interested, please contact us at [REDACTED]. We greatly appreciate your generosity. Details below & on the blog: dospress.blogspot.com.

In the first book, of which we only have subscription copies left: Poems by Hoa Nguyen Therefore You Are That Other One You Love, by Carter Smith Incident Light Poem, by Andrea Strudensky

The first book also features cover linocuts designed by Scott Webel and Jen Hirt, co-curators of The Museum of Natural & Artificial Ephemerata in Austin, TX.

Selections from the first book can be read in the first issue of Little Red Leaves (www.littleredleaves.com). Pics can be viewed from our Flickr site ([http://www.flickr.com/photos/\[REDACTED\]/](http://www.flickr.com/photos/[REDACTED]/)).

The first series includes work from nine other poets in three books.

Also in the first series:

Rosa Alcalá (book 3)

Michelle Detorie (book 2)

Johannes Göransson (book 2)

Aase Berg (Trans. Göransson) (book 4)

Ash Smith (book 3)

Brian Mornar (book 3)

Tess Coody-Anders (book 4)

Michael Cross (book 2)

Julia Drescher (book 4)

Second series thus far includes:

Joshua Marie Wilkinson

Alison Cimino

Chad Heltzel

Anna Fulford

Jessica Smith

Thom Donovan

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512. **mIEKAL aND**

camille martin's email

Fri 29 Jun 2007

would someone be so kind as to backchannel me Camille Martin's current email address....

thanks

~mIEKAL

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513. **Poetry Project**

Non-Events at the Poetry Project, Summer 2007

Fri 29 Jun 2007

Dear Ones of the Summer Heat and Rain,

We're shuttering our stained glass window until mid August. Thank you all for a terrific season.

Our readings will begin anew in late September.

Until then...

Love,

The Poetry Project

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

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514. **Al Filreis**
job at PENNsound
Fri 29 Jun 2007

We are pleased to announce that PENNsound will be hiring a MANAGING EDITOR. This is a part-time job - 20 hours per week. The job will begin in August or early September, depending on the successful candidate's availability. The position will run 48-50 weeks per year, although summer hours are negotiable.

The MANAGING EDITOR will work with us, as PENNsound's co-Directors, and also with Mark Lindsay (CPCW's IT Manager and PENNsound's Managing Director).

With Mark, the MANAGING EDITOR will coordinate the work being done by work-study students and others who help us produce digital audio (and some video) recordings of poets reading their poems and discussing poetry and poetics. The MANAGING EDITOR will also reach out to poets who are contributing recordings of their work, arrange necessary permissions, answering users' and poets' queries, help direct updates to the site, work with Penn's library on cataloging projects, and help curatorially to shape the direction of the archive.

Candidates should be familiar with (or able to learn quickly) how to work with digital audio materials, the ins and outs of a web site such as PENNsound's, and the management of student workers and volunteers. Candidates should also be somewhat familiar or perhaps very familiar with modern and contemporary poetry.

Candidates are asked to familiarize themselves with the PENNsound project by exploring

<http://writing.upenn.edu/pennsound> .

To apply, please send a cover letter and c.v./resume to:

Mingo Reynolds
Associate Director for Administration
Center for Programs in Contemporary Writing
3808 Locust Walk
University of Pennsylvania

at this email address: [REDACTED].

The cover letter should briefly describe relevant experience (tech plus poetry) and availability.

Best wishes,

Al Filreis & Charles Bernstein

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515. **Alan Sondheim**
Re: Gnat swarming behavior

Fri 29 Jun 2007

Skip Fox wrote:

And they dance in certain places. Over ditches of warm water. Could it have to do with the pheromones they are probably releasing? Are they reacting to a stable cloud they create, "reading" the pheromones? The geometry also a "text"?

It does have to do with that, from what I gather. But I wouldn't think the geometry's a text; the geometry's a residue; 'text' seems too overde-termined to me.

On Fri, 29 Jun 2007, Murat Nemet-Nejat wrote:

Alan,

Forgive one non-scientific take, your video reminded me of the appearance of angels in some 19th century photos, particularly the section where one column of "light" appears in the background. Do the swarm of gnats, physically speaking, follow the same laws as the movement of a tornado?.

Re: Tornado - not at all; the tornado responds to external atmospheric vacuum/pressures in combination with coriolis forces. On the other hand, I think meteorological computer programs work with 3d pixels each responding to their neighbors (I may be wrong here), in which case you're right. On the other hand, the gnat swarm may 'look like' a tornado but it's responding to vastly different things. You might want to look for pheromone gradients across

the column, but I doubt they'd map into the pressure gradients in any meaningful way. The tornado always takes more or less the same form; the gnat swarms are far more supple. Something seemed to trigger the column from the more ellipsoidal form; I'm not sure what that is.

I think I mentioned that the swarms are mating swarms, and males and females take different intersecting trajectories through them. I noticed they paid no attention to me; unlike mosquitoes which are attracted to CO₂, the swarms continued around me when I slowly breathed out. The pheromones must be of a different order altogether.

Sorry for the fuzziness, far too worn out

- Alan

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516. **Alan Sondheim**

mother i will make

Fri 29 Jun 2007

mother i will make

mother i will make a solemn vow
to continue this line by line and couplet

we'll try to hold ourselves, twist these interiors
of bodies destined for their loss of sound or memory
of bodies destined for their lack of history

such is presence that whatever is effaced is lost in time
and disappears with my death, and not your own

mother you ride me, mother you penetrate my mind
skewered on creation of film, no birth of sound or screen

within a single window, whereupon now anyone
can reestablish the empire of fouled thoughts

not absent history which implies another way
of shoring up against a multitude of presence

or your death, not mine, no matter how
someone watches and grants the gift of sight to you or me

mother, a mannequin could do no better,
you have to understand
a mannequin could do no better

<http://www.asondheim.org/mother.mp4>

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517. **Tom W. Lewis**

Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Sat 30 Jun 2007

here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities

Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

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

From: UB Poetics discussion group on behalf of Diane DiPrima

Sent: Fri 6/29/2007 1:03 PM

To: [REDACTED]

Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

*From: Kate Eichhorn <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 29 Jun 2007 07:33:42 -0400
To: <[REDACTED]>
Subject: The Scream Literary Festival - Toronto (July 3 to July 9)*

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

Other highlights of this year's festival...

***Phosphorescence!:The Launch of Scream 15*

Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West

Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi's robots

***Strange Alchemy: The Science and Poetry Panel and Matrix Launch -
Wednesday JULY 4th, Supermarket 268 Augusta Ave*

Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal's Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.

Complete festival schedule available at www.thescream.ca

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518. **David Baratier**

Kaya Oakes, first book winner of the trans award

Sat 30 Jun 2007

available now through our website--

TELEGRAPH

by Kaya Oakes

ISBN: 978-1-886350-43-4

Winner of the Transcontinental Poetry Prize (editor's choice, 2006)

80 pages, 6 by 9

\$14

Kaya Oakes' work has appeared in Conduit, Volt, MiPoesias, Coconut, Shampoo, and many other journals. The recipient of awards and grants from the Academy of American Poets and the Bay Area Writing Project, she is also the senior editor of Kitchen Sink Magazine, and she teaches writing at the University of California, Berkeley.

First books often offer versions of resurrection and Kaya Oakes' moving debut in TELEGRAPH charts a coming back to life with uncompromising lucidity and sorrow. In poetry rife with a bodily knowledge of the inherent "second-ness" of women's history, Oakes writes for the one and the many, Elektra her guide in the passage. "I wonder if this earth meant anything when I leant my form to it," the personae wonders in the final poem, and wonderfully, readers will find that it does, thanks to the earnest care of Kaya Oakes' making. --Claudia Keelan

Elektra in the offices

Barefoot and ripe with new embarrassment

Elektra walks up three floors, trying not to sweat

Constriction in her thighs, those red bands drawn tight

and everyone who waited without knowing her was blind

would receive her in a spotless blackness reserved

for those who have forgotten seeing means we learned to feel

in blindness, too.

You ought to have gone with her, years ago.
That was when it was easier to feel through things
by pulling those last strands of someone's hair

and wrapping up your fingers with them, like a tourniquet. Elektra cuts her
hair in bathrooms where her shape is strange where the windows stay shut,
even on the hottest nights nail scissors in half-drunk bathrooms where she
doesn't live.

While shots go off outside, the scissors scrape and pull.
She climbs the stairs climbed so many times before.
She has no one on her side,

she has handwriting and flowers gathered
in a backyard where her scalp burned pink
while the afternoons fed anorexic evenings
and the day's fluorescence never dimmed;

unsure, unripe, unready. Still the pounding rocks her steps
as innocents file past her. One hand, one knife,
one brother burning somewhere in the city,
The man is upstairs, working,
or failing at his work and practicing his oaths.
But nothing stops the inevitable click
of the door that yields to business.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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519. **Jim Andrews**

talks to walk by

Sat 30 Jun 2007

"lectures to jog by" 0 google hits
"lectures to walk by" 0 google hits
"talks to walk by" 0 google hits
"poetry to walk by" 0 google hits
"education on the hoof" 753,000 but not podcasts

Suggestions?

I found <http://www.bath.ac.uk/podcast> which has some interesting ones: "Why creationism is wrong and evolution is right", "Astronomy and poetry", and "Dead sexy: The corpse is the new "porn star" of pop culture".

ja

<http://vispo.com>

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520. **steve d. dalachinsky**

Re: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

Sat 30 Jun 2007

what's this about? i just read with and anthoed with lots of arab poets in paris
maybe i can help steve dalachinsky

On Thu, 28 Jun 2007 08:29:13 +0200 Niels hav <[REDACTED]>
writes:

> Thank you David! - Are you in contact with more Arab poets?

>

http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/

>

<http://80.175.160.225/alarabpreviouspdf/Arab%20Weekly/2007/06/06-09/w23.pdf>

> http://www.alimbaratur.com/All_Pages/Heber_Stuff/Heber_447.htm

>

>

> >From: David-Baptiste Chirot <[REDACTED]>

> >Reply-To: UB Poetics discussion group

> <[REDACTED]>

> >To: [REDACTED]

> >Subject: Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is
> Dead

> >Date: Wed, 27 Jun 2007 14:12:33 -0500

> >

> >From: [REDACTED]: [REDACTED]:

>

> >NYTimes.com: Nazik al-Malaika, 83, Poet Widely Known in Arab World,
> Is

> >DeadDate: Wed, 27 Jun 2007 12:11:34 -0700

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> >This page was sent to you by:

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> >ARTS

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> >| June 27, 2007

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> >Nazik al-Malaika, 83, Poet Widely Known in Arab World, Is Dead

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> >By ALISSA J. RUBIN

> >

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> >Nazik al-Malaika was an early exponent of the free verse movement

> in

> >Arabic.

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- > >1. State of the Art: The iPhone Matches Most of Its Hype
- > >2. Young Americans Are Leaning Left, New Poll Finds
- > >3. Chef Sues Over Intellectual Property (the Menu)
- > >4. Psychiatrists Top List in Drug Maker Gifts
- > >5. Rome Journal: Rome Welcomes Tourism Con Brio, but Not Too Much
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- > >Go to Complete List

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> >JOSHUA

> >The story of a perfect boy Who had the perfect plan. Starring Sam

> Rockwell

> >and Vera Farmiga. In Select Theatres July 6

> >Click here to watch trailer

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> Find dine dokumenter lettere med MSN Toolbar med Windows-pc-søgning

> - hent

> den gratis her: <http://toolbar.msn.dk>

>

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521. **steve d. dalachinsky**

Re: Observable Readings, 2007-08

Sat 30 Jun 2007

how do they get to st louis? car train plane?

On Thu, 28 Jun 2007 08:56:56 -0400 Aaron Belz <[REDACTED]> writes:

> Look at all these cool poets who are coming to read in St. Louis. .

> .

>

> Tony Trigilio, Allison Funk, Daniel Borzutsky, Peter Davis, Richard

> Newman,

> Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur,

> Francisco

> Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki,

> Kristi

> Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate

> Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy

> Lederer, Ken

> Rumble, Matt Freeman, and Larry Sawyer

>

> Readings held at Schlafly Bottleworks on the first Thursday of each

> month

> (with some exceptions) at 8 PM, and FREE

>

> The total info is here: <http://observable.org/readings/>

>

>

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522. **Fulcrum Annual**

Re: DULBLIN: to whom it may concern

Sat 30 Jun 2007

I forgot to mention: please backchannel if you'd like to contact me (my lists are set to "no-mail" while I'm travelling). Thank you! -- Philip

So I have just set foot in the Emerald Isle for the first time ever. I will be in Dublin a fortnight. I am reading Beckett's mss at TCD from 10 to 5 on weekdays, but apart from that I don't have very much planned. Am phoneless but wired, and check my email a few times a day.

Slainte!

~~~~~  
~~~~~

*Philip Nikolayev, Coeditor-in-Chief
FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS
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Cambridge, MA 02139, USA
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e-mail editor{AT}fulcrumpoetry.com
personal http://www.myspace.com/nikolayev*

ATTENTION: Katia Kapovich can be reached at [REDACTED]

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523. **Mary Kasimor**

Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Sat 30 Jun 2007

Tom,

Please don't forget the "heart of the heart of the country" (Stearns County/St. Cloud). Or are we part of the Metro area (almost)? Cuturally, we are almost forgotten.

Mary Kasimor

"Tom W. Lewis" <[REDACTED]> wrote:

here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting

of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

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

From: UB Poetics discussion group on behalf of Diane DiPrima

Sent: Fri 6/29/2007 1:03 PM

To: [REDACTED]

Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

| From: Kate Eichhorn

| Reply-To: UB Poetics discussion group

Date: Fri, 29 Jun 2007 07:33:42 -0400

To:

Subject: The Scream Literary Festival - Toronto (July 3 to July 9)

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

Other highlights of this year's festival...

***Phosphorescence!:The Launch of Scream 15*

Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West

Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi's robots

***Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave*

Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal's Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.

Complete festival schedule available at www.thescream.ca

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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524. **mIEKAL aND**

Re: talks to walk by

Sat 30 Jun 2007

Not clear what topics your looking for but here's a weekly podcast out of UCSF science department...

<http://www.ucsf.edu/sciencecafe/>

I had read that the UC system was considering release a large amount of lectures as podcasts, but I can't seem to pull that up right now.

~mIEKAL

On Jun 30, 2007, at 1:02 AM, Jim Andrews wrote:

*"lectures to jog by" 0 google hits
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Suggestions?

I found <http://www.bath.ac.uk/podcast> which has some interesting ones: "Why creationism is wrong and evolution is right", "Astronomy and poetry", and "Dead sexy: The corpse is the new "porn star" of pop culture".

*ja
<http://vispo.com>*

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525. **Tom W. Lewis**
mind-mapping Minnesota

Sat 30 Jun 2007

I knew I was going to miss a region or two -- you're talking about the Highway 10 corridor up through Big Lake to St. Joe's, Collegeville, Charles Lindbergh & Sinclair Lewis country, etc.? forgive me if that's too broad...

two points of interest I know of in that neck of the woods are the Gardens of Eternity (? not sure of the name) in Sauk Rapids, which is one of a scant few visionary art environments I know of in Minnesota; and the St. Urho statue in Menahga (part of the "Finnish Triangle") --

http://www.roadsideamerica.com/sights/sightstory.php?tip_AttrId=%3D11468

worth a visit too: the brutalist St. John's Abbey Church (designed by Marcel Breuer) -- http://www.greatbuildings.com/buildings/St_Johns_Abbey.html

as you can see, I relate to the region in terms of pilgrimage sites -- if it was worth writing about in the 1938 WPA guide (or would have been, had the guide been written today), it's usually something I want to check out.

tl

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

From: UB Poetics discussion group on behalf of Mary Kasimor

Sent: Sat 6/30/2007 7:24 AM

To: [REDACTED]

Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

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526. **charles alexander**

Re: talks to walk by

Sat 30 Jun 2007

Recordings of talks by John Cage, I think, would be great for listening while walking. Also David Antin's talks. Gertrude Stein lectures. There must be lots of others, historical & barely-old-enough-to-be-recorded. But I doubt that anyone has thought of them as "to walk by" or organized or rated them as such, so I'm not surprised that they don't show up that way on google. I would think the place you are walking would make a difference, i.e. there is at least one section of Zukofsky's "A" (I'm thinking 15 but I don't have the book with me right now), which would be great for a particular New York walk. Or certain parts of Nichol's The Martyrology for some western Canadian walks. And what about Stephen Vincent's terrific new book, Walking Theory, for San Francisco walks (but not limited to that locale). And for something somewhat (but not completely) more virtual, what about Lisa Robertson's Occasional Work and Seven Walks from the Office of Soft Architecture (that office being one she maintained "as an apparatus for lyrical research, constructing propositions and documents for the advancement of a natural history of civic surface," focused primarily in Vancouver, with some excursions to other places. Locally (Tucson), I've heard Lisa Cooper read from works referencing specific points and histories in Tucson that would be great for local walks (but not in late June please, no not until about October).

Jim, maybe you should compile a guide to such walking works, or someone should research putting a collection together, either on CD or downloadable.

charles

At 07:34 AM 6/30/2007, you wrote:

>Not clear what topics your looking for but here's a weekly podcast

>out of UCSF science department...

>

><http://www.ucsf.edu/sciencecafe/>

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>>

>>ja

>><http://vispo.com>

>

charles alexander / chax press

fold the book inside the book
inside out speak then

keep it open always

read from the

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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527. **Mark Weiss**

Re: talks to walk by

Sat 30 Jun 2007

Add to these Stephen Vincent's earlier book, *Walking*, also from Junction Press, and available directly from me or at Junction's website, junctionpress.com. And for the New York streets throw in Nathan Whiting's running poems.

Mark

At 11:46 AM 6/30/2007, you wrote:

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> read from the inside out speak then
>
>Chax Press
>██████████ (studio)
>██████████ (cell)
>██████████
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