

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2008

590 messages · Mon 31 Dec 2007 – Thu 31 Jan 2008

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

January 2008 opened an election year, and the list met the occasion the only way it knew how — not with sincerity but with constraint, answering the coming pageantry of national poetry with parody, procedure, and play. Five hundred and ninety-three messages moved through it, and its largest threads turned on the rigged and the rule-bound: spoof inaugural poems, the machinery of the Oulipo, the poem generated by system rather than sung from the heart. A room that could no longer produce an earnest public poem could still, gleefully, produce the machine that mocked one.

The biggest thread was a preemptive strike on ceremony. A full year before any inauguration, the room began drafting spoof inaugural poems, and behind the joke sat a real doubt — one poster asked outright, *“Is there such a thing as a good Inaugural Poem?”*, and the room mostly thought not. The reigning example was Charles Bernstein’s n+7 mangling of Maya Angelou, *On the Pumice of Morons*, procedure turned against pomp: the official poem run through the Oulipo’s dictionary-shift until its solemnity collapsed into nonsense. Sincerity, the room implied, was the one register the occasion could not survive.

Around it clustered the month’s deeper appetite for rules and crossings. The Oulipo Compendium drove a long thread, code poetry another, and a wide inquiry hunted for writers who were also visual artists — the poem as constraint, as software, as a thing that leaks across the border into another medium. The room was in love, that January, with the made rather than the felt: the poem you could build, program, or draw, as against the poem you were merely supposed to mean.

But the play was shadowed by a real loss, and the loss was the room’s most earnest man. Burton Hatlen died on the nineteenth — *“our crowd’s scholar, a tremendous enthusiast for experimental and contemporary poetry”*, head of the National Poetry Foundation at Orono, a friend to half the list — and a poet mourned that this made *“two Orono NPF titans in such short succession”* gone from the field. He was the antithesis of the n+7 joke: the man who took the whole difficult enterprise seriously enough to devote a life to its scholarship, dead in the very weeks the room was busy proving it could no longer be sincere.

I have set January down exactly as the archive delivered it — the spoof inauguration, the Oulipo’s machine, the poem that crosses into paint and code, and the earnest scholar gone — because it was the month the list answered a historic

election with parody and procedure, unable or unwilling to sing anything straight, and lost, in the middle of the joke, the gentleman who had believed in the thing entirely. The room could still build a beautiful machine to ridicule an inaugural poem; what it seemed no longer able to do was write one, or mourn Burt Hatlen, without first reaching for a rule to hide behind.

— *K. M. F.*

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- 358. CA Conrad — CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...
- 359. Jim Andrews — Re: Thumb-typed cellphone novels dominate Japanese bestsellers--re codes & tec...
- 360. David Chirot — Dispute over Transcriptions and Editing of Robert Frost Notebooks - Column -...
- 361. Bruce Covey — new issue of coconut
- 362. Michael Heller — BURT HATLEN
- 363. Alan Sondheim — Backwoods Lowery for your listening pleasure
- 364. Michael Kelleher — Literary Buffalo Newsletter 1.22.08-1.27.08
- 365. Michael Tod Edgerton — Re: Camille Martin's Codes of Public Sleep
- 366. CA Conrad — Re: CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...
- 367. Tom Beckett — New at E-values...
- 368. Cassandra Laity — Re: BURT HATLEN
- 369. Maria Damon — Re: BURT HATLEN
- 370. Adam Fieled — Rachel Blau DuPlessis in Mipoesias
- 371. Alexander Jorgensen — TIBETAN MCLEOD WRITER'S COLLECTIVE
- 372. Charlotte Mandel — Re: BURT HATLEN
- 373. Mark Weiss — Re: Camille Martin's Codes of Public Sleep
- 374. Tribbey, Hugh R. — Re: Camille Martin's Codes of Public Sleep
- 375. Gerald Schwartz — Re: BURT HATLEN
- 376. Stephen Vincent — Re: BURT HATLEN
- 377. Jim Andrews — Oulipo Compendium
- 378. Small Press Traffic — SPT's Poets Theater 1/25/08
- 379. tyrone williams — Re: BURT HATLEN
- 380. ALDON L NIELSEN — Re: BURT HATLEN
- 381. UbuWeb — UBUWEB :: Publishing The Unpublishable
- 382. Ruth Lepson — Re: Oulipo Compendium

383. Jason Quackenbush — Re: Oulipo Compendium

384. Mairead Byrne — Re: BURT HATLEN

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385. Jim Andrews — Re: Oulipo Compendium

386. Jim Andrews — Andy Campbell at Leicester, Jan 31

387. Eric Hoffman — Oppen quoting Blake

388. Joanna Fuhrman — Reading for Burckhardt and Jacquette

389. Charles Bernstein — Amalgamated Writing Programs Launch Morally Repugnant Poets-and-Theor...

390. David A. Kirschenbaum — Boog City presents Instance Press and The Moldy Peaches' Toby Goods...

391. David Chiot — Fwd: Artists Against The War/Panel-Webcast Tonight//online gallery

392. Grant Jenkins — BURT HATLEN

393. Gabriel Gudding — on conchology blog: obedience to the illusion of literature

394. CA Conrad — Philadelphia Poetry Hotel for 2008

395. Daniel Godston — Following Monk Institute

396. David Chiot — oulipo info & sites; forthcoming primer & cellphone novels correct address

397. David Chiot — Fwd: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the...

398. Joanna Fuhrman — feb. 3rd reading

399. Jesse Glass — Ralph Lichtensteiger's Angel One (for jesse glass)

400. Steve Evans — Burt Hatlen Remembered

401. Rob McLennan — new(ish) on rob's clever blog

402. Murat Nemet-Nejat — Re: Oulipo Compendium

403. Martha King — Fwd: Reading Feb 7 NYC - please post correction

404. amy king — Fwd: Reading Feb 7 NYC - please post correction

405. Kimmelman, Burt — BURTON HATLEN

406. Mairead Byrne — Re: Burt Hatlen Remembered

407. Alan Sondheim — David Askevold 1940,2008

408. Jim Andrews — Re: Oulipo Compendium

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409. Alan Sondheim — evidence from the scanner

410. Alexander Jorgensen — Attn: Early Spring Readings - Looking to organize

411. Adam Fieled — PFS Post: Matina Stamatakis

412. Jim Andrews — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

413. Camille Martin — Camille Martin's new website

414. Marcus Bales — Re: Oulipo Compendium

415. David Chiot — Mushroom Cloud on Czech TV in the Tradition of Svejek

416. amy king — Reminder - Tomorrow

417. steve d. dalachinsky — Re: Camille Martin's new website

418. Warren Lloyd — Mei Mei Berssenbrugge Query

419. Kyle Schlesinger — Dan Featherston's The Clock Maker's Memoir

420. Catherine Daly — Fwd: AWP Conference Schedule Change

421. Jennifer Karmin — A Sing Economy: new anthology from Flim Forum Press

422. Jason Quackenbush — Re: Oulipo Compendium

423. Poetry Project — Events at The Poetry Project January/February

424. Marcus Bales — Re: Oulipo Compendium

425. Kenneth James — Re: Oulipo Compendium

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426. Jim Andrews — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

427. Alan Sondheim — some characteristics of organic and emanent life

428. Murat Nemet-Nejat — Re: Oulipo Compendium

- 429. CA Conrad — OUTSIDE THE CANADIAN CONSULATE TODAY AT 11a.m. PLEASE BE THERE
- 430. Stuart Ross — Re: Camille Martin's new website
- 431. ONE LESS — One Less: # 3 Film is Out.
- 432. ONE LESS — One Less Magazine: Call For Submissions, Issue Four: Open
- 433. Jim Andrews — Re: Camille Martin's new website
- 434. Marcus Bales — Re: oulipo info & sites; forthcoming primer & cellphone novels correct addre...
- 435. Barry Schwabsky — Re: PFS Post: Matina Stamatakis
- 436. Ryan Daley — Re: Oulipo Compendium
- 437. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
- 438. Larissa Shmailo — Novack, Shmailo, Goetsch, Hoffman at Cornelia Street Cafe Mon 1/28
- 439. Larissa Shmailo — Invitation to join TWiN East Coast, the spoken word poetry collective
- 440. Adam Tobin — Unnameable Books (Brooklyn): Calendar of Events
- 441. Larry O. Dean — Woodland Pattern Book Center Poetry Marathon
- 442. Jason Quackenbush — Re: Oulipo Compendium
- 443. Jason Quackenbush — Re: Oulipo Compendium
- 444. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
- 445. Carol Novack — Afghani Journalisrn Student Sentenced To Death
- 446. Steven D. Schroeder — Anti- Issue #1
- 447. Marcus Bales — Re: oulipo info & sites; forthcoming primer & cellphone novels correct addre...
- 448. steve russell — Philip Roth & William Faulkner
- 449. Ron Starr — Re: Oulipo Compendium
- 450. Marcus Bales — Re: Oulipo Compendium
- 451. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
- 452. Alan Sondheim — this ungainly one.
- 453. Ryan Daley — Re: Oulipo Compendium

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- 454. Barry Schwabsky — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ad...
- 455. Ryan Daley — Exercise for Beginning
- 456. Camille Martin — Re: Camille Martin's new website
- 457. Dillon Westbrook — Re: Oulipo Compendium
- 458. steve d. dalachinsky — Re: oulipo info & sites; forthcoming primer & cellphone novels corre...
- 459. Alan Sondheim — Digital Artists Handbook! (from Netbehaviour Digest) (fwd)
- 460. J.P. Craig — writers who were visual artists?
- 461. Patrick F. Durgin — new journal
- 462. Patrick F. Durgin — sur le blog
- 463. Ryan Daley — Re: oulipo info & sites; forthcoming primer & cellphone novels correct address
- 464. Alan Sondheim — tenant wanted mid-March to mid- or end of August
- 465. Brian Cassidy, Bookseller — Re: writers who were visual artists?
- 466. W.B. Keckler — Review of Craig Watson's Secret Histories (Burning Deck)
- 467. Catherine Daly — Re: oulipo info & sites; forthcoming primer & cellphone novels correct add...
- 468. Leonard Kress — Re: writers who were visual artists?
- 469. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
- 470. Jason Quackenbush — Re: oulipo info & sites; forthcoming primer & cellphone novels correct ...
- 471. Jason Quackenbush — Re: Oulipo Compendium

- 472. steve russell — Re: Oulipo Compendium
- 473. Michael Heller — Fwd: announcement to post
- 474. Daniel Zimmerman — Re: writers who were visual artists?
- 475. Mairead Byrne — Re: writers who were visual artists?

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- 476. Walter K. Lew — Mark Nowak/Ian Teh Join Feb. 1 shadoWord Show in Brooklyn
- 477. Jesse Glass — Poe's Sketches--American Writers Who Were Visual Artists
- 478. Jim Andrews — Re: Camille Martin's new website
- 479. Jason Quackenbush — Re: Oulipo Compendium
- 480. Alan Sondheim — murm
- 481. Dillon Westbrook — Re: Oulipo Compendium
- 482. Warren Lloyd — Re: writers who were visual artists?
- 483. David Chiot — Robert Capa - "Mexican Suitcases" of Lost Negatives from Spanish Civil War R...
- 484. steve d. dalachinsky — Re: writers who were visual artists?
- 485. steve d. dalachinsky — Re: writers who were visual artists?
- 486. Jennifer Karmin — JOB: Hamilton College
- 487. Mark Weiss — Re: writers who were visual artists?
- 488. Mark Weiss — Re: writers who were visual artists?
- 489. Pierre Joris — Recent posts on NOMADICS blog
- 490. Pierre Joris — Re: writers who were visual artists?
- 491. David Chiot — Ezra Pound: Poet - A. David Moody - Book Review - New York Times
- 492. Peter Ciccariello — Re: writers who were visual artists?
- 493. Kyle Schlesinger — Re: writers who were visual artists?
- 494. Martha King — Re: writers who were visual artists?
- 495. Jesse Crockett — Listenlight new issue 14
- 496. Skip Fox — Re: Poe's Sketches--American Writers Who Were Visual Artists
- 497. Simon DeDeo — new on rhubarb is susan
- 498. Mark Weiss — Re: writers who were visual artists?
- 499. Halvard Johnson — Re: Poe's Sketches--American Writers Who Were Visual Artists
- 500. Stephen Vincent — Re: writers who were visual artists?
- 501. steve russell — Re: writers who were visual artists?
- 502. steve russell — Re: writers who were visual artists?/Correction, NO not American
- 503. Alan Sondheim — Re: writers who were visual artists?
- 504. Barry Schwabsky — Re: writers who were visual artists?
- 505. Charles Alexander — Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times
- 506. Catherine Daly — Fwd: David Brady, GENESIS, exhibition opening Saturday, February 2, 7-9pm
- 507. Mairead Byrne — Re: writers who were visual artists?
- 508. Lil Norton — Model Homes Issue 2
- 509. Jason Quackenbush — Re: Oulipo Compendium
- 510. Danny Snelson — Re: writers who were visual artists?

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- 511. Joshua Wilkinson — Poem Films
- 512. steve d. dalachinsky — Re: writers who were visual artists?
- 513. steve d. dalachinsky — Re: writers who were visual artists?
- 514. Roy Exley — Roy Exley - Writers who were visual artists?
- 515. Alexander Jorgensen — ATTN: NEW OTOLITHS - VISPO - CHINA series
- 516. Bob Heman — reading wednesday at the boxcar lounge; new "cutout" from Purgatory Pie Press; ...
- 517. Tom Beckett — New Issue of Otoliths Is Up
- 518. Jim Andrews — binary meditation on Notre Dame Cathedral
- 519. Michael Kelleher — Literary Buffalo Newsletter 01.28.08-02.03.08
- 520. Marcus Bales — Re: Oulipo Compendium

- 521. Skip Fox — Re: writers who were visual artists?
- 522. Lil Norton — New Lil' Norton Book!
- 523. Charlie Rossiter — writers who were visual artists
- 524. steve d. dalachinsky — Re: writers who were visual artists?
- 525. David A. Kirschenbaum — N.Y. Press Picks Instance Press/Moldy Peach Toby Tomorrow
- 526. Murat Nemet-Nejat — Re: Oulipo Compendium
- 527. Artifact Reading Series — 2 announcements for Digital Artifact Magazine
- 528. Poetics List — Fwd: Burton Hatlen
- 529. patrick dunagan — Writers who were visual artists, etc
- 530. Kenneth James — Re: Oulipo Compendium
- 531. Mairead Byrne — Re: writers who were visual artists?
- 532. Caleb Cluff — writers who were visual artists
- 533. mIEKAL aND — EROS/ION by mIEKAL aND & Maria Damon
- 534. Dillon Westbrook — Re: Oulipo Compendium
- 535. David Chiot — Re: Oulipo Compendium
- 536. Jason Quackenbush — Re: Oulipo Compendium
- 537. Deep Oakland — Samantha Giles' A Force to Separate
- 538. K. R. Waldrop — Jarrot again available from Burning Deck
- 539. Alan Sondheim — The Mess of the True World

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- 540. Jesse Glass — Ahadada Books Presents Our 17th E-Chap: Judith Skillman's Anne-Marie Derese i...
- 541. Jennifer Karmin — JOB: Fordham University
- 542. David Fernandes — Re: writers who were visual artists
- 543. sheila black — questions about creative writing
- 544. Poetics List — Poetics List Information | Please review carefully
- 545. blacksox — Winter with the Writers
- 546. Eric Hoffman — The Shape of Disclosure: George Oppen Centennial Symposium
- 547. Barrett Watten — Nel mezzo camin! Announcing The Grand Piano 5
- 548. Barrett Watten — Nel mezzo camin! Announcing The Grand Piano 5 / corrected
- 549. lanny quarles — Re: The Mess of the True World
- 550. Herb Levy — Re: Oulipo Compendium
- 551. Dr. Barry S. Alpert — Yves Klein, "La revolution bleue"
- 552. Grant Jenkins — "Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at Turbulence.org
- 553. steve d. dalachinsky — Re: Writers who were visual artists, etc
- 554. Michael — Philip Whalen Celebration at the Poetry Project
- 555. tyrone williams — (no subject)
- 556. Louis Cabri — Rita Wong Transparency Machine Event / available download
- 557. Alan Sondheim — more mapping phenomena from the true world
- 558. Barry Schwabsky — Re: Writers who were visual artists, etc
- 559. Tom Beckett — E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
- 560. Carol Novack — Reminder re Feb. 1st Online Publishing Panel at AWP & Reading at the KGB Bar
- 561. Catherine Daly — Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
- 562. Stephen Vincent — Re: Writers who were visual artists, etc

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- 563. Jamie Gaughran-Perez — Dustin Williamson, Sundance and more on Rock Heals
- 564. Barry Schwabsky — Re: Writers who were visual artists, etc
- 565. Halvard Johnson — Re: Writers who were visual artists, etc
- 566. Kyle Schlesinger — Dan Featherston and Catherine Taylor this Friday at Peace on A
- 567. steve d. dalachinsky — Re: writers who were visual artists?
- 568. Anny Ballardini — Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview
- 569. steve d. dalachinsky — Re: Writers who were visual artists, etc
- 570. Alan Sondheim — the kiss
- 571. Thomas savage — Re: Writers who were visual artists, etc

- 572. lanny quarles — Havmophunic Transolutions
- 573. Mark Weiss — Junction at AWP--Discount
- 574. Stephen Vincent — Bob Callahan RIP
- 575. Mark Weiss — Re: Bob Callahan RIP
- 576. Stephen Vincent — AWP / Walking Theory & Busy Dying!!
- 577. Simon DeDeo — new on rhubarb is susan
- 578. Nico Vassilakis — SubText Seattle = Hank Lazer and Leonard Schwartz
- 579. Alan Sondheim — the chest and groin
- 580. Peter Ciccariello — Open door as poetic object

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- 581. Sarah Rosenthal — Two Readings, Two Coasts
- 582. Jesse Glass — Announcing A Special Issue of Inertia Magazine
- 583. steve d. dalachinsky — Re: Junction at AWP--Discount
- 584. Alexander Jorgensen — East Coast - poetry readings, where?
- 585. Charles Alexander — chax press / AWP
- 586. teersteeg — ATOA Feb. bulletin--
- 587. Jennifer Karmin — STOP deportation for Flor Crisostomo
- 588. David Chiot — Re: FW: About Poetry: Poetry Codes & Puzzles/Fun with Poetry Cartoon
- 589. steve d. dalachinsky — Fw: Re: Leroy Jenkins ~ A Celebration on Feb. 9, 2008 and Thomas Cha...
- 590. ixnay press — ixnay reader volume three

Mark Edmund Doten is enrolled in Columbia University's MFA writing program. His fiction has appeared in Userlands: New Fiction Writers from the Blogging Underground, ed. by Dennis Cooper (Akashic Books), Word Riot, and Web del Sol site The Potomac where he is a contributing editor. His interviews with Edmund White and Rick Moody have appeared in Internet publications. In June 2007 New York Magazine ran an excerpt from his fiction as part of a profile that named him one of six "future stars" of New York area writing programs. His website is greenzonekidz.blogspot.com.

Spread the word. Far and wide,

William Slaughter

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3. **Pam Brown**

Calling Patrick Durgin

Tue 1 Jan 2008

Dear Poeticists,

If you have an email address for Patrick Durgin could you send it to me on the backchannel please ?

[REDACTED]

Thanks,

Pam Brown

blog : <http://thedeletions.blogspot.com>

website : <http://www.geocities.com/p.brown/>

associate editor : <http://jacketmagazine.com/>

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4. **Alan Sondheim**

Happy 2008!!!

Tue 1 Jan 2008

a small image of thought and thought only

<http://www.alansondheim.org/year.jpg>

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5. **David Chirot**

/Installations for El Duende in Garcia Lorca's Home in La Huerta by 30 International Artists

Tue 1 Jan 2008

[http://www.nytimes.com/2008/01/01/arts/design/01lorca.html?
_r=1&ref=arts&oref=login---](http://www.nytimes.com/2008/01/01/arts/design/01lorca.html?_r=1&ref=arts&oref=login---)

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6. **ALDON L NIELSEN**

Re: MLA Off Site Reading -- give it a listen

Tue 1 Jan 2008

hmmmm -- When I emailed that message last night, it did not include the part that goes "A class=content" etc. -- the only operative part was the very last part, which was the link -- I have no idea what made the message come through with additional characters -- I'm pasting the link in again and hoping we don't see the same result. At any rate, the ONLY part that actually is the link reads: `<http://download.yousendit.com/78BFA162312959F>`. I see that if you clicked on the first appearance of that string in the garbled message, you get a "page not found" message, whereas if you click on its last occurrence it works just fine -- odd -- still, the file is there waiting for any who want to download it --

```
<A class=content_bigger  
onclick="window.open('http://download.yousendit.com/78BFA8162312959F');re  
turn  
false;"  
href="http://download.yousendit.com/78BFA8162312959F">http://download.yo  
usendit.com/78BFA8162312959F</A>
```

On Mon, Dec 31, 2007 11:59 PM, ALDON L NIELSEN <[REDACTED]> wrote:

I've just used the YouSendIt site to send Peter Durgin the recording of the reading in Chicago. If I understand correctly, the file will remain available to anyone for download for the next 14 days at this link:

```
<A class=content_bigger  
onclick="window.open('http://download.yousendit.com/78BFA8162312959F');return  
false;"  
href="http://download.yousendit.com/78BFA8162312959F">http://download.yousen  
dit.com/78BFA8162312959F</A>
```

If your computer isn't plugged into decent speakers, you may want to listen through

9. **tyrone williams**

Re: MLA Off Site Reading -- give it a listen

Tue 1 Jan 2008

I got it to work by copying and pasting the original link without its second iteration. Thanks Aldon for archiving all this...

tyrone

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

>From: ALDON L NIELSEN <[REDACTED]>

>Sent: Jan 1, 2008 10:30 AM

>To: [REDACTED]

>Subject: Re: MLA Off Site Reading -- give it a listen

>

>hmmmm -- When I emailed that message last night, it did not include the part
>that goes "A class=content" etc. -- the only operative part was the very last
>part, which was the link -- I have no idea what made the message come
through

>with additional characters -- I'm pasting the link in again and hoping we don't
>see the same result. At any rate, the ONLY part that actually is the link
>reads: <http://download.yousendit.com/78BFA162312959F>. I see that if you
>clicked on the first appearance of that string in the garbled message, you get
>a "page not found" message, whereas if you click on its last occurrence it
>works just fine -- odd -- still, the file is there waiting for any who want to
>download it --

>

>

><A class=content_bigger

>onclick="window.open('http://download.yousendit.com/78BFA8162312959F');
return

>false;"

>href="http://download.yousendit.com/78BFA8162312959F">http://download.y
ousendit.com/78BFA8162312959F

>

>

>

>On Mon, Dec 31, 2007 11:59 PM, ALDON L NIELSEN <[REDACTED]> wrote:

>

>> I've just used the YouSendIt site to send Peter Durgin the recording of the
>>reading in Chicago. If I understand correctly, the file will remain available
>>to anyone for download for the next 14 days at this link:

>>

>><A class=content_bigger

[illegible]

>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
> [REDACTED]

Tyrone Williams

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10. **Alan Sondheim** *my super wall, simply superior*

Tue 1 Jan 2008

my super wall, simply superior

search find classmates coworkers advanced browse applications edit photos
groups events marketplace video ilike x me most creative people funwall
magnetic words my questions movies filthbook books iread posted items notes
super wall more profileeditfriendso status updatesonline nowrecently
updatedaddedall invite networksbrownjoin a networkinboxmessage sent
messagesnotificationscompose homeaccountprivacylogoutalan's hide your old
developer api back to profile alan sonndheim send graffitiispam control text
displaying posts - of i knew one bailanta tight we tripped but was the that
blushed different era and wagged his an intelligent sparkle had glance when
said him if it wanted dance with put speak jung freud lacan idiosincracia caused
much grace turning intellectual cumbiera simone de beauvoir gothe beckett
cosmos gershwin kurt weill guggenheim well-known something seeing letter
philosophy studied race little pretty hechizera their contoneada eyes lynx
crossed tried bring closer arm miller anais nin picasso dared try rob kiss read
neruda verses did badly cannot forget paul klee before garmaz kandinsky diego
fridha tolstoi bolshoi terry gilliam shakespeare william he go cinema rich see
kusturica are going smell flowers spoke virginia wolf its loves requested
teaches use mouse single wants bauhaus asked were chorra or rockera
gertrude stein re-tortillera do not want you think so am say santo can be loosen
normal jarmusch cousteau cocteau arto maguy marin twyla tharp gilda visconti
gismonti learned certain hesse thomas mann everything german
existencialismo she body continues giving chair day luckily although once while
re musician because songs like this which barely understand intelectual lyrics
everybody lets get started what movie titles come up here's rules titleany title
add between legs titleill goincontinue gift good will hunting ittisak shall melissa
transformer cindy c die hard sam know last summer gail gone seconds rush

hour patrick wind carl finding nemo damian- mad max david- armageddon
andre trace dirty dancing amy bill ted's excellent adventure jordy midnight
express joshua training callie cruel intentions tom final fantasy garrett abyss ji
belinda fast furious zac- san-dodge ball norman phantom menace jazz city lost
children aileen crouching tiger hidden dragon pik choo chris man fire candle
warlords kp kingdom ung soh fong there's about mary yvy lord rings eelynn
unrest conrad magical mystery tour ayu hapsari bastien naud top gun ashley
superbad martin- legend nada%ula dolce vita hahahahaaa take care friends-
max/xo maxx's louise desrenards pm just coming martine barrat's from harlem
bronx wish happy year -- course them too yet they adults crossing over paris at
martine's great exhibition maison europeenne photographie --till january th
louise's val ry grancher best for monty cantsin anyone else sees sir john it's
monty's pardon friends obscure intellectually overwrought messages trying
learn how talk myself own superwall quoting artpapers didn't realize i'd pressed
dread all key guy debord concisely defined paradox heart twentieth-century art
practices uthe demand impossible permanent revolution mediation unmediated
authentic experience constant pull both past future progress decadence recent
spate artists' re-enactments historical performances seems caught dialectic
haunted by debord's paralyzing circular discourse writing history time claims
modern subordinated pseudo-cycles work leisure as such fads consumerist
seasons remakes retro fashions imposed capitalism interesting don't agree
though analogy less useless science makes sense better remain absence
metaphor comparison any deep misrecognition chris hamilton-emery chris's
jerry everard jerry's iluveric advertisers developers page built jacki apple
wroteat on december only minds jeffrey wang- is weird cool thing check out
same fi yuo cna raed tihs hvae sgtrane mnid olny plepoe cdnuolt blveiee taht
cluod aulaclyt uesdnatnrd waht rdanieg phaonmneal pweor hmuana aocdrnig
rscheearch cmabrigde uinervtisy dseno't mtaetr in oerdr ltteres wrod iproamtnt
tihng frsit lsat ltteer rghit pclae rset taotl mses sitll whotuit pboerlm bcuseae
huamn deos ervey lteter istlef wlohe azanmig huh yaeh awlyas tghuhot slpeling
ipmorantt forwrad forward wall-to-wall write jacki's give props ry's sylvie fortin
what's wrong here aaa bbb ccc ddd eee fff ggg hhh iii jjj kkk lll mmm nnn ooo
ppp qqq rrr sss ttt uuu vvv www xxx yyy zzz % ucsd students could error above
repost click answer really obvious you've been pin girl years pass greetings
adolescent karen's new friend hello luther regards press dissapeard than sec
grafittitegneverkt bare klistra sammen til et bilde alison's nina svenne
november nei jeg har ikke tegna menna sj l dem ligger inne p

nina's i'm passing onif some boycalled chapman adds u accept hacker tell
everyone list somebody he'll figure id computer address copy paste even cause
hacks email mail annie abrahams annie's philippe boisdard vive les pommes ls
vegetables bon week end mam'zelle philippe's dirk real her hair lovely very

slightly plane brushed off conspirators compeung promised land neoism true
immortality center rebaptised sawang brightlight meeting local we'll mountains
tomorrow north bottom no tourists revolutionaries hope doing well should have
neoist event sometime near let's spread word cheeerrrrss nick carbo thanks
nick's life death chorus strange song enjoy helen shimmying pink foam
businessesfacebooktermshelp rebecca seiferle october poetry daily monday
wwwpoemscom today s poem falling down precipice wild tongue copper canyon
featured poet author four poems twotranslations sar vallejo founding editor
journal drunken boat book bitter withering irony eye shocking beauty cuts
straight emotionally honest kernel within family spirit myth publishers weekly
http://wwwpoemscom/ rebecca's georg ladanyi georg's andrew lundwall thought
share friendshave sunday andrew's collection wwwcoppercanyonpressorg
vekemans september models using drawing practice draw s-pose vispo these
gals hundreds glitter bunny ears & cost either poser d software dirk's jeremy
james hight july halooks busy cables alone zombies surely make roadiestoo slow
setting cymbals mikes let wires jeremy's sandi kasey youtube videos

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11. **Jim Andrews**

Binary meditation on abstract art

Wed 2 Jan 2008

Binary meditation on abstract art:

<http://vispo.com/dbcinema/abstractart>

42 images, 1280x1024

Screenshots from dbCinema movies generated by typing in "abstract art" as the concept. dbCinema proceeds to download images from the net somehow relating to "abstract art" and, while this is happening creates a painterly movie using the downloaded images as 'paint'.

With an opening salvo of fireworks for 2008.

All the best,

ja

<http://vispo.com/dbcinema/meditations.htm>

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12. **Stephen Vincent**

Re: Jenny Holzer, etc.

Wed 2 Jan 2008

David - with much respect for much of what you deliver to this list, I think your take on Holzer is 'off' - not 'on' - Jenny Holzer's projections of Rumsfeld's

quotes. Unlike the whoever's who made and supported celebratory little operas or chamber events of R's phrasings when the R charade masqued (criminally, as such) what was really happening in Iraq - the Holzer at MassMOCA does not strike me at all as either disingenous, or a way to secure cash from the Art World. (I don't know of any artist who makes money directly off installation art as such. Spin-offs, maybe. But I don't how many folks want to live with Rumsfeld in their living room - even as a miniature, that would be still like having a monster in the house.) To confuse Holzer's intentions - which I think are genuinely political - with say that of Damien Hirst - takes the eye way off the value of the work.

Stephen V

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

Thomas savage <[REDACTED]> wrote:I have seen several of Jenny Holzer's New York shows and loved them. One was composed of hundreds of messages on plaques. I bought several "copies" of these and have used them as reminders of things ever since: Protect Me From What I Want; The Beginnings of the War Will Be Secret; and Ownership Created Crime. I made xerox copies of these and put them on my wall; the first of these on the inside of my door to prevent me from leaving my apartment to buy things on impulse that I don't really need and won't even want for very long. I'm very sorry the current show isn't coming to New York City as I would love to see it. I read the review and it sounds fascinating. Regards, Tom Savage

David Chirot wrote: Dear Stephen:

I recently an interesting short piece by the American Indian writer James Welch regarding the Jewish novel and "Novels of Assimilation" among others which dominated the literary news of his youth. "The assimilation into American life"-- Welch writes--for an Indian as THE American does not exist. "American life" is foreign life, and a foreign life in which the Indian has never been wante and in which the Indian does not want to be. . Portnoy had a complaint, Welch notes, and it is heard and sells in the millions, it becomes a "great book." An Indian has no complaint, Welch says, because a complaint, like everything else, would be taken away. Some one else would take it away and make millions and have it be called "a great book." So an Indian has no complaint, no assimilation. Something other, else, has to be found, already existing, being made, moving among knowns and unknowns, the first and existing "America".

"O, say can you see . . ."

Reading through the various articles about the "Projections" show and looking at the images in photos. one finds an immediate and unquestioning "belief" in the Institutionalized Aestheticization of words and images which on their first appearance in newspapers, tv screens were greeted with much the same

unquestioning and immediate belief. The reviews of Holzer's show echo the rave reviews for going to War with Iraq, Home of the Worst Monster in the World and the untold horrors threatening WMD extinction of Israel, Great Britain and the USA. While the reception is the same, there is the literally BIG difference between the old Rumsfeld documents and the new Holzer ones in that the new ones are no longer "lies" and "mistakes" but Great Works of Art . These will make a bundle for Ms Holzer, her galleries and associates, and find ultimately , like the politicians involved, "good private/corporate homes" to "pass the rest of their days in."

The giant paintings made of memos taken from cyber space images--how different are they from the online images and documents that Curveball used to give to the German BND who passed on this "intelligence" to the CIA, DIA, and other American organizations and created these very memos? This already-on-line "intelligence" was used to start the Invasion/Occupation campaign for the Iraq war, just as the "intelligence" Holzer uses becomes a new American installation campaign for Ms Holzer. (All the review and articles note this is her first American installation of the "Projections" works, as well as the use of a Real Poet's words used in place of her own "more moralistic" ones being new)

"Won't get fooled again,"!! the reviewers and public cry who troop to see the same documents which fooled them the first around. No, this time the same words and images used to slaughter millions and cost trillions will be turned to the quiet business of making "art world" money and "selling" the public on "being able to distinguish the difference between a big painting and a virtual version of a small document." Different media, different objectives, same campaign: SELL the reviewers and public on the "Installation" of these words and images as Truth. First Rumsfeld & Co's Truth, now Holzer's Truth.

The Artist, Art World and Art Market "Triumph" and profit, from this "sleight of hand". Mean while the politicians and military attempt to "surge" forward from the jaws of near defeat.

To make up for the former "wrong belief" of cheering the documents' Truth, the reviewers and public may now witness and rave about the "purifying of the language of the tribe" via a Very Highly and Institutionally Approved Artist's "renditions" of "bad words" into an Aesthetic-Ethical Realm of the Good. Beholding one's own now Light-Bath cleansed reflection in the Image which has cleansed the Words,--is this not "Good?" (For the soul, the pocketbook, the Institutions, the Artist, America?)

The art works may also be seen another way. What if the viewer is a True Believer in the Greatness of the War and its Architects, its Document Makers? Then do not these art works confirm the Heroic Status of those involved--Rummie, Bush, et alia?

The manner of the presentation, which the Times reviewer likens to a post apocalyptic, empty political or rock'rool' stadium--doesn't it echo magnificently the Art and Architecture of Leni Riefenstahl and Albert Speer?

To further enhance the aestheticization of the political, (which Walter Benjamin noted is the Fascist way), the spectator is bathed in rippling waves of words made of letters of light--and not just any words--but the "impressionistic" lyric poetry of a Nobel Prize Winner.

The "impressionistically" lyricized and lit spectator advances--or is ensconced, agog, in the the "artfully scattered" giant bean bag chairs often found in front of the "Home" TVs of the Homeland---into the Spectacular Light Show glorifying the paintings. "Let there be Light"--and the documents are now "up-lifted" in Moral Aesthetic parlance, in to the realms of High Art, into the Aura of Great Art and the Great Artist. (For were not Speer and Riefenstahl the Artists who transformed the works of the "failed artist" into Great Works of Art glorifying his ascension into the Being of Supreme Artist?)

Behold O spectator, O puny being of lyrical lightness--the great tablets of Mammon, Deity of War and Art. Behold the dirty Rumsfeld Files metastasized, the blood lusting documents Super Steroid Sized, and the Return of the Aura of the Original to what had once been mere copies of copies of copies based on forgeries, faulty analysis, deliberate mistranslations, in turn based on copies of copies of things which were interpreted to be something else other than what they were subsequently found and/or not found to be.

Where the "original" WMDs were not found, are found now Temples of Art where the Resurrection of Death's Documents is accomplished, the redemption of Lying Copies achieved and the wiping clean of guilt accomplished in the Triumphant Celebration of the Signature of Art and Artist over the Signature of mere Party hacks. What was once copies, forgeries, lies, is now made Original, Truth, Art. ("O say can you see . . . ")

And as the lyric-and light-bathed spectator lifts an adoring and completely Believing gaze to the Aestheticized Political Documents, near-starvation homeless farmers and imported near-slave laborers under the dangerous watch of Contractors like Black Water are digging up the last vestiges of the vast historical strati of Iraqi history. These rapidly dwindling supplies of artifacts and documents in the world's oldest writing are being shipped out and sold off to the highest or most closely associated bidder. ("O say, can you see . . . ")

While a civilization vanishes, its destroyers celebrate its destruction with the Spectacular Exhibition of their discredited war plans raised to the status of Art. ("O, say can you see . . . ")

High Art, Art of Great Value and Importance, Art of the Land of the Free and the Home of the Brave. One feels a Patriotic swelling in the breast, the genesis of the Patriotic Act and the Patriot Act. The right hand goes almost automatically to its place above the heart and--standing at attention--one joins in the Mighty Choir of "Projections" and Lights:

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On Dec 28, 2007 3:03 PM, Stephen Vincent wrote:

[http://www.nytimes.com/2007/12/26/arts/design/26holz.html?
_r=1&ref=arts&oref=slogin](http://www.nytimes.com/2007/12/26/arts/design/26holz.html?_r=1&ref=arts&oref=slogin)

I hope this link will work to get folks over to the review of Jenny Holzer's show at MASS MOCA - particular where the projections make use of Iraq related war plans - Rumsfeld and company's language of conquest, objectives, etc. Hats off to Holzer for taking on the subject - elevating the invisible 'footnotes' (as this Administration wanted them no doubt to remain) into a VizPo spectacle of national embarrassment (which this Administration will never acknowledge). Holzer seems to have elevated so-called and dismissed "hind sight" into the glaring receptacle of the present.

Hats off to Holzer. And thanks to Ron Silliman for bringing it to the fore - I missed it somehow. & wish I could go there!

For more tidy holiday fare, I recommend Starting Out One Evening as a terrific literary 'literary' movie. Description will make it not interesting. Touching and funny. And for those of us who grew up in the era - hegemony? - of "The Jewish Novel" - it's a kind of discrete elegy for the passing of a time and space in New York letters. (Yes, very upper west side without the W Allen anxious antics).

I hear the Schnabel film is wonderful, as well. Next on the list.

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

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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13. **Skip Fox**

Re: [BULK] Re: second life third life

Wed 2 Jan 2008

Can that work with a proportional font?

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

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

Behalf Of Halvard Johnson

Sent: Thursday, December 20, 2007 9:22 AM

To: ██████████

Subject: [BULK] Re: second life third life

Importance: Low

second rate third life

second life third rate

life second rate third

rate second life third

second rate life third

third second life rate

life third rate second

rate life third second

&c.

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14. **Michael Kelleher**

Literary Buffalo Newsletter 01.02.08-01.06.08

Wed 2 Jan 2008

LITERARY BUFFALO

01.02.08-01.06.08

HAPPY 2008 EVERYONE!

LOTS OF GREAT STUFF HAPPENING THIS WINTER SPRING!

Derek Walcott and Kiran Desai read in the Babel Series

Tyrone Williams, Gina Myers, Laynie Browne, Sina Queyras, Steve Zultanski,
Chris Fritton, Matt Timmons, Joseph Makkos, Peter Connors and Brian Mornar
read in the Small Press Poetry Series

The Buffalo Small Press Book Fair returns in March

Also in March, a night of Flarf, featuring: Rod Smith, Nada Gordon, Gary
Sullivan, Anne Boyer and Mel Nichols

Carol Novack reads in the Flash Fiction Series

David Landrey and David Lampe read in the Gray Hair Series

Gary Ross, Janna Willoughby, Bill Sylvester and Lisa Forrest read in the new/reNEW

Lidia Yuknavitch, Irving Feldman, Sean Thomas Dougherty and Rebecca Maslin read at Medaille College

Jim Daniels, Heid Erdrich, and Sebastian Barry read at Canisius College

Chris Mazza and Lawrence Norfolk read in the exhibit X Series

Plus open readings continue at Tru-teas, The Screening Room, Allentown Hardware, and The Center For Inquiry.

Which brings me to one bit of news regarding Just Buffalo's open reading series...

OPEN READINGS

As of today, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit <http://www.justbuffalo.org/babel>.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25
April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

EVENTS THIS WEEK

01.02.08-01.06.08

01.02.08

Center for Inquiry/Just Buffalo Literary Cafe
Marilyn Martinez-Saroff And Robin Farrah Brox
Wednesday, January 2, 7:30 P. M.

Center For Inquiry, 1310 Sweet Home Road, Amherst
8 Slots for Open Readers

01.06.08

Tru-Teas/Just Buffalo

Ed Taylor

Sunday, January 6, 4 p.m.

Insite Gallery, 810, Elmwood Avenue

JUST BUFFALO MEMBERS ONLY WRITER 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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15. **Evan Kennedy**

The Cheer-Up Book of Wounded Soldiers

Wed 2 Jan 2008

Dirty Swan Projects announces the release of The Cheer-Up Book of Wounded Soldiers, a book of wartime conversations from the mouths of World War I deserters:

Don't be unprepared for tomorrow's newspaper! After dissolving all borders by our cowardice, we deserters harnessed a hopeless cheer, a laughter of artillery-sized trembling. Want to learn a thing or two? No visit to our caves is required! Spend the day with our CHEER-UP BOOK (\$8 USD). Read the newest pick-me-ups, speculations, and ephemera – fresh from No Man's Land.

All returns from these CHEER-UP BOOKS will go to St. Dunstan's, a school established in 1915 to rehabilitate blinded soldiers. The purchase of two CHEER-UP BOOKS can equip a St. Dunstan's lad with a talking watch! War goes on, but so should good cheer!

More information here: <http://thecheer-upbook.blogspot.com/>

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16. **Sam**

Sam Pereira reading

Wed 2 Jan 2008

Sam Pereira will be reading from his just released book of poems, A Café in Boca, published by Tebot Bach <<http://www.tebotbach.org/upcoming.html>> in Huntington Beach, CA, at 2:30 p.m. on February 27 in the library lounge of California State University, Stanislaus. The campus is located on Monte Vista Avenue in Turlock, CA.

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17. **editor**

The Portable Boog Reader 2 Online PDF Now Available

Wed 2 Jan 2008

Hi all,

Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong, Rodrigo Toscano, and I have gathered work from 72 New York City poets for The Portable Boog Reader 2, An Anthology of New York City Poetry, which debuted yesterday at the Poetry Project's and Bowery Poetry Club's annual New Year's Day marathons. Tomorrow it will be distributed will be distributed at our drop spots throughout the East Village, and Williamsburg, with it coming to Greenpoint, Brooklyn shortly thereafter.

And right now the online pdf is available at:

<http://welcometoboogcity.com/boogpdfs/bc47.pdf>

We're all real excited to share this great work and to have an anthology available to so many people for free. The 72 contributors are:

Bruce Andrews	Ellen Baxt
Jim Behrle	Jen Benka
Charles Bernstein	Anselm Berrigan
Charles Borkhuis	Ana Bozicevic-Bowling
Lee Ann Brown	Allison Cobb
Julia Cohen	Todd Colby
Brenda Coultas	Alan Davies
Mónica de la Torre	LaTasha N. Nevada Diggs
Thom Donovan	Joe Elliot
Robert Fitterman	Corrine Fitzpatrick
G.L. Ford	Greg Fuchs
Joanna Fuhrman	Drew Gardner
Eric Gelsinger	Garth Graeper
David Micah Greenberg	E. Tracy Grinnell
Christine Hamm	Robert Hershon
Mitch Highfill	Bob Holman
Paolo Javier	Paul Foster Johnson
Eliot Katz	Erica Kaufman
Amy King	Bill Kushner
Rachel Levitsky	Andrew Levy
Brendan Lorber	Kimberly Lyons
Dan Machlin	Jill Magi
Gillian McCain	Sharon Mesmer
Carol Mirakove	Anna Moschovakis

Murat Nemet-Nejat	Cate Peebles
Tim Peterson	Simon Pettet
Wanda Phipps	Nick Piombino
Kristin Prevallet	Arlo Quint
Evelyn Reilly	Kim Rosenfield
Lauren Russell	Kyle Schlesinger
Nathaniel Siegel	Joanna Sondheim
Chris Stackhouse	Stacy Szymaszek
Edwin Torres	Anne Waldman
Shanxing Wang	Lewis Warsh
Karen Weiser	Angela Veronica Wong
Matvei Yankelevich	Lila Zemborain

Happy New Year.

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://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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18. **mIEKAL aND**

contact info for Barbara Rosenthal

Wed 2 Jan 2008

Does anyone have contact info (email or phone) for Barbara Rosenthal, the photographer who worked with Hannah Weiner in the 80s... I've tried a couple different addresses & nothing seems to work. Back channel please...

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19. **steve d. dalachinsky**

Re: The Portable Boog Reader 2 Online PDF Now Available

Wed 2 Jan 2008

any one out there with rodrigo's email i lost it in ols machine thanks
dalachinsky

On Wed, 2 Jan 2008 18:25:31 -0500 [REDACTED] writes:

> Hi all,
>
> Laura Elrick, Brenda Iijima, Mark Lamoureux, Christina Strong,
> Rodrigo
> Toscano, and I have gathered work from 72 New York City poets for
> The
> Portable Boog Reader 2, An Anthology of New York City Poetry, which
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> debuted yesterday at the Poetry Project's and Bowery Poetry Club's
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> Williamsburg, with it coming to Greenpoint, Brooklyn shortly
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> And right now the online pdf is available at:
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> <http://welcometoboogcity.com/boogpdfs/bc47.pdf>
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> We're all real excited to share this great work and to have an
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> available to so many people for free. The 72 contributors are:
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> Jim Behrle Jen Benka
> Charles Bernstein Anselm Berrigan
> Charles Borkhuis Ana Bozicevic-Bowling
> Lee Ann Brown Allison Cobb
> Julia Cohen Todd Colby
> Brenda Coultas Alan Davies
> Mónica de la Torre LaTasha N. Nevada Diggs
> Thom Donovan Joe Elliot
> Robert Fitterman Corrine Fitzpatrick
> G.L. Ford Greg Fuchs
> Joanna Fuhrman Drew Gardner
> Eric Gelsinger Garth Graeper
> David Micah Greenberg E. Tracy Grinnell
> Christine Hamm Robert Hershon
> Mitch Highfill Bob Holman

> Paolo Javier	Paul Foster Johnson
> Eliot Katz	Erica Kaufman
> Amy King	Bill Kushner
> Rachel Levitsky	Andrew Levy
> Brendan Lorber	Kimberly Lyons
> Dan Machlin	Jill Magi
> Gillian McCain	Sharon Mesmer
> Carol Mirakove	Anna Moschovakis
> Murat Nemet-Nejat	Cate Peebles
> Tim Peterson	Simon Pettet
> Wanda Phipps	Nick Piombino
> Kristin Prevallet	Arlo Quint
> Evelyn Reilly	Kim Rosenfield
> Lauren Russell	Kyle Schlesinger
> Nathaniel Siegel	Joanna Sondheim
> Chris Stackhouse	Stacy Szymaszek
> Edwin Torres	Anne Waldman
> Shanxing Wang	Lewis Warsh
> Karen Weiser	Angela Veronica Wong
> Matvei Yankelevich	Lila Zemborain
>	
>	
> Happy New Year.	
>	
> 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:	
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> T: (212) 842-BOOG (2664)	
> F: [REDACTED]	
>	
>	

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20. **Alan Sondheim**

Boojum

Wed 2 Jan 2008

Boojum

Our cat, Boojum, had to be put to sleep today, in our arms, two days after her 18th birthday. We were closer to her than most people. She meditated. She taught patience. We're distraught; she was a good friend, a companion who helped us through bleak times. She loved olives, asparagus, tomato sauce. She was beginning to close down; her last purring was about ten days ago. Losing a companion (Haraway's companion species) is as bad a loss as any other (in spite of my father, who said, It's not like losing a person you know). I can't do elegy after days of crying, running to emergency rooms, trying different foods and medication. Below is her Internet Index, within the crabbed space of my webpage.

her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others hear the despair among the carbon cacti, boojum trees, even in the midst of the name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others her name, boojum, jean-paul, others hear the despair among the carbon cacti, boojum trees, even in the midst of the Aditya A boggart bogle bonachus bonasus bonedevil bonnacon boobrie boojum hear the despair among the carbon cacti, boojum trees, even in the midst forgotten. Now, 2007, we are bringing our cat Boojum, this May 29, to Hope 2003 Boojum the cat who adopted me in 1990, developed breast cancer. She The cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, :Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Baja fury of cancer and creation. Azure and I are beside ourselves, and Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; we can't cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; cat, Boojum, imagining her, the tenor of her fur, quality of her eyes, Boojum Carter Comments by writer: Boojum is named after the Boojum tree in Boojum Boojum, our cat, is checked now daily for a resurgence of cancer; partner, Azure Carter, and their cat, Boojum.

Boojum Carter (medical report four years ago)

feline, aged 13 1/2, four years after our mother's death, biopsy diagnosed as follows:

Microscopic: MAMMARY MASS ONE - This mass is demarcated and has a well localized appearance. It is comprised of a collection of neoplastic epithelial cells that are forming tubules. The tubules are separated by variably thick connective tissue septa. The neoplastic cells have ovoid stippled nuclei and a scant amount of eosinophilic cytoplasm. Cytoplasmic borders are distinct. The mitotic rate is low and ranges from 0-1 per high-power field. Nonneoplastic tissue is forming margins. There are scattered aggregates of lymphocytes and plasma cells surrounding the growth MAMMARY MASS TWO - This is the larger of the growths evaluated. There are several large cysts. There is a proliferating population of neoplastic epithelial cells. The cells are organized in the lobules that are forming occasional tubules. The central areas of the lobules are degenerate. Neoplastic cells exhibit invasion. One or two layers of cells line the tubules. The cells have large round vesicular nuclei with multiple nucleoli. The cytoplasm is eosinophilic, scant and cytoplasmic borders are distinct. The mitotic rate ranges up to six per high-power field. Nonneoplastic tissue is forming margins.

DIAGNOSIS: MAMMARY MASS ONE- MAMMARY GLAND ADENOCARCINOMA, TUBULAR, LOW GRADE MAMMARY MASS TWO - MAMMARY GLAND ADENOCARCINOMA, TUBULAR CYSTIC

PROGNOSIS: Guarded

metastasis and warrant a guarded prognosis at best. The first smaller growth evaluated is well localized and is not exhibiting invasion. This appears to be a well-differentiated adenocarcinoma. The second growth is exhibiting invasion and this growth should be considered as having potential for metastasis. Lymphatic invasion is not identified with any of the sections evaluated. These growths appear to be excised.

Comments by doctor: Guarded. Felines tend not to recover. She might live six months, several years, or less. There is no way to tell. She needs immune system fortification. The doctor wishes her news would have been better. The question is whether or not the tubules remain within the body. The cancer could spread rapidly or even go into remission.

Comments by writer: Boojum is named after the Boojum tree in Baja California. She is thirteen and a half. She exhibits no signs of illness. She has been my companion and is highly sociable and nervous, She has the personality, if not the skills, of a brilliant writer. At the moment she is sleeping, recovering from the removal of her stitches. She travelled with us to Miami, where she encountered, even indoors, new and interesting forms of flora and fauna. Azure and I pray that she will live forever.

go whose treatment is violent and invasive as well. The well-defined structure of the body begins to collapse as tunnels are formed through highly-organized tissue.

Every organism is a world of miracles, and every creature dissolves in the fury of cancer and creation. Azure and I are beside ourselves, and Boojum Carter dreams now, not of death.

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21. **Jim Andrews**

Re: Jenny Holzer, etc.

Thu 3 Jan 2008

i remember that when schindler's list came out, the ending struck me as goofy odd and the whole thing seemed somehow odd to me. a friend remarked that it was a story of big money doing good. like spielberg with his movie.

i think it's hard to create art that does not negate what it would affirm and affirm what it would negate in art of spectacle. in non-spectacle work also, but perhaps especially in spectacle. big budget art. we know that in any media, the artist has to grapple with the active principles of the media/um or they will hijack the work, being active.

how much more challenging to deal in an art of political spectacle, as holzer has done here? the whole thing is ready to cave into any number of darknesses, pits, hypocrasies, fearfulnesses, compromises.

very interesting exchange, david and vincent. thank you.

ja

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22. **Carol Novack**

FRIDAY, FEB. 1ST: AWP PANEL in the morning; READING in the evening

Thu 3 Jan 2008

*Mad Hatters' Review

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series*

Friday, February 1st, 2008, 7 - 9 pm

KGB Bar, 85 East 4th Street, N.Y.C.

(between Bowery & 2nd Ave. - subway F, V to 2nd Ave., exit 1st Ave. & Houston)

Presenting online journal publishers/editors in the AWP panel (10:30 – 11:45 am, Feb. 1st: Clinton Suite Hilton, 2nd Floor) Habitable Planets and Black Holes: Mapping the Expanding Cyber-Universe of the New Literary Media, & the fabul/ous/ist Rikki Ducornet.

Rikki Ducornet, author of seven novels including the prize winning *Gazelle, The Jade Cabinet*, and* The Fan Maker's Inquisition*. In 2004 she received the Lannan Literary Award for Fiction. A third collection of short fictions has been published by The Dalkey Archive. Her drawings, lithographs, and paintings have been exhibited widely..

Eric Melbye, publisher of *Segue* and an associate professor of English/Creative Writing at Miami University Middletown. His novel *Tru* has just been published by Flame Books; his co-edited anthology, *Under Our Skin: Literature of Breast Cancer*, was published in 2006 (The Illuminati Press).

Carol Novack, publisher/editor of *Mad Hatters' Review*, author of a poetry chapbook, collaborative films and CDs. Whatnots may or will be found in *American Letters & Commentary, Fiction International, First Intensity, Diagram, Gargoyle, LIT, Notre Dame Review, Journal of Experimental Fiction, Segue*, et al. <http://carolnovack.blogspot.com>.

Jonathan Penton, publisher of *Unlikely Stories*, which has been publishing transgressive literature since 1998, and film, music, visual art, cultural essays, and chapbooks since 2004. He worked on *Big Bridge* for five years. Jonathan's own poetry chapbooks are *Last Chap* (2004), *Blood*and *Salsa and Painting Rust* (2006), and* Prosthetic Gods* (2008).

Charles P. Ries, poetry editor of *Word Riot*. His poetry, reviews and short stories have appeared throughout the small press and he has accumulated several Pushcart nominations. Charles is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes. Find more at: <http://www.literati.net/Ries>.

Tamara Kaye Sellman, publisher of *Periphery* and the director of MRCentral.net <<http://www.mrcentral.net/>>, a global network focused on magical realism. Her work has appeared widely in the US, Canada, Mexico, the UK, and Malaysia, most recently in *Terrain, The Hiss Quarterly, Long Story Short*, and *Cantaraville II*. She's received two Pushcart Prize nominations.

Anmarie Trimble, publisher of the innovative multi-media *Born Magazine*. She teaches interdisciplinary studies at Portland State University. Her poetry has appeared in *Black Warrior Review, Field: Contemporary Poetry and Poetics*, and other publications.

*Publications by the authors will be offered for sale by Mobile Libris<<http://www.mobilelibris.com/>>
.*

For further info, email: [REDACTED]
(type *READINGS* in the subject line)

--

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23. **Alan Sondheim**

elegy for Boojum, our companion cat, we are all poor

Thu 3 Jan 2008

elegy for Boojum, our companion cat, we are all poor,
'i can't do elegy' -
this is a poor and sleepless poem -
when something's at the limit there's nothing more to say -
for a moment i might have reversed the process
but heard nothing more than wailing or sounds like an animal -
nothing of crying, just tattered sound -
nothing of warning, fear, existence, trepidation -
nothing can be said on either side of death -
neither this one nor that one -
neither this nor the other -
death is an other -
(eighteen years, and death is an other) -
death is everywhere, death is not around -
(eighteen years, and death is everywhere,
death is poor, death is not around) -
always already other can't speak can't hear can't see -
double needles, of sedative, of anesthetic overdose -
doubled needles -
who are these people & their kindness -
(eighteen years and the kindness of strangers) -
i'm done with it, the other's never done with it -
always the last trip last day last night

last meal last touch last scent last sound -
(eighteen years and the last day and night,
last touch and meal, last scent and sound) -
in and out of the thick of it -
the thick of it never changed -
it stayed dry, viscous, substance and fissure -
it's uncomfortable, stains, sticks to everything -
lives on in us, exchanged, drops to the ground -
crawls out, walks to the sea, drops to the ground -
i can't drop to the ground, i drop to the ground -
there's an elegy on, everyone's there -
she says i think we're at the beginning of speech -
she says she's very sad and wants to go home -
she stood dry, unattended -
(eighteen years and dry and unattended,
accompanied and unaccompanied, who can go
into and out of the world) -
the fire went out, into the world --
today someone counted elements,
earth, fire, water, wind, air, heat, dearth,
wood, & metal -
(eighteen years and the counting of elements) -
how was the air, the air was cold, bitter,
the wind harsh, we turned the carrier against
the wind, dearth of it all, harboring a flame
until the last, dying in our arms, the metal table,
off to a far wood of hunting -
the world is filled with secret coordinates -
impermanence of the metallic -
she says she thought of the limit -
in a small heaven somewhere -
& now we are silent in the night, existence is silent -
existence crawls, we heard her cries, the catheter
carefully inserted elsewhere in the building -
we held her heat against us, we exchanged heat -
the tablets - prayer wheel spinning above a slow flame -
we couldn't bear to empty her water, clean
her bowl of food, now despair reigns, & in our arms
nothing happened, everything seized --
'this is a poor and sleepless poem' -
without goodbyes, with ill-knowledge,
with infinite regret, with the world undone -

(eighteen years and the world undone) -
ah ah ah ah
ah ah ah ah
ah ah ah ah
ah ah ah ah

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24. **Michael Kelleher** ***Snowman Slam***

Thu 3 Jan 2008

From Buffalo Slammaster Gabrielle Bouliane...

The Nickel City Poetry Slam is proud to bring you one of our top events of the season: The First Annual Regional Snowman Slam! (Only the strong survive!)

Â

If you didn't get enough at the Ice Bowl, Friday, January 4, three regional slam teams are coming to Buffalo, NY to duke it out to see who's going to be eligible for the National Poetry Slam! The event is important to the Nickel City Slam because it helps to determine our eligibility to compete at the National Poetry Slam in August 2008. The better we place, the better our chances to compete at the National level! Please come out and support our team in their quest! As ever, YOU will be the judge! (Well, five randomly chosen audience members, anyway.) Buffalo's team of poets who have qualified through our monthly slams has been coached by Vonetta T. Rhodes, and is hungry for action!

Â

This special show will NOT be held at the Albright-Knox, which is closed for the holiday. See the attached press release for more details!

Â

Friday, January 4, 2008, 7-11pm

Smith Theater at Shea's Performing Arts Center (access on Main Street, next to Shea's ticket booth)

660 Main Street

Buffalo, New York 14202

\$10, a fundraiser for the Nickel City Slam Team

All Ages " Bar available for 21+

Â

7:00 - 7:30 PM Doors open

7:30 - 8:00 PM Features Mike McGee and Robbie Q Telfer, from San Jose, CA and Chicago, IL!

8:15 - 10:00 PM REGIONALS SLAM!

Â

€| with your host, ANNETTE DANIELS-TAYLOR!

Â

This month's features are €Mighty€ Mike McGee, from San Jose, CA and Robbie Q. Telfer, from, from Chicago, IL! If you caught this multi-title duo last year, you won't have forgotten their charming and humorous style and their incredible poetry. Now they are back and better than ever, setting off our slam with the highest possible quality!

Â

Robbie Q. Telfer is an American poet and poetry slam performer. He has been a featured performer in the poetry shows of over 30 major North American cities, including the Bowery Poetry Club in New York City and The Green Mill in Chicago. His work can be found in several slam poetry anthologies, online journals, and the American Book Review. Recently he has worked on several projects with the Speak'Easy Poetry Ensemble under the direction of slam poetry founder Marc Smith. In 2007, he placed 8th overall at the National Poetry Slam in Austin, TX. His second self-published book of poetry My Huge Heart Still Has No Room for You was published in 2006 through lulu.com.

Website: www.robbieq.net

Â

€Mighty€ Mike McGee Bio:

2006 San Jose Poetry Slam Individual Champion

2006 Individual World Poetry Slam Champion

2006 World Poetry Slampionship (2nd place)

2004 San Jose Grand Slam Champion

2003 National Poetry Slam Individual Grand Champion

2003 San Jose Grand Slam Champion

2003 San Francisco Grand Slam Champion

Â

"Mighty" Mike McGee is an international spoken word artist, writer, performer, speaker, slam poet and comic. He has performed in thousands of venues all over North America, and was one of the first Americans ever to perform poetry at the University la Sorbonne in Paris, France. Website: www.mikemcgee.net

Â

Â

Sponsored by Just Buffalo Literary Center and the Albright-Knox Art Gallery
SEE YOU AT THE SLAM!

Â

Questions? Call Gabrielle at [REDACTED] or email at [REDACTED].

Â

First Annual €Snowman Slam€ Brings New Voices to Buffalo

Buffalo, NY, December 18, 2007:

On Friday, January 4, 2008, Buffalo will experience a literary first € four

poetry slam teams from around the regional will face off in the first annual “Snowman Slam” to try and qualify for participation at the National Poetry Slam in Madison, WI in August of 2008.

Â

“Poetry slam has grown so much around the country, that there are currently 110 venues registered with Poetry Slam, Inc., and only 75 slots at the annual competition. The Slam Family created this Regionals system to help deal with the increase in participation,” said Nickel City Slam Founder, Gabrielle Bouliane. “Buffalo is one of the newest certified venues in the nation, so it’s a big deal to be able to host this event.”

Â

Poets from Dayton, Cleveland, and Toronto will pack their bags and bring their best to Shea’s historic Smith Theater, giving Buffalo its first taste of a larger team-style competition. Teams will participate in four rounds, with each team getting one slot per round. Teams can compete with one poet or a group in their slot, hoping to get the highest score per round and get the highest total score at the end of the night. The top two scoring teams will be guaranteed slots at the National Poetry Slam, with third and fourth place going on a waiting list. Scoring is done by five judges randomly chosen from the audience, on a scale of one through ten, Olympics style, with the high and low score being dropped. “This is what has made the poetry slam so controversial in the academic world, and yet so compelling” it was meant to involve a “regular guy” audience in poetry, which had become something completely removed from everyday life. Poets have to connect with their audience immediately, be entertaining and enlightening to get the elusive perfect 30,” Gabrielle continued. “Obviously it’s working, or we wouldn’t need Regionals.”

Â

Getting the event off to a hot start are two performers sure to set the bar high “two-time national individual champion and Def Poet Mike McGee (San Jose), and national individual finalist Robbie Q. Telfer (Chicago). “Both Mike and Robbie are not what you think of when you hear the word “poetry”,” says Bouliane. “They talk about everything from pudding to MuppetsTM, will have you rolling in the aisles, then spin their words into something that changes how you see everyday life. They’re awesome.”

Â

While the competition is important, especially to Buffalo poets hoping to make “the Big Show”, just as important are the friendships and contacts made during the event. Says Bouliane. “In my 11 years with the poetry slam, I’ve travelled to 29 cities and made hundreds of friends. I hope that for these poets, this show is just the beginning.”

Â

The fun begins at 7pm on Friday, January 4, 2008, at Shea's Smith Theater, 660 Main Street. Tickets are \$10 and are available at the door. For more information, please contact Gabrielle Bouliane at [REDACTED] or [REDACTED].

Â

The Nickel City Slam is sponsored by both Just Buffalo Literary Center, and their venue, the Albright-Knox Art Gallery. The regular monthly show takes place First Fridays, at the Gusto at the Gallery Series.

Â

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25. **Steve Evans**

Sylvester Pollet Remembered

Thu 3 Jan 2008

Donna Gold has written a lovely tribute to Sylvester Pollet for the pages of his hometown newspaper, the Ellsworth American.

http://ellsworthmaine.com/site/index.php?option=com_content&task=view&id=12036&Itemid=185

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26. **David Chirot**

Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

Thu 3 Jan 2008

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

From: David Chirot <[REDACTED]>

Date: Jan 3, 2008 12:57 PM

Subject: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

To: [REDACTED]

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

From: David Chirot <[REDACTED]>

Date: Jan 3, 2008 12:54 PM

Subject: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

To: [REDACTED]

Dear Stephen and Friends--

Priez que le Bon Dieu m'absoudre--pray the Good Lord forgives me--for having mentioned filthy lucre in the same breath with the Purity and Sanctity of the "intentions" and "political" aspects of the mass event sized , marshaled and lit "Projections". "Perish the thought." (Just kidding--)

In psychological terms, as a friend suggested to think on, a "Projection" is a defense mechanism by means of which a person projects on to another their own most unacceptable and feared inner desires. In which case, perhaps the artist is Projecting on to Rumsfeld what she most despises and fears in herself?

Or--on to the spectators?

Or- are the spectators passively gazing in rapt Belief at the icons of Holzer duplicating those of Rumsfeld - lifting up shining eyes reflecting back the Projection into its own eyes- and seeing there the reflection of Rummie's memos reflected in "Holzer's eyes----so that it then becomes a "triangle" in which Rummie, Holzer and spectator are all involved. A "ménage a trois" or a "Nuclear Family" tripping the Light Fantastic?

Are the spectators reflecting Projections which simultaneously carry the conflicted emotions of "for" and "against" the others and themselves? A Projection-Spectacle in which abasement and elevation are at once murky and calling out for a "black and white" division between "good" and "evil"? A separation of "us" from "them"? Holzer reflecting via Projections the same sense of "opposition" as Rummie & Co demand? The "Opposition" between "us" and "them"—an opposition of passive spectatorships occurring only "in the eye of the beholder"?—

One thinks of Lacan's ideas re Poe's "Purloined Letter," in which the Letter is moving through the doubled scenes of purloining, is folded in on itself, reversed and hididen in plain sight for the with/holding of its Power. The "action" of the "plot" being to re-purloin, unfold, reverse back its original state and return the Letter to its correct "address"--that of its destination, the "rightful" Power.

(One also recalls that for Poe/Dupin/Lacan--what brings the Letter "to light"--is the Detective's reflection on it in the dark which brings to light the reversed and hidden-in-plain-sight nature of its location hidden in plain sight, in the light of day. This making use of the darkness to see what is hidden in the light is the reverse of "Projectons'" massive display of Light--which is what leads one to think not that something is "revealed," but that something is hidden in all these pyrotechnics--which is that spectators cannot see their own powerlessness, can only see and Believe in the Power of Authority, of Control, of conformity.

Projections and reflections, a doubling of the same memos, a doubling of their "interpretations," a doubling of their receptions, a doubling of Authority Figures---in al of this doubling is there not the opportunity for the "double cross"? For a "Smoke and Mirrors" Light Show not unlike the old Shell game, in which it is proven once again that the hand is quicker than the eye?

And what is returned to the correct address is always the same: Power.

"The names may change, but the game remains the same." Or, as the Italians say, "to change everything so that nothing is changed."

It's disturbing to me that the reception of the work is a repeat of the reception on the whole of the reasons, the memos, for the War in Iraq and the War on Terror.

At first Rummie's words and those of the administration--the speech by Powel to the UN, Bush's famous "16 words" which were based on the known-to-be forged "Italian Letter," mixed in with the faked intelligence of "Curveball,"--were embraced as "Truth"—

And now, five years later, known to be "lies" and "mistakes" they are embraced in Holzer's "Projections" as "Truth" all over again, simply because while the words remain the same, the Belief in them shifts from a Belief in Rummie's use of them to a Belief in Holzer's use of them

What remains the same is the Belief in Power, Authority and the "Truth" of the one who is currently in possession of the "Letters/memos"

This is like Poe's Purloined Letter—changing the addresses where Power resides—from the Pentagon to the Museum--while not changing Power itself one whit—so that it arrives at its destination--

Rummie's writings have come full circle and repeated themselves in being found first as "found art" and now found again as words "writ large"--installed inside another institutional environment of Power, the Museum--

Rummie's words, repudiated as "Truth," become "Truth" yet again, only now one that "belongs" to Holzer and the Museum, to the High Art World, to the High "value" which Stephen ascribes to them—

The memos are returned to the correct address—an Institution of Power and Authority, and given the full opprobrium of the media-- which had the first time around given the same treatment to the memos when they "belonged" to Rumsfeld--

from the Pentagon and White House to the Museum--

from the tv screen and newspaper image in the privacy of the home--seeing the memos there--first---and now seeing them writ large—(so we don't "miss the message"?) in the privatized paying customer "public" Spectacularly Lit sphere of the Museum--

It is not only Power which remains the same, it's also the unquestioning Belief in it--and in the Figure of Authority which is representing it in an Officially Sanctioned Institution of High Art, High "Values"-- "replaying" Shock and Awe's bombardments and flows of Light—to ensure that the pacified spectator "gets the message"--

after thirty years of exposure to a brand name designated "Holzer" many have come to Believe that its "words" are Truth-- one "invests" them with a Power due to their being presented, represented by the signature brand name "Holzer," which is equated with being the "opposite" of, or "oppositional" to, the "reverse" of the Power of another brand name and its "values"--

that this is "True" is shown by the mass scale of the "Projections" and where they are installed--in an Institutional setting which the reviewer likens to sites for rock concerts or political rallies--and are not unlike the Light Shows and massive set-up's, the "Projections" that Speer constructed for Hitler--

the setting, the lighting, the rapt Belief that one is in the Presence of a Figure of Authority and Bearer of Truth. supported and buttressed by the Authority of the Museum and the Institutions of High Art--all of these ramify, magnify, glorify Belief in Power, in Authority, in the Rummie/Jenny Artist, in the Institution—in the Projection Before Our Very Eyes—of the spectacle that is "in denial" in these-Projections—that is, the spectacle of one's conformity, one's obeisance, one's adoration and assent—one's abasement—before Power—itsself--

from the point of view of Power--what could be more desirable than this situation-- that the "opposition" is a mass of spectators prostrate before the "Truth" of their "Belief" in Authority--

to Power, this Belief in Authority is the "sign" of the passivity of the "opposition" every bit as much as it is the sign of the Believer in Rummie--

when "oppositional" views are hanging in Museums for all to see and give unquestioning Belief to, with the idea that by doing so the spectators are participating in 'resistance"--

this is the ultimate triumph for Power--

that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Power—of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while all this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Power—

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truth—a "real value" "we all share"—

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewers—

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Power—

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadium—of Homeland Security—

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectators—at the spectacle of the unfreedom of "our" own conformity—"our own" passivity—"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e. consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily 'the people' can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently

at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils without—i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"—

(remember when the "new Nixon" was elected?—"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next week—(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?—

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time around be Believed in as "True"—yet their very "falsity" the first time around—becomes turned into "Truth" the second time around—in the Museum—in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museums—

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speer—as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol of Historical Archives , of "purifying of the language of the tribe" -of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth"—that the spectators have become "helpless children" in the Presence of Authority—obedient, conformist, "enthralled" by

the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummie—manifested in their sharing the same memos—

. . . ."politics makes strange bedfellows" after all--

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27. **Eric Elshtain**
Huckabee Goes Electric

Thu 3 Jan 2008

Please read Beard of Bees' latest number; it is so timely you can set your watch by it.

<http://www.beardofbees.com/regan.html>

Happy Caucusing!

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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28. **XOXOXCOM**
COUPREMI

Fri 4 Jan 2008

issue 4 is up

accepting subs for issue 5

<http://coupremine.com>

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29. **Peter Ciccariello**
Mapping Emerson

Fri 4 Jan 2008

Mapping Emerson <<http://cgi7.com/peterimages/mapping-emerson2.jpg>>

- Peter Ciccariello

Invisible Notes <<http://invisiblenotes.blogspot.com/>>

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30. **Jim Andrews**

Re: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

Fri 4 Jan 2008

love it. it occurs to me, in reading your post, david, that it rarely goes well for many poets because they find themselves with such very unpopular thoughts.

poetry as the art of unpopular thoughts.

or, half relatedly, as gerry gilbert said,

"Poetry, the trick to read what can't be read,
quick to write what can't be said."

isn't it possible, though, david, that rather than operating as you have detailed (or perhaps not 'rather than' but something else), holzer's piece seeks to expose the lies and perfidy of the administration, to hold inexcusable actions up to the light? so that they be held accountable.

i know the art world would settle for much less with its art, but might it be what holzer is trying to bring about with art?

ja

<http://vispo.com>

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31. **mez breeze**

skeletal.etching [t_ransliteration:1]

Fri 4 Jan 2008

::

:sk:h:el:l:etal:sk:etching:

:in:

:b:road:broke:n:pla:gu:n:es

:t:racings:down:re:moved:h:arms:+:frog:gling:twitch:ing:le:g:gs

:et::sm:al:lnesses:nestle+:skin:ur:awkward:t:rap:p:ed:other

:no:pack:aging::here:

:plaster:ed:ova:sen:t:s:meets:phero:monal:b:l:eats

:r:n:ose:milked:blushings:mask+:moo:tate:

:pok:h:e:r:f:Acce:dr:awn:2:ward:s:mour:nings

:gasping:bitten:words:in:crowl:r:a:ven:nd:dry:h:er:r:s

:permanent:fake:manet:mo:de:mentedness

:managing:teac:up::savagery:

:c:limb:ing:cream.o:varied:sc:alps:

:=:g:rasping:txt:hosiery

:weird:c:l:ow:erings:in:ur:
:h:c:ackling::carv:iolent:ed::c:wh:ore:
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: mmo.[s]tabbings.ripple+sh[ape.avian.l]ift :
: http://netwurker.livejournal.com
: http://disapposable.blogspot.com/
: http://twitter.com/netwurker

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32. **Barry Schwabsky**

Re: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

Fri 4 Jan 2008

David, I think the real essence of your critique comes when you say that Power triumphs when the Opposition is inside the museum and not in the streets--which is true, or would be if one could so easily reify Power and Opposition, as if there were not many powers and many oppositions and as if they could not change places--but when there is no opposition in the streets, would you rather there be no opposition at all instead of opposition in the museum? And if you are not yourself "trashing government offices" so that others could at least begin to gauge the utility of this gesture, do you really have any ground to criticize others for not doing so?

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

From: David Chirot <[REDACTED]>
To: [REDACTED]

Sent: Thursday, January 3, 2008 10:35:52 PM

Subject: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

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

From: David Chirot <[REDACTED]>

Date: Jan 3, 2008 12:57 PM

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To: [REDACTED]

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From: David Chirot <[REDACTED]>

Date: Jan 3, 2008 12:54 PM

Subject: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

To: [REDACTED]

Dear Stephen and Friends--

Priez que le Bon Dieu m'absoudre--pray the Good Lord forgives me--for having mentioned filthy lucre in the same breath with the Purity and Sanctity of the "intentions" and "political" aspects of the mass event sized , marshaled and lit "Projections". "Perish the thought." (Just kidding--)

In psychological terms, as a friend suggested to think on, a "Projection" is a defense mechanism by means of which a person projects on to another their own most unacceptable and feared inner desires. In which case, perhaps the artist is Projecting on to Rumsfeld what she most despises and fears in herself?

Or--on to the spectators?

Or- are the spectators passively gazing in rapt Belief at the icons of Holzer duplicating those of Rumsfeld " lifting up shining eyes reflecting back the Projection into its own eyes- and seeing there the reflection of Rummie's memos reflected in "Holzer's eyes----so that it then becomes a "triangle" in which Rummie, Holzer and spectator are all involved. A "ménage a trois" or a "Nuclear Family" tripping the Light Fantastic?

Are the spectators reflecting Projections which simultaneously carry the conflicted emotions of "for" and "against" the others and themselves? A Projection-Spectacle in which abasement and elevation are at once murky and calling out for a "black and white" division between "good" and "evil"? A separation of "us" from "them"? Holzer reflecting via Projections the same sense of "opposition" as Rummie & Co demand? The "Opposition" between "us" and them--an opposition of passive spectatorships occurring only "in the eye of the beholder"?

One thinks of Lacan's ideas re Poe's "Purloined Letter," in which the Letter is moving through the doubled scenes of purloining, is folded in on itself, reversed and hidden in plain sight for the with/holding of its Power. The "action" of the "plot" being to re-purloin, unfold, reverse back its original state and return the Letter to its correct "address"--that of its destination, the "rightful" Power.

(One also recalls that for Poe/Dupin/Lacan--what brings the Letter "to light"--is the Detective's reflection on it in the dark which brings to light the reversed and hidden-in-plain-sight nature of its location hidden in plain sight, in the light of day. This making use of the darkness to see what is hidden in the light is the reverse of "Projections" massive display of Light--which is what leads one to think not that something is "revealed," but that something is hidden in all these pyrotechnics--which is that spectators cannot see their own powerlessness, can only see and Believe in the Power of Authority, of Control, of conformity.

Projections and reflections, a doubling of the same memos, a doubling of their "interpretations," a doubling of their receptions, a doubling of Authority

Figures--"in all of this doubling is there not the opportunity for the "double cross"? For a "Smoke and Mirrors" Light Show not unlike the old Shell game, in which it is proven once again that the hand is quicker than the eye?

And what is returned to the correct address is always the same: Power.

"The names may change, but the game remains the same." Or, as the Italians say, "to change everything so that nothing is changed."

It's disturbing to me that the reception of the work is a repeat of the reception on the whole of the reasons, the memos, for the War in Iraq and the War on Terror.

At first Rummie's words and those of the administration--the speech by Powell to the UN, Bush's famous "16 words" which were based on the known-to-be forged "Italian Letter," mixed in with the faked intelligence of "Curveball,"--were embraced as "Truth"

And now, five years later, known to be "lies" and "mistakes" they are embraced in Holzer's "Projections" as "Truth" all over again, simply because while the words remain the same, the Belief in them shifts from a Belief in Rummie's use of them to a Belief in Holzer's use of them

What remains the same is the Belief in Power, Authority and the "Truth" of the one who is currently in possession of the "Letters/memos"

This is like Poe's Purloined Letter--changing the addresses where Power resides--from the Pentagon to the Museum--while not changing Power itself one whit--so that it arrives at its destination--

Rummie's writings have come full circle and repeated themselves in being found first as "found art" and now found again as words "writ large"--installed inside another institutional environment of Power, the Museum--

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The memos are returned to the correct address--an Institution of Power and Authority, and given the full opprobrium of the media-- which had the first time around given the same treatment to the memos when they "belonged" to Rumsfeld--

from the Pentagon and White House to the Museum--

from the tv screen and newspaper image in the privacy of the home--seeing the memos there--first--and now seeing them writ large--(so we don't "miss the message"?) in the privatized paying customer "public" Spectacularly Lit sphere of the Museum--

It is not only Power which remains the same, it's also the unquestioning Belief in it-and in the Figure of Authority which is representing it in an Officially Sanctioned Institution of High Art, High "Values"-- "replaying" Shock and Awe's bombardments and flows of Light"to ensure that the pacified spectator "gets the message"--

after thirty years of exposure to a brand name designated "Holzer" many have come to Believe that its "words" are Truth-- one "invests" them with a Power due to their being presented, represented by the signature brand name "Holzer," which is equated with being the "opposite" of, or "oppositional" to, the "reverse" of the Power of another brand name and its "values"-

that this is "True" is shown by the mass scale of the "Projections" and where they are installed--in an Institutional setting which the reviewer likens to sites for rock concerts or political rallies--and are not unlike the Light Shows and massive set-up's, the "Projections" that Speer constructed for Hitler--

the setting, the lighting, the rapt Belief that one is in the Presence of a Figure of Authority and Bearer of Truth. supported and buttressed by the Authority of the Museum and the Institutions of High Art--all of these ramify, magnify, glorify Belief in Power, in Authority, in the Rummie/Jenny Artist, in the Institution"the Projection Before Our Very Eyes"of the spectacle that is "in denial" in these-Projections"that is, the spectacle of one's conformity, one's obeisance, one's adoration and assent"one's abasement"before Power"itself--

from the point of view of Power--what could be more desirable than this situation-- that the "opposition" is a mass of spectators prostrate before the "Truth" of their "Belief" in Authority--

to Power, this Belief in Authority is the "sign" of the passivity of the "opposition" every bit as much as it is the sign of the Believer in Rummie--

when "oppositional" views are hanging in Museums for all to see and give unquestioning Belief to, with the idea that by doing so the spectators are participating in 'resistance"--

this is the ultimate triumph for Power--

that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Power"of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while all this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Powerâ€”

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truthâ€”a "real value" "we all share"â€”

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewersâ€”

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Powerâ€”

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadiumâ€”of Homeland Securityâ€”

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectatorsâ€”at the spectacle of the unfreedom of "our" own conformityâ€”"our own" passivityâ€”"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e.

consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily "the people" can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils withoutâ€”i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"â€”

(remember when the "new Nixon" was elected?â€”"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next weekâ€”(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?â€”

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time around be Believed in as "True"â€”yet their very "falsity" the first time aroundâ€”becomes turned into "Truth" the second time aroundâ€”in the Museumâ€”in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museumsâ€”

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speerâ€”as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol

of Historical Archives , of "purifying of the language of the tribe" "of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth" "that the spectators have become "helpless children" in the Presence of Authority" "obedient, conformist, "enthralled" by the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummie" "manifested in their sharing the same memos" "

. . . "politics makes strange bedfellows" after all--

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33. **John Cunningham** *love poetry in the 21st C*

Fri 4 Jan 2008

This is unfinished as yet but a good start.

No Man's Land: The Love Poem at the Start of the 21st Century

"Though, for the most part, nineteenth- and twentieth century women writers have been far less confident of women's victory than their male counterparts were, they nevertheless document the casualties of a battle of the sexes, a battle over the zone that many men experienced as a no man's land because it debilitated masculinity but that a number of women defined, if only fleetingly, as a no man's land because it seemed to herald...a "Herland". Gilbert Susan M. and Gubar, Susan, No Man's Land, Volume 1: The War of the Words, p. 66

The love poem has a long history both in English and in other languages - and, for most of that history, it was the male of the species that was writing it. Long before Shakespeare and the Sonnet - a form borrowed from the Italian - Dante, Petrarch, and a host of others, influenced by the troubadours and trouvères, were creating amour courtois, defined by the University of Reading's Department of French Studies in the internet syllabus to their course Medieval Love Literature as:

Courtly love (amour courtois or in Provençal fin'amors) is thought to have developed in the twelfth century in France. Its origins are obscure but it seems to have been influenced both by the Latin love poetry of the clerical schools of the period and by the Arab love songs and poetry which were popular in the courts of Spain where bilingual minstrels flourished. Their work was also known in the courts of southern France where Provençal was used and where the troubadours flourished throughout the twelfth century. Guillaume IX de Poitou was the first troubadour whose poetry survives. From the troubadours came the

concepts of mesure (mezura), prouesse (proezia), courtoisie (cortezia) and jeunesse (joven) which lead to joie (joia). These qualities lead to a spiritual enrichment of the lovers which has an uplifting effect on the society around them. The lovers are usually not married to each other, and in the south fin'amors was between a married woman and an unmarried, often younger, man who might well be slightly inferior in rank to her although still noble. Fin'amors was often platonic in the sense that it was unconsummated although the emotions expressed by the troubadours were burningly passionate and carnal. Troubadour poetry has been described as the 'poetry of frustration' as the poet derived his inspiration from the unsatisfied longing which he felt for the beloved.

Two things should be noted from the above: (1) the concept of the cougar is not a new innovation although it has probably been carried to further extremes in the 20th C, and (2) this period and studies of the Provençal were major influences on Ezra Pound. On a more serious and more important note, this was the period of the pedestal – something which has haunted women since and which has created the image of a separate, superior species, - woman as 'other' as Simone de Beauvoir would say several centuries later - thus hampering attempts to gain equality. This is the background then for the love poem entering the trough of English literature. Prior to Shakespeare and his Sonnets, we had Sir Gawain and the Green Knight, Beowulf, Chaucer, etc – some of which may have been bawdy but none of which could properly be called love poetry. These cats were more interested in fighting than fucking – more into the exploits of a brave knight fighting against a formidable beast than into even braver nights fighting an even more formidable one but, at the same time, much more pleasurable and rewarding. Then Willy came along and the whole thing shifted. Inheriting the Italian legacy, he wrote sonnet after sonnet on love – which was pretty amazing considering the number of plays he was able to write while diddling – which he must have been quite prolific at considering where his imagination lay most of the time. Following Willie (have you ever considered why he's called that?), there was somewhat of a lull during which Edmund Spenser and his eunuch cronies perfected the iambic pentameter. Oh, sure, they had their moments but, on the whole, they would have given their left nut for Viagra. Then came John Donne and Andrew Marvell and the other metaphysical poets. John was a contemporary of Edmund but he knew how to do the horizontal mambo to great effect. He could talk about compasses and make you horny. Then there was silence – at least in poetry. Certainly, the 18th C saw Henry Fielding, writer of Tom Jones, and Daniel Defoe, who wrote Moll Flanders, but he and his contemporaries wrote in prose, not poetry. These texts were also about fucking and getting fucked rather than about love - which is a completely different playground. The English poets seemingly forgot not what it

meant but how it felt to procreate. Oh, sure, D. H. Lawrence diddled a little bit, having written *Lady Chatterley's Lover*, but he thought it was dirty and was himself a misogynist. So it was left to a 20th Chilean poet, Pablo Neruda, to teach those male poets of English ancestry (and here I mean poets writing in English speaking countries) where their cajones were. You will note that I have been distinguishing male from female poets. This is because there have been many fine female poets who have inherited the cajones of their male counterparts and have had no difficulty getting it up and writing extremely sensuous, erotic love poetry. Elizabeth Olds, for one, comes to mind although Sylvia Plath was no slouch. Nor was Denise Levertov, etc. But all of that is mere preamble. The question is: Is a male poet in a post-feminist, politically correct mine field - one who has become completely confused as a result of the events of the last fifty odd years or so when the second and third waves of feminism, or is it womanism?, hit - one who, due to the virulent strains of radical feminism, and the competing strains of feminist thought (Are women different (Irigaray) or not (Judith Butler?)) doesn't know whether to shit or get off the pot and is afraid to enter the bedroom because he is expected (What a fucking concept!) to, god forbid, satisfy her - still permitted to write love poetry? And, if so, how is this shell-shocked, PTSDed victim/survivor/hero (pick one) of the sexual wars supposed to go about this - what are the restraints, the prohibitions, the protocols? Does size matter?

John Cunningham

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1208 - Release Date: 03/01/2008
3:52 PM

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34. **susan maurer**

wild wanton wordsmith women

Fri 4 Jan 2008

on 1-27 at the back fence in nyc i will be reading with beat poet brigid murnaghan and jamie smith at 3pm. there is an open, so come say hello. susan maurer _____ Make distant family not so distant with Windows Vista® + Windows Live™. [http://www.microsoft.com/windows/digitallife/keepintouch.mspx?ocid=TXT_TAGLM_CPC_VideoChat_distantfamily_012008=](http://www.microsoft.com/windows/digitallife/keepintouch.mspx?ocid=TXT_TAGLM_CPC_VideoChat_distantfamily_012008)

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35. **St. Thomasino**
a noun sing e·ratio 10
Fri 4 Jan 2008

a noun sing e·ratio 10

<http://www.eratiopostmodernpoetry.com>

edited by gregory vincent st. thomasino

<http://eratio.blogspot.com>

e·=

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36. **Mark Weiss**
query
Fri 4 Jan 2008

Anyone have Kim Lyons' email address? b/c, please.

Mark

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37. **UbuWeb**
Henri Chopin (1922-2008)
Fri 4 Jan 2008

this just in from Brigitte Morton <[REDACTED]>:

I am Henri's daughter and I regret to inform you that Henri died yesterday (03/01/08), at home, with his family, peacefully. We will miss him greatly.

UbuWeb

<http://ubu.com>

Looking for last minute shopping deals?

Find them fast with Yahoo! Search.

<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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38. **Ann Bogle**

AWP 2008

Fri 4 Jan 2008

AWP announced at its website yesterday that registration for the upcoming conference in NY is closed.? I had planned to register at the site as I did last year.? This will not be possible.? Of course, non-registered participants may attend offsite readings, hotel parties, and go to bars & restaurants.? Please post or backchannel announcements of after-hours and offsite events.? Much appreciated.? Ann Bogle

More

new features than ever. Check out the new AOL Mail ! - <http://webmail.aol.com>

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39. **Stephen Vincent**

Re: Fwd: Holzer, Rummie & Spectator--menage a trois or Nuclear Family?

Fri 4 Jan 2008

David, I love the Poe Purloined Letter Lacan 'projection' on to my monitor screen as per support of your argument. I think a fundamental flaw here is to assume the Museum goer as some hapless subject or, 'at best' performing an act of genunflection before the sanctified icons of the Museum quo Temple or Church. I don't think it's that passive - or why not see it as a dialog between object and viewer. Holzer's claim on righteousness of a sort has certainly pissed me off in the past. But certainly being pissed-off and/or critical ought to be part of the provocative context of the Museum (or poetry journal or poetry list or whatever). Yes, sabotage the audio guides, the authoritarian docents and other culture feeders and put 'the self' - all you bring into the Museum and make it part of the show!

Stephen V - writing in wonderful hurricane (sort of) windy conditions in the City by the endangered Bay. <http://stephenvincent.net/blog/>

Barry Schwabsky <[REDACTED]> wrote: David, I think the real essence of your critique comes when you say that Power triumphs when the Opposition is inside the museum and not in the streets--which is true, or would be if one could so easily reify Power and Opposition, as if there were not many powers and many oppositions and as if they could not change places--but when there is no opposition in the streets, would you rather there be no opposition at all instead of opposition in the museum? And if you are not yourself "trashing government offices" so that others could at least begin to gauge the utility of this gesture, do you really have any ground to criticize others for not doing so?

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that the opposition is safely ensconced in rapt Belief and contemplation in a Museum--

NOT outside in the streets demonstrating or trashing government offices, NOT actively engaged in "change on the ground" but simply content with the "change" of the mis-en-scene of the contemplation of Power--of Authority--

the "assent" to the Power in the Museum is no different from this viewpoint than the "assent of the governed"--

while the Constitution is being shredded, and every day it seems more rights taken away, trembling on the verge of disappearance, when the checks and balances on an Imperial Presidency aka Dictatorship are being hacked away so that barely a few threads remain to be severed for an "elected" president to declare themselves the Dear Leader-

-while all this serious business is going on--the spectator is finding "freedom" and "dissent" in the contemplation of Belief in a "Truth" hanging inside a Museum and lit for all the world like a mock up model for a truly Great Spectacle--of the enshrinement of Total Power--

Perhaps even a "trial run"--

(Hitler accomplished this, even pointing out that now that the laws had given him the means to attain total power, he could of course do away with the laws--since he now had the power to do so with their very own legal consent)

The "being moved" and Believing one is "seeing the Truth" that the spectator experiences before the Museum display is what one is supposed to feel at the exhibition of Power--that one is "moved," that one finds one's Beliefs confirmed--and raised to a High Art, to a Truth--a "real value" "we all share"--

It is an emotion almost the same as an unquestioning Patriotism that the spectator is supposed to feel in the Museum--that indeed one reads in the words of the reviewers--

(this is why I quoted from the "Star Spangled Banner" previously--)

and just as one runs afoul of Power in being critical of the president or of several other agencies of Power, it apparently is almost sacrilegious to question the Purity and "value" of Holzer's "intentions"--to not be "for" the Museum installation is to be "against them"--and so an "enemy combatant" as it were--because one refuses to be a blind Believer in Powerâ€”

to think that one is "resisting" and "oppositional" by "agreeing" with and Believing in what bears the label of "opposition" and "appears to be" manifesting the signs of this--not the action of it, but the signs of it as read within the "Friendly Confines" of the Museum, of the Stadiumâ€”of Homeland Securityâ€”

"rooting for the home team" as it were-- means rooting for "our" "freedom" --to be spectatorsâ€”at the spectacle of the unfreedom of "our" own conformityâ€”"our own" passivityâ€”"our own" unquestioning Belief in Authority and Security--

Power itself could not be more happy--to see that those thinking of themselves as being "resistant" to it--are simply passive spectators, paying customers, i.e. consumers--lining up to have a rapt time of unbridled Belief before the Icons and Figures of Authority within the safe confines and powerful embrace of state and corporate funded Institutions--

Power, seeing how easily "the people" can be led around by the nose--one moment unquestioningly Believing in the War and the Government's "Truth" and the next in the "Truth" of the same documents simply displayed differently at a different point of time, when Rummie is safely out of office and gone to join Marjorie Perloff at Stanford-

Power, Seeing this, -then Power knows there is nothing to fear at all--from within--as long as Fear is kept up by those Evils withoutâ€”i.e. it's now Iran's turn to be the Great Fear---the "new Hitler"â€”

(remember when the "new Nixon" was elected?â€”"Nixon Mach IV" as Hunter S. Thompson dubbed that particular model)

--Iran--which Bush is attending meetings about in Israel next weekâ€”(last week Israeli intelligence visited Washington)-Israel has openly announced it intends to attack Iran no matter what the latest American intelligence reports say--because, having been wrong before, why should they be right now?â€”

which means in reverse that they "were right the first time"--

much in the way the Rummie memos, being "right" then "wrong" become "right" again when hung in the Museum--when right/wrong have been shown to have been based on false premises--why should right/wrong the next time

around be Believed in as "True"â€"yet their very "falsity" the first time aroundâ€"becomes turned into "Truth" the second time aroundâ€"in the Museumâ€"in an attack on Iran--

Power, seeing the workings of this running so smoothly, will feel no compunction in launching another War--having seen that "resistance" and "opposition" are safely ensconced in Museumsâ€"

in Museums, mind you--like "Old Masters"--and "Mummies"--the infantilized as a friend wrote--spectator there before the First Authorities--Daddy and Mommy--is not this the complete triumph of Power, of Authority and is it not fitting that the Museum installation be so reminiscent of those constructed for the Daddy of the Third Reich/--managed and documented by Leni Reifenstahl--lit by Speerâ€"as the plans are laid for the attack on "the new Hitler"?--

one imagines if there were anyone in Power with any kind of sense of humor--they would be laughing themselves silly at the realization of how pacified and passive the population has become, when it thinks it is "free" and "resisting" and "voicing opposition" in the contemplation of works on a massive scale within the walls of the Museum, the ultimate receptacle of the Past--the symbol of Historical Archives , of "purifying of the language of the tribe" â€"of the Mummies and Old Masters of "our" Culture--

Purifying and Canonizing, Sanctifying , so that "lies" and mistakes" become washed clean in the Baptismal Baths of Light and become "Projections" of the feared and despised hidden "Truth"â€"that the spectators have become "helpless children" in the Presence of Authorityâ€"obedient, conformist, "enthralled" by the spectacle of their own "being good children" and Believing in the "Truth" and "Authority" of the Institutionalized Power of Rummie and Mummieâ€"manifested in their sharing the same memosâ€"

. . . "politics makes strange bedfellows" after all--

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40. **Rob McLennan**

a recent poem

Fri 4 Jan 2008

rereading paige ackerson-kiely
on the airplane back to edmonton

if this delay were darkness,
it would never dawn. a series of delays,

which in the end, make up
a single wait.

a star would not abandon.

air & dust combine into immediate creation:
a baby, a magazine, plastic tumbler of gin.

books become unreadable; small bricks.

my whole life on this solid earth
& four hours more, the ground
become unbearable.

I was not looking at her fingers,
but I know where they were.

all the beautiful things might move.

<http://robmcclennan.blogspot.com/2008/01/rereading-paige-ackerson-kiely-on.html>

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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41. **Ken Rumble**

Fwd: [Lucipo] HERE WE ARE NOW!

Fri 4 Jan 2008

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

From: Kate Pringle <[REDACTED]>

Date: Jan 4, 2008 11:28 AM

Subject: [Lucipo] HERE WE ARE NOW!

To: Lucifer Poetics Group <[REDACTED]>, maggie z <[REDACTED]>, [REDACTED]

JANUARY 12th, 2008: ANNE BOYER & KEN

RUMBLE! <<http://minoramerican.blogspot.com/2008/01/january-12th-2008-anne-boyer-ken-rumble.html>>

<http://bp0.blogger.com/_I3ll-wvKfdk/R35c5HrwmCI/AAAAAAAAAHc/uHwZ_6Wpmwg/s1600-h/CIMG4867.JPG> the minor american reading series is back! bring yr bottles and yr musical instruments to 811 wilkerson ave at 7:30 for:

<http://bp3.blogger.com/_I3ll-wvKfdk/R35Wh3rwmAI/AAAAAAAAAHM/0W9aZ8Sfz4c/s1600-h/21Rcjd54GzL_AA180_.jpg> Anne Boyer was born in Topeka, Kansas, raised in Salina, Kansas, and educated at the public universities of Kansas. She now lives in Overland Park, Kansas, and teaches

writing and other things at the Kansas City Art Institute. With K. Silem Mohammad she edits the poetry journal Abraham Lincoln and with Robert J. Baumann she curates An Actual Kansas Reading Series in Lawrence, Kansas. Anne Boyer's works include Anne Boyer's Good Apocalypse (Effing 2006), Selected Dreams with a Note on Phrenology (Dusie 2007), and The Romance of Happy Workers (Coffee House 2008). She is at work on many projects including a novel, Joan, a book of poetry, Ma Vie en Bling, a book of imagined things, Art is War, and a book of bad translations, Ill New Wave Ho.

<http://bp0.blogger.com/_I3ll-wvKfdk/R35W_HrwmBI/AAAAAAAAAHU/n0wrS0059jk/s1600-h/022.gif> <http://bp1.blogger.com/_I3ll-wvKfdk/R35dGXrwmDI/AAAAAAAAAHk/VRRsNpjhK40/s1600-h/2110132541_fd59db4865_m.jpg>

Ken Rumble is the author of Key Bridge (Carolina Wren Press, 2007) which one reviewer describes as an "exuberant free-verse tour of Washington, D.C." He works as the marketing director for the Green Hill Center for North Carolina Art and lives in Greensboro, North Carolina, with his daughter. His poems have appeared in the literary journals Octopus, Fascicle, Coconut, Cutbank, Parakeet, the tiny, Carolina Quarterly, and others.

: 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>:

Looking for last minute shopping deals? Find them fast with Yahoo! Search. <http://us.rd.yahoo.com/evt=51734/*http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

Lucipo mailing list



<http://lists.ibiblio.org/mailman/listinfo/lucipo>

--

Check out my new book Key Bridge:

<http://www.carolinawrenpress.org/books.html>

And I'm on the road giving readings!:

Portland, OR: Sunday, December 9, 7:30 pm

Reviews of Key Bridge:

Ron Silliman:

<http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html>

Kevin Killian:

http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews

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42. **Catherine Daly**

Re: love poetry in english, by men & then the 21st C

Fri 4 Jan 2008

in this argument, the love poem entered English through the romance languages to the Elizabethans (itself arguable)

at the beginning of the twentieth century the love poem enters the poet who would write love poetry from a variety of times and places -- and sources -- previous poets were not able to access

who is Elizabeth Olds?

--

All best,
Catherine Daly



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43. **Stephen Vincent**

Re: AWP 2008

Fri 4 Jan 2008

A while back I looked at the list and schedule for AWP's Panels. With few exceptions am I wrong to imagine that anything that happens "off-site" will be a major piece of fresh-air?! Frankly the program - and much of the poetry under celebraton - looked like Iowa (the writing program) before Ted Berrigan momentarily crashed through the Iowa City limits circa 1975! This is definitely ol' boys territory. Fortunately it looks like a great number of good small presses will be represented. Maybe there will be spontaneous panels around Publishers' tables! At least the exchange of something Fresh.

I guess it's only emblematic that "quiet" programming like this is happening in the final year of the Bush Reich.

By the way, a delight to read Susan Stewart's Nation essay on Ben Freidlander's Selected Robert Creeley for UC Press - and that Peter Gizzi is now on board as the Nation's Poetry Editor!

Stephen Vincent

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

Ann Bogle <[REDACTED]> wrote:AWP announced at its website yesterday that registration for the upcoming conference in NY is closed.? I had planned to register at the site as I did last year.? This will not be possible.? Of course, non-registered participants may attend offsite readings, hotel parties, and go to bars & restaurants.? Please post or backchannel announcements of after-hours and offsite events.? Much appreciated.? Ann Bogle

More
new features than ever. Check out the new AOL Mail ! - <http://webmail.aol.com>

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44. **Poetry Project**

Events at The Poetry Project January

Fri 4 Jan 2008

Happy New Year!

These are the upcoming events at The Poetry Project.

See you here.

Monday, January 7, 8 PM

Open Reading

Reader Sign-In 7:45 PM

Wednesday, January 9, 8 PM Joel Lewis & Chris Martin When not doing battle with the truants on Staten Island in his guise as a mild-mannered social worker, Joel Lewis can be found criss-crossing the Jersey landscape via bus, train, PATH and light rail -- transfers and tickets in pocket and an unlined, softback Moleskine notebook at the ready with a Waterman rollerball pen in his right hand. His latest book, *Learning From New Jersey* (Talisman House) is an all-NJ hejira that saves the reader tunnel and Turnpike tolls. Previous books of poetry include *House Rent Boogie* and *Vertical's Currency*. He has edited the anthology of contemporary New Jersey poets, *Bluestones and Salt Hay*, along with the selected poems of Walter Lowenfels and the selected talks of Ted Berrigan. Chris Martin is the author of *American Music*, recipient of the Hayden Carruth Award and published this year by Copper Canyon Press. His poetry has appeared in *Jacket*, *Cannibal*, *Aufgabe*, *Lungfull!*, and *Swerve*. His discourse on the phenomenology of rap recently appeared in *Poiesis*, a journal

of philosophy. He is the editor of Puppy Flowers, an online magazine of the arts. After living in Colorado Springs, San Francisco, and St. Paul, he is now five years deep into Brooklyn.

Friday, January 11, 10 PM Filip Marinovic & Ariana Reines Fil Marinovich lives in New York City and would like to thank his friends for living there and elsewhere too, we do love challenges don't we, he says. Ariana Reines is the author of The Cow (Alberta Prize, FenceBooks 2006) and Coeur de Lion (Mal-o-Mar 2007). Writing has appeared in Skanky Possum, WebConjunctions, Soft Targets, Action, Yes, tema celeste, etc. A book of stories, THANK YOU, is forthcoming from Mal-o-Mar, and a translation of the carnet noir of Griselidis Real is due sometime in 2009, from Semiotext(e).

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

Fall 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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45. **Mark Weiss**

Re: love poetry in english, by men & then the 21st C

Fri 4 Jan 2008

A car model?

At 03:45 PM 1/4/2008, you wrote:

>in this argument, the love poem entered English through the romance
>languages to the Elizabethans (itself arguable)
>

>at the beginning of the twentieth century the love poem enters the poet who
>would write love poetry from a variety of times and places -- and sources --

>previous poets were not able to access
>
>who is Elizabeth Olds?
>
>--
>All best,
>Catherine Daly
> [REDACTED]

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46. **Alan Sondheim** ***intolerable.***

Fri 4 Jan 2008

intolerable.

always, I thought, intolerable.

I cried intolerable, it was a sound.

it is intolerable to decide for or against death.

if I leave a house, I may or may not return.

things may not return exactly, but most often they may return.

death is intolerable. death does not return.

I may decide, I will harbor this animal, this person, this cause.

caring, giving, are implicated; sympathy, and perhaps empathy.

this is a tending, not a shepherding or stewardship.

or a mutual tending, shepherding, stewardship.

this is a continuity, this is constant.

the decision for death is instantaneous at the moment of death.

it is intolerable to make these decisions.

a decision for life may be revoked.

then, again, at the moment of death, implying already decided.

or that action or performative accompanying.

I saw the sedative administered, needle and catheter.

even then, I could have stayed that other, harboring the moment.

I went through with it into eternal darkness.

surely Boojum did not suffer, just as surely she wanted to live.

I made a decision, for her, and against her living.

for in the theater of steel, she resisted everything and strongly.

she defended herself, lovingly as usual, her claws withdrawn,

her mind full, commodious, insistent.

she defended herself, death was the last thing on her mind.

and we held her and tried to comfort her, she growled slowly,

and then lay down and then not at all.

it is intolerable to make these decisions!
one should kill oneself after such decisions! I am a coward!
one should not make these decisions!
for one universe has ended and why should another continue?
WHY?

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47. **Mairead Byrne**

Re: AWP 2008

Sat 5 Jan 2008

Yeah well it was the same in 2003 when the conference was held in Baltimore just as US/Britain were getting ready to invade Iraq. Because the programming is proposed like 7-9 months ahead, there was NOTHING relevant to the political situation in those dozens & dozens (hundreds?) of events. I organized a largeish panel/reading in the Enoch Pratt Free Library ("Barbaric Yawps") & David Fenza came through at the last minute with a conference slot for us (because of a cancellation). The AWP is a monster, already ancient by the time it hatches. There's life at the fringes & in the joints. Last year in Atlanta I participated in the great reading at Eyedrum -- thanks to the Atlanta Poetry Group. From the vivid but almost derelict territory outside Eyedrum, I could see the AWP hotel in the FAR distance: marooned on a traffic island of similar hotels. Poetry goes to big ugly hotels (actually I though John Portman's hotel in Atlanta was STUPENDOUS!!) immune from city communities? I don't think so. AWP I'm going again this year, briefly, but Mairead

>>> Stephen Vincent <[REDACTED]> 01/04/08 5:50 PM >>>

A while back I looked at the list and schedule for AWP's Panels. With few exceptions am I wrong to imagine that anything that happens "off-site" will be a major piece of fresh-air?! Frankly the program - and much of the poetry under celebraton - looked like Iowa (the writing program) before Ted Berrigan momentarily crashed through the Iowa City limits circa 1975! This is definitely ol' boys territory. Fortunately it looks like a great number of good small presses will be represented. Maybe there will be spontaneous panels around Publishers' tables! At least the exchange of something Fresh.

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Stephen Vincent

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

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More
new features than ever. Check out the new AOL Mail ! - <http://webmail.aol.com>

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48. **editor**

Instance Press AWP Eve W/Moldy Peach Goodshank

Sat 5 Jan 2008

AWP Eve Event:

Please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Instance Press

(Boulder, Colo., New York City, Oakland Calif.)

Tues. Jan. 29, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Instance Press co-editor Stacy Szymaszek

Featuring readings from

Kimberly Lyons

Kevin Varrone

Craig Watson

and music from

The Moldy Peaches? Toby Goodshank

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

Curated and with an introduction by Boog City editor David Kirschenbaum

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

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. Feb. 26, 2008

Punch Press/Damn the Caesars (Buffalo, N.Y.)

<http://damnthecaesars.org/>

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://www.welcometoboogcity.com>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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49. **Jesse Crockett** *a slice of life vignette*

Sat 5 Jan 2008

Every third or fifth year, I go in for a meeting & battery of tests with a clinical psychologist, to determine if my government disability benefits get re-instated for another several years. I went in last month, talked for about fifteen minutes from the most superficial vantage to my daily life, then three hours of tests: intelligence, motor skills, auditory. I went back in yesterday for the results. The practitioner, a middle aged man who drives a silver corvette, said: "Well, you're 14% more intelligent than the average Ph.D, you've got the motor skills of an aircraft mechanic, and your hearing is OK." I just looked at him for a minute, then asked what's next. "Oh, your benefits are re-instated. Honestly, I never revoke them from anyone who's ever been diagnosed paranoid schizophrenic. You're free to go. See you in five years."

Also, it's a big thing this year that they're increasing benefits by 2 or 3 percent (as they do each year). I guess the Bush administration wanted to embellish this routine adjustment. They even fooled NPR. I laughed.

Including Medicare / Medicaid, you could say I'm actually above the poverty line. Some nice social workers even talk that way, like I'm earning it. Most, in fact. I love social workers. I wonder what planet they come from...

Jess

denacht.blogspot.com

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50. **Pierre Joris**
Recent Nomadics Posts

Sat 5 Jan 2008

A Happy New Year to one & all.

Do check out these recent posts on Nomadics blog: <http://pjoris.blogspot.com>

Henri Chopin (1922-2008)

A Nappy Ewe's Hear

373 Palestinians killed by Israeli forces in 2007

Internet Lights Up / Lights Out...

Julien Gracq (1910-2007)

Another go at my favorite "Books of 2007"

Christian Bourgois (1933-2007)

Be well & keep warm,

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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51. **John Cunningham**

Re: love poetry in english, by men & then the 21st C

Sat 5 Jan 2008

To the person who wrote "Who is Elizabeth Olds?", thank you. I was studying Elizabeth Bishop's poetry at the time and, without realizing it, conflated the two names. I appreciate your catching that error as I probably would not have even on editing. john

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

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

Behalf Of Mark Weiss

Sent: January 4, 2008 7:47 PM

To: ██████████

Subject: Re: love poetry in english, by men & then the 21st C

A car model?

At 03:45 PM 1/4/2008, you wrote:

>in this argument, the love poem entered English through the romance

>languages to the Elizabethans (itself arguable)

>

>at the beginning of the twentieth century the love poem enters the poet who

>would write love poetry from a variety of times and places -- and sources

--

>previous poets were not able to access

>

>who is Elizabeth Olds?

>

>--

>All best,

>Catherine Daly

>████████

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1208 - Release Date: 03/01/2008

3:52 PM

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1209 - Release Date: 04/01/2008

12:05 PM

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52. **sgambito**

Application to Kundiman Asian American Poetry Retreat

Sat 5 Jan 2008

hello all,

please feel free to forward widely.

best,

sarah

Kundiman Asian American Poetry Retreat

June 25 - 29, 2008

University of Virginia, Charlottesville

In order to help mentor the next generation of Asian-American poets, Kundiman sponsors an annual Poetry Retreat at The University of Virginia. During the Retreat, nationally renowned Asian American poets will conduct workshops and provide one-on-one mentorship sessions with participants. Readings and informal social gatherings will also be scheduled. Through this Retreat, Kundiman hopes to provide a safe and instructive environment that identifies and addresses the unique challenges faced by emerging Asian American poets. This 5-day Retreat will take place from Wednesday to Sunday. Workshops will be conducted from Thursday to Saturday. Workshops will not exceed six students.

2008 Faculty

Bei Dao is the author of poems that were a major source of inspiration during the April Fifth Democracy Movement of 1976, a peaceful demonstration in Tiananmen Square. His books of poetry include *Unlock* (2000); *At the Sky's Edge: Poems 1991-1996* (1996), for which David Hinton won the Harold Morton Landon Translation Award from The Academy of American Poets; *Landscape Over Zero* (1995); *Forms of Distance* (1994); *Old Snow* (1991); and *The August Sleepwalker* (1990). His awards and honors include the Aragana Poetry Prize from the International Festival of Poetry in Casablanca, Morocco, and a Guggenheim Fellowship. He has been a candidate several times for the Nobel Prize in Literature, and was elected an honorary member of The American Academy of Arts and Letters.

Tan Lin is a writer, artist, and critic. He is the author of the poetry collections *Lotion Bullwhip Giraffe* (Sun & Moon Press) and *BlipSoak01* (atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (New York City). His writing has appeared in a variety of contemporary literary and cultural

journals, including Conjunctions, Purple, Black Book, and Cabinet. He is a professor of English and creative writing at New Jersey City University.

Aimee Nezhukumatathil is the author of *At the Drive-In Volcano* and *Miracle Fruit* (Tupelo Press), winner of the Tupelo Press Judge's Prize, the ForeWord Magazine Book of the Year Award in poetry, and the Global Filipino Award. Her poetry and essays have been widely anthologized and have appeared in *Prairie Schooner*, *Black Warrior Review*, *FIELD*, *Mid-American Review* and *Tin House*. She is associate professor of English at the State University of New York-Fredonia, where she is a recipient of the campus-wide Hagan Young Scholar Award and the SUNY Chancellor's Medal of Scholarly and Creative Activities.

Application Process

Send five to seven (5-7) paginated, stapled pages of poetry, with your name included on each page. Include a cover letter with your name, address, phone number, e-mail address and a brief paragraph describing what you would like to accomplish at the Kundiman Asian American Poetry Retreat. Include a SAS postcard if you want an application receipt. Manuscripts will not be returned. No electronic submissions, please.

Mail application to:

Kundiman
245 Eighth Avenue #151
New York, NY 10011

Submissions must be postmarked between February 1, 2008 and March 1, 2008.

Fees

Tuition: Free to accepted fellows through donations from foundation, corporate and government sources, and the generosity of individuals.

Room & Board: Room and Board for the retreat is \$325.

Questions?

Please e-mail any questions to [REDACTED]

More on the retreat can be found here: http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html

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53. **steve d. dalachinsky**

Re: Recent Nomadics Posts

Sat 5 Jan 2008

BACK AT YA PIERRE AND ALL

On Sat, 5 Jan 2008 07:28:00 -0500 Pierre Joris <[REDACTED]>
writes:

- > A Happy New Year to one & all.
- > Do check out these recent posts on Nomadics blog:
- > <http://pjoris.blogspot.com>
- >
- > Henri Chopin (1922-2008)
- > A Nappy Ewe's Hear
- > 373 Palestinians killed by Israeli forces in 2007
- > Internet Lights Up / Lights Out...
- > Julien Gracq (1910-2007)
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- > Christian Bourgois (1933-2007)
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- > Be well & keep warm,
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- > 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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54. **Murat Nemet-Nejat**

Re: Application to Kundiman Asian American Poetry Retreat

Sat 5 Jan 2008

I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalyas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.

I have thought of saying something about it for a while now. This is as good an occasion as any.

Ciao,

Murat

On Jan 5, 2008 11:29 AM, [REDACTED] <[REDACTED]> wrote:

hello all,

please feel free to forward widely.

*best,
sarah*

Kundiman Asian American Poetry Retreat

*June 25 - 29, 2008
University of Virginia, Charlottesville*

In order to help mentor the next generation of Asian-American poets, Kundiman sponsors an annual Poetry Retreat at The University of Virginia. During the Retreat, nationally renowned Asian American poets will conduct workshops and provide one-on-one mentorship sessions with participants. Readings and informal social gatherings will also be scheduled. Through this Retreat, Kundiman hopes to provide a safe and instructive environment that identifies and addresses the unique challenges faced by emerging Asian American poets. This 5-day Retreat will take place from Wednesday to Sunday. Workshops will be conducted from Thursday to Saturday. Workshops will not exceed six students.

2008 Faculty

Bei Dao is the author of poems that were a major source of inspiration during the April Fifth Democracy Movement of 1976, a peaceful demonstration

in Tiananmen Square. His books of poetry include *Unlock* (2000); *At the Sky's Edge: Poems 1991-1996* (1996), for which David Hinton won the Harold Morton Landon Translation Award from The Academy of American Poets; *Landscape Over Zero* (1995); *Forms of Distance* (1994); *Old Snow* (1991); and *The August Sleepwalker* (1990). His awards and honors include the Aragana Poetry Prize from the International Festival of Poetry in Casablanca, Morocco, and a Guggenheim Fellowship. He has been a candidate several times for the Nobel Prize in Literature, and was elected an honorary member of The American Academy of Arts and Letters.

Tan Lin is a writer, artist, and critic. He is the author of the poetry collections *Lotion Bullwhip Giraffe* (Sun & Moon Press) and *BlipSoak01* (atelos). His visual and video work has been exhibited at the Yale Art Museum (New Haven), the Sophienholm (Copenhagen), and the Marianne Boesky Gallery (New York City). His writing has appeared in a variety of contemporary literary and cultural journals, including *Conjunctions*, *Purple*, *Black Book*, and *Cabinet*. He is a professor of English and creative writing at New Jersey City University.

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Application Process

Send five to seven (5-7) paginated, stapled pages of poetry, with your name included on each page. Include a cover letter with your name, address, phone number, e-mail address and a brief paragraph describing what you would like to accomplish at the Kundiman Asian American Poetry Retreat. Include a SAS postcard if you want an application receipt. Manuscripts will not be returned. No electronic submissions, please.

Mail application to:

Kundiman
245 Eighth Avenue #151
New York, NY 10011

Submissions must be postmarked between February 1, 2008 and March 1, 2008.

Fees

Tuition: Free to accepted fellows through donations from foundation, corporate and government sources, and the generosity of individuals.

Room & Board: Room and Board for the retreat is \$325.

Questions?

Please e-mail any questions to [REDACTED]

More on the retreat can be found here:

http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html

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55. **Murat Nemet-Nejat**

Re: Application to Kundiman Asian American Poetry Retreat

Sat 5 Jan 2008

Of course, to this list of Asian countries we can add many from former Turkic Republics, Kazakhstan, Uzbekistan, Kyrgyzstan, Turkmenistan, in addition to Iraq, Syria, Jordan, Israel, in further north, Ukraine (?), etc.

Ciao,

Murat

On Jan 5, 2008 2:29 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalayas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.

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http://www.kundiman.org/%5BCLB%5D_Brightside/1.Source/retreat.html

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56. **Brian Stefans**

Kluge: new intro

Sat 5 Jan 2008

I've put a new introduction to Kluge which I think is worth looking at:

<http://www.arras.net/kluge/>

Still working on some of the programming, but it's nearly done, though I've had to shelve the video fish and other elements that some of you might have seen at presentations of mine recently. Computers are just not there yet (or maybe I just can't program for shite).

Hope you like,
Brian

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57. **Susan Webster Schultz**

Sidewalk Blogger News: 1/5/08

Sat 5 Jan 2008

SIDEWALK BLOGGER NEWS: first installment of 2008

The Place Names Series:

<http://www.facebook.com/photo.php?pid=503225&id=654553661#pid=439188>

Happy new year to all.

aloha, sms

PS Share photos, but not the name, please.

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58. **Barry Schwabsky**

Fw: PHILOSOPHICAL POETS

Sat 5 Jan 2008

----- Forwarded Me

Poets get talked about, but don't get to talk...

----- Forwarded Message -----

From: Ray Brassier <[REDACTED]>

To: Ray Brassier <[REDACTED]>

Sent: Saturday, 5 January, 2008 5:03:36 PM

Subject: FW: PHILOSOPHICAL POETS

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

From: Philosophy in Europe on behalf of Nick Bunnin

Sent: Sat 1/5/2008 4:05 PM

To: [REDACTED]

Cc:

Subject: PHILOSOPHICAL POETS

Forum for European Philosophy

Centre for Literature and Philosophy, University of Sussex

PHILOSOPHICAL POETS

A Free One-Day Conference

Saturday 9 February 2008

10:00 am - 5:00 pm

Chichester Lecture Theatre

University of Sussex

Professor Angela Livingstone, University of Essex

BORIS PASTERNAK: WHAT IS ART IF NOT PHILOSOPHY IN A STATE OF
ECSTASY?

Professor Joe Friggieri, University of Malta

MONTALE'S METAPHYSICS

Hilary Lawson

THE POETIC STRATEGY

Professor Simon Critchley, New School for Social Research

A FEW POEMS BY FERNANDO PESSOA, ONE BY WALLACE STEVENS AND A
BRIEF SKETCH

OF A POETIC ONTOLOGY

Professor Ulrich Schoedlbauer, Fern University Hagen

APPROACHES TO PHILOSOPHICAL POETRY

Dr. Nicholas Bunnin University of Oxford, Chair

PANEL DISCUSSION & QUESTIONS

PHILOSOPHICAL POETS draws inspiration from Three Philosophical Poets, the 1910 volume in which George Santayana discussed Lucretius, Dante and Goethe. Our presentations and panel discussion on modern poets will explore different ways that poets can be philosophical poets, that poetry can be seen as philosophy and that philosophical and poetic analysis can be related in understanding the works of the featured poets. We shall have readings of some of the poems we discuss in English and the original language.

Further information about the Forum for European Philosophy can be found on the website: www.philosophy-forum.org. Further information about the Centre

for Literature and Philosophy can be found on the website www.sussex.ac.uk/clp/. Conference details are posted at these websites.

To book a place, contact: Katerina Deligiorgi <[REDACTED]>

Messages to the list are archived at <http://listserv.liv.ac.uk/archives/philos-1.html>.

Prolonged discussions should be moved to chora: enrol via <http://listserv.liv.ac.uk/archives/chora.html>.

Other philosophical resources on the Web can be found at <http://www.liv.ac.uk/pal>.

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59. **steve russell**

Spoofing Inaugural Poems

Sat 5 Jan 2008

Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural. I don't remember if Bush had anyone read. Dickey read for Jimmy Carter. I believe it was Robert Frost who read for Kennedy. Imagine an Ashberry poem, or something dark & ironic, say, a Baraka poem if Obama wins. Better still, a Ginsberg clone reads for a hyper conservative Republican.

Never miss a thing. Make Yahoo your homepage.

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60. **steve russell**

Re: elegy for Boojum, our companion cat, we are all poor

Sat 5 Jan 2008

wonderful poem. didn't John Clare dedicate a poem to his cat?

Alan Sondheim <[REDACTED]> wrote: elegy for Boojum, our companion cat, we are all poor,

'i can't do elegy' -

this is a poor and sleepless poem -

when something's at the limit there's nothing more to say -

for a moment i might have reversed the process

but heard nothing more than wailing or sounds like an animal -

nothing of crying, just tattered sound -

nothing of warning, fear, existence, trepidation -

nothing can be said on either side of death -
neither this one nor that one -
neither this nor the other -
death is an other -
(eighteen years, and death is an other) -
death is everywhere, death is not around -
(eighteen years, and death is everywhere,
death is poor, death is not around) -
always already other can't speak can't hear can't see -
double needles, of sedative, of anesthetic overdose -
doubled needles -
who are these people & their kindness -
(eighteen years and the kindness of strangers) -
i'm done with it, the other's never done with it -
always the last trip last day last night
last meal last touch last scent last sound -
(eighteen years and the last day and night,
last touch and meal, last scent and sound) -
in and out of the thick of it -
the thick of it never changed -
it stayed dry, viscous, substance and fissure -
it's uncomfortable, stains, sticks to everything -
lives on in us, exchanged, drops to the ground -
crawls out, walks to the sea, drops to the ground -
i can't drop to the ground, i drop to the ground -
there's an elegy on, everyone's there -
she says i think we're at the beginning of speech -
she says she's very sad and wants to go home -
she stood dry, unattended -
(eighteen years and dry and unattended,
accompanied and unaccompanied, who can go
into and out of the world) -
the fire went out, into the world --
today someone counted elements,
earth, fire, water, wind, air, heat, dearth,
wood, & metal -
(eighteen years and the counting of elements) -
how was the air, the air was cold, bitter,
the wind harsh, we turned the carrier against
the wind, dearth of it all, harboring a flame
until the last, dying in our arms, the metal table,
off to a far wood of hunting -

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Sat 5 Jan 2008

[illegible]

Aldon L. Nielsen
Kelly Professor of American Literature

62. **Aryanil Mukherjee**
break glass ceiling

break glass ceiling ! reminded me of an Adrienne Rich poem

That I can look through glass
into my neighbor's house
but not my neighbor's life
That glass is sometimes broken to save lives
That a word can be crushed like a goblet underfoot
is only what it seems, part question, part answer: how you live it

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

From: "ALDON L NIELSEN" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, January 05, 2008 4:53 PM

Subject: New Hampshire etc.

SUGGESTED SLOGAN FOR THE OBAMA CAMPAIGN (would work for Clinton, too, I suppose).

IN CASE OF EMERGENCY, BREAK GLASS CEILING.

[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/>

97



--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1210 - Release Date: 1/5/2008

11:46 AM

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63. **Jim Andrews**

Readability

Sat 5 Jan 2008

Nothing is readable.

Everything is readable.

ja

<http://vispo.com>

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64. **Gwyn McVay**

Re: Spoofing Inaugural Poems

Sat 5 Jan 2008

Is there such a thing as a good Inaugural Poem? How many people can remember which poet read for what prez? I remember Maya Angelo's insufferable poem during the Clinton Inaugural.

It's called "On the Pulse of Morning," and it is bearable only if you immediately afterward read the n+7 version by Charles Bernstein (and what collaborator?), "On the Pumice of Morons." The latter version is utterly brilliant, just better in many ways -- if I recall correctly, "created only a little lower than the angels" becomes "than the angiosperm."

Gwyn+7 McVay

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65. **steve d. dalachinsky**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

obama'a clumsy mlk rap a few nites ago in ioaw might of made a good one

HA

On Sat, 5 Jan 2008 13:13:54 -0800 steve russell <[REDACTED]>
writes:

> Is there such a thing as a good Inaugural Poem? How many people can
> remember which poet read for what prez? I remember Maya Angelo's
> insufferable poem during the Clinton Inaugural. I don't remember if
> Bush had anyone read. Dickey read for Jimmy Carter. I believe it was
> Robert Frost who read for Kennedy. Imagine an Ashberry poem, or
> something dark & ironic, say, a Baraka poem if Obama wins. Better
> still, a Ginsberg clone reads for a hyper conservative Republican.
>
> -----
> Never miss a thing. Make Yahoo your homepage.
>
>

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66. **Elizabeth Switaj**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

On Jan 6, 2008 5:13 AM, steve russell <[REDACTED]> wrote:

*Is there such a thing as a good Inaugural Poem? How many people can
remember which poet read for what prez? I remember Maya Angelo's
insufferable poem during the Clinton Inaugural.*

As I recall, that poem made God so angry that he smote the wrong
Washington. :(We didn't have power for almost a week, but it was kinda fun
watching the trees fall.

Imagine if we inaugurated a president Adrienne Rich would be willing to read
for. "Art means nothing if it simply decorates the dinner table of the power
which holds it hostage."

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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67. **Ryan Daley**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

Clark Coolidge and Larry Fagin.

On Jan 5, 2008 10:23 PM, Gwyn McVay <[REDACTED]> wrote:

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Gwyn+7 McVay

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68. **akshaya kamalnaath**

Re: Application to Kundiman Asian American Poetry Retreat

Sun 6 Jan 2008

I totally agree. I was eagerly scanning the entire mail for any mention of 'India' but I was very disappointed.

Akshaya

Murat Nemet-Nejat <[REDACTED]> wrote: I am sorry to say that the word "Asian" is being used to refer to countries mostly around the Pacific rim and ending basically somewhere at Himalayas, excluding everything west of that, for instance, Pakistan, India?, Afghanistan, Iran, Turkey, etc. This points to a narrowness of vision (partly, the way the United States assumes it is America) to combat which I believe Kundiman was originally established.

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Never miss a thing. Make Yahoo your homepage.

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69. **Ward Tietz**

Reminder: Society and Sensoria: Books at the Speed of the Senses

Sun 6 Jan 2008

Call for Papers:

Society and Sensoria: Books at the Speed of the Senses

“...for the skin is faster than the word”

-Brian Massumi, *Parables for the Virtual*

The 10th Biennial Pyramid Atlantic Book Arts Fair and Conference

November 2008, in the Washington DC area

The intent of this conference is to advance a critical language for artists' books that emphasizes both sensory-based and social perspectives. Considering our societal trajectory for electronic communication, as well as the increasing speed through which we correspond by electronic means, we see the field confronted with the following questions: What is artistic communication, and what is its place or role in society? Are the uses of slower, “handmade,” or historical processes, often involved in the production of books, an emerging form of protest or a simple refusal of technological change? How are books resisting or embracing the rapidly paced exchange of information? What do the often slow, time-consuming methods surrounding the production and reception of artists' books mean for an electronic society where the distribution and intensity of sensory stimuli appear to be shifting? How is the reception of artists' books, and the literacy they promote, affected by a potential sensory shift into areas beyond the visual, in a society still dominated by visual imagery? Are artists' books a reaction against, or a reinforcement of, what we might call an overly visualized society? How does our sense of touch relate to the predominately visual language of artists' books? What is our phenomenological understanding of artists' books into a context of an expanded sensorium?

We are looking for papers and creative panels committed to rethinking artists' books as socially synthesized media devices with themes that foreground speed, touch and rhythm. We invite artists, writers, critics, publishers, activists, students, and educators, to articulate how we experience books under the particular conditions of handling, reading, and viewing, in a context of social interconnection and difference.

We encourage presentations from, but not limited to, the following areas: artists' books, visual and performing arts, visual and cultural studies, visual anthropology, cognitive science, sociology, analytic philosophy, comparative literature, literary theory, linguistics, political science and activism.

The following are examples of potential topics. Presenters, however, are in no way limited by them:

- Speed of space and rhythm in books
- Haptic interface and books
- Phenomenology of artists' books
- Embodiment and books
- Devotion to craft as content
- Time-consumption and memory
- E-flux versus paper permanence
- Techno culture as a site of confrontation with books
- Synthesis of electronic information into non-electronic books

The conference runs in tandem with a biennial fair for well-known and emerging artists, publishers and dealers in the field of artists' books. We intend to create synergy between the fair and conference by extending lines of communication between the various parties involved in the fair and will make special effort to link books exhibited in the fair to the conference presentations. We encourage conference presenters to consider such a link as they develop their papers.

Please send abstracts of no more than 500 words by JANUARY 15, 2008 to:

Tate Shaw and Ward Tietz



With your proposal, please include a current CV.

The conference will provide a modest honorarium, though we strongly encourage participants to apply for funding in their home regions and/ or through institutions with which they are affiliated. Please do not hesitate to contact us if you have any questions.

Pyramid Atlantic Conference Committee

<http://www.pyramidatlanticartcenter.org/>=

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70. **sheila black**
inaugural poems
Sun 6 Jan 2008

Robert Frost wrote a poem called "Dedication" for JFK's inauguration but because he was old (87) and because the sun was shining on the page, plus his unfamiliarity with the new poem, he recited from memory a poem called "The Gift Outright" instead, which was a better poem anyway. Sheila Black

"Dedication"

"... The glory of a next Augustan age
Of a power leading from its strength and pride,
Of young ambition eager to be tried,
Firm in our free beliefs without dismay,
In any game the nations want to play.
A golden age of poetry and power
Of which this noonday's the beginning hour."

and

~ The Gift Outright ~

The land was ours before we were the land's.
She was our land more than a hundred years
Before we were her people. She was ours
In Massachusetts, in Virginia.
But we were England's, still colonials,
Possessing what we still were unpossessed by,
Possessed by what we now no more possessed.
Something we were withholding made us weak.
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright
(The deed of gift was many deeds of war)
To the land vaguely realizing westward,
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

~ Robert Frost; 1874-1963 ~

Sheila Black

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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71. **Marcus Bales**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.

What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7 is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.

Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For people who want to be thought of as people of accomplishment it's worse than that: it's inviting your friends over for dinner and serving them the excrement you've fished out

of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.

Marcus

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72. **Michael Sokolowski**
Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

On the Pumice of Morons (The Figures, 1993) was by Clark Coolidge and Larry Fagin.

The format & design mirrored the pompous Angelou volume down to smallest detail.

michael

Gwyn McVay wrote:

- > It's called "On the Pulse of Morning," and it is bearable only if you
- > immediately afterward read the n+7 version by Charles Bernstein
- > (and what
- > collaborator?), "On the Pumice of Morons." The latter version is
- > utterly
- > brilliant, just better in many ways -- if I recall correctly, "created
- > only a little lower than the angels" becomes "than the angiosperm."

Steve Russell:

- > Is there such a thing as a good Inaugural Poem? How many people can
- > remember which poet read for what prez? I remember Maya Angelo's
- > insufferable poem during the Clinton Inaugural. I don't remember if
- > Bush had anyone read. Dickey read for Jimmy Carter. I believe it
- > was Robert Frost who read for Kennedy. Imagine an Ashberry poem, or
- > something dark & ironic, say, a Baraka poem if Obama wins. Better
- > still, a Ginsberg clone reads for a hyper conservative Republican.

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73. **Camille Martin**

Camille Martin at the Tree Reading Series in Ottawa

Sun 6 Jan 2008

Camille Martin reads
at the Tree Reading Series in Ottawa
on Tuesday, January 8

I'll read from my recently published *Codes of Public Sleep* (BookThug, 2007 - it's a beauty of a design!) and some edgy new sonnets (some published or forthcoming in *The Walrus*, *The Literary Review of Canada*, *This Magazine*, *West Coast Line*, *White Wall Review*, and *5_Trope*).

Codes of Public Sleep will be available at the reading for a 25% discount (\$15).

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection. -Carla Harryman

Tree Readings are held in the downstairs function room of the Royal Oak II pub, located at 161 Laurier Avenue East, Ottawa.

Doors open at 7:30, open mic at 8:00, reading at about 8:30.=

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74. **David Chirot**

Re: Rumzer/Holfeld & Borges, Bartleby, Bolano, Bernstein, Marinetti & copying and interrogating texts

Sun 6 Jan 2008

Thank you Jim, Barry and Stephen for your responses--

perhaps new forms of "travel literature" need to be invented for the voyage to the end of the infinite, into the unknown, which is signalled by the "Projections" and their "oppositions" via doublings and reversals, mirrorings and copyings . . .

.

"he did not want to compose another *Don Quixote*--which would be easy--but*the Don Quixote. *It is unnecessary to add that his aim was never to produce a mechanical transcription of the original; he did not propose to copy it. His admirable ambition was to produce pages which would coincide,--word for word and line for line--with those of Miguel de Cervantes."

--Jorge Luis Borges, "Pierre Menard"

'He was obliged to *express *himself in a language of *non-expression*, to make himself *understood* by the same means he had and sought and tested in order *not to be understood*. He had to communicate through the language of non-communication. Out of necessity. That is through censorship and self-censorship. As a prisoner. As a spy in enemy territory and under enemy supervision."

-Leonarado Sciascia, *The Moro Affair*

*

*Often what is written is "unreadable" because other aspects of it are more easily "read into," thus producing a text which though unwritten is read in preference to that which is written but "unreadable."

Reading and unreadability may indeed co-exist simply as things "in the mind and eye of the beholder." One may read into texts things not there, in the desire of finding them--as the Bush administration's pressured intelligence agencies felt happened to their "findings" and memos- which had, by virtue of said pressures, turned into "evidences" used for War--regardless of their being forgeries or outright raving lies---and at the same time remark on the "unreadability" of what one does not want to read, or does not know how to read. Much that is written is unwritten and much that is read is unread. What is written that is read is often the area in which "unreadability" is discussed, for only in that area of supreme certainty can such judgement be passed.

For who would want to read an unreadable text on unreadability? Other than a non-writer of readable works.? Or a non-reader of written works, or even better, a non-writer of non-readable books. The dilemma of "criticism" is trying to chose which "readings" it will "write about" when copying or interrogating a text. After all, the highly trained expert cannot admit to an "unwritability" on his or her own part, whatever merits of readability the text may posses!!

The primary concern in writing re the Rumsfeld/Holzer memos collaborative "Projections" is that in all the reading produced by the writings of the pair, the spectator/reader is "written out" and "condemned" as it were to the nether worlds of "unwritability," a relatively "quiet" zone as in a library where the readers are instructed to remain as hushed as possible. The spectator literally carries the "burden" of the projected lines of the for the most part unwritten about poetry of "a Nobel Prize Winner," (cited as though certifying the pedigree of the "show" dog and horse at a dog and pony show), which are "lost in translation" in the transition from "lines" and "letters" to "light" and "shadows" moving disembodiedly about on the "lit" and "shrouded" bodies of the "visitors" to the "morgue" of "dead civilizations" which a Museum was often seen as being by "avant-gardes of the past" that have become the "retro-fashions" of the "near Future" of "next season's shows," and "upcoming revivals."

Bartleby, who had once worked in the "Dead Letters Office, " perished in the Egyptian darkneses of The Tombs, having decided he would "prefer not to" be a copier of other's "deadly" memos any more. Perhaps the "Projections" signal the opposite.

{re unreadbaility from a different aspect :

*UNREADABILITY On the Road from Alexia to Zaum

*www.pd.org/topos/perforations/perf26/*chirot*.html }

In Borges' story of Pierre Menard, a "minor" French belle-lettriste devotes his life to producing thousands of pages of writing that he destroys, while managing along the way to produce, word for word, some complete chapters of the Quixote of Cervantes. Yet while each word is the same in the two versions, Menard's, Borges' narrator tells us, is infinitely richer. While Cervantes' text, written in the colloquial language of his time, is unremarkable for this very reason, Menard's text, written centuries later by a foreigner to the language and culture, brings a life to Cervantes' text which it never before possessed. The platitudes and cliched phrasings of the "idees recues" of the times which one finds in the Quixote of Cervantes, become, written by Menard during the modern era of William James--(and around the time of Unamuno's Cervantes text)-- words of a challenging depth and insight. The Menard, in short, is in every way the superior work, leaving Cervantes' far behind, in the dustbins of history, relegated to the status of an old paperweight for the more cumbersome heaps of "dead letters" littering the busy desks of the omnivorous reader. In short, by writing word for word the Quixote, Menard has surpassed it, rendering the original superfluous, and created a new text which via its "redoubling of effort" is infinitely richer in meaning, superior in style and pregnant with provocative and philosophical thoughts.

By reversing and doubling Rummie's memos, has not Holzer become the Menard to his Cervantes? Are we not now witnessing an infinitely richer, stylistically superior and much more philosophically provocative work in Holzer's "Projections" of the mere "common, everyday, colloquial" words and marks of the discredited former Secretary?

And is not this massive copying and projecting, this huge display of a "redoubling of effort" quite the opposite of Bartelby's obscure and shadowy "I prefer not to", which fades away into nothingness in The Tombs, the mirroring doubled reversal of the Museum?

The Prison as mirror to the Museum----

The "Egyptian" Tombs with their living dead and the Modern Museums with their "living dead"--the Still Living Great Artists now hobnobbing quite fashionably and familiarly with the Great Deads of the Past, all under the sign of the Timelessness of Great and Eternal Art.

As Henri Rousseau remarked with great feeling to Picasso: "We are the great painters of our Epoch. You in the Egyptian style, and I in the Modern."

For Bartleby, as for Melville, death came to an almost entirely forgotten being. Only in the Eternal Timelessness of Art do we find them "emblematic" and "significant" and "connect with them." Paul Metcalf in a letter noted that the "South Sea Island Romances" of his great-grandfather were being taught at a college in Missouri alongside the "Hawaiian Films of Elvis Presley" as examples images of the Pacific in American culture.

Rather than censorship, the nature of Interrogation and the Interrogation of the Text, is to FORCE THE PRISONER/TEXT TO SPEAK. It does not matter if what the prisoner/text says is a reversed doubling of "giving them what they want to hear" or perhaps a "hitherto concealed secret," for these are the same thing. What matters is that silence has been unsilenced, broken, literally and figuratively, and there is THE PRODUCTION OF LANGUAGE, OF TEXT, which is now in the Interrogator's possession.

Copying the text, "interrogating the text," what is the goal if not the production of a replacement text, to replace silence, to replace "the original?" And, in full possession of the "infinitely richer," stylistically superior and philosophically more provocative "copy" or "confession," is it not more than high time to broadcast this to the world via "Projections," in a spectacle of a "Triumph of the Will?"

The corollary to the "Projections" enthusiastically embraced exhibition is the the discomfort with which the Guantanamo Poems The Detainees Speak volume was received. A book that most do not want to and will not read, and claim that by not reading it, they are "not missing anything" because they have read or heard it is "bad poetry" and as well, a "production of the Pentagon," if not of Satan and "Islamofascism."

On the one hand, the copying of the words of the discredited Secretary of Defense and their "Projections" are considered "Great Art," while the words of detainees FORCED TO SPEAK, then only allowed to be translated by non-literary translators under strict supervision are of course exactly what the Pentagon and the Poetry World want them to be--"bad poetry" by "bad people" with whom there is a "clash of cultures" in which "they" don't Support or Believe in the same wonders "we" do--i.e. the originals and the copies of Rumsfeld/Holzer's memos, the beauties and philosophical inquiries of "Projections" of the Language of the State as the State of the Language, poetic and otherwise.

The writings produced by torture and interrogation which Rummie enthusiastically encouraged, and their interrogations as texts before, during and after their production, translation and publication, has subjected the

Guantanamo poets and their texts to the full battery of the Projections of Shock and Awe. The electricity triumphantly illuminating the Rummie/Holzer collaborations viewed in the Museum setting of the Timelessness of Great Art, is the same electricity used to torture the detainees and essay the production of texts, any old texts, from their lips, let alone the damaged minds and hands of persons repeatedly subjected to the jolts of "Old Sparky's" cousins and the joys of Water Boarding which the new Attorney General at his confirmation hearings may have confused with a form of surfing on the beaches of Guantanamo Bay.

The Museum texts bathed in light--and cells in which the lights never go off. Or, when off, may be off for months at a time. While the eyesight of the detainees is damaged, and the text they hold Sacred is routinely abused in front of them, Museum goers find themselves in "awe" of the artistic handling of The secretary's texts, subtly modulated, enriched, nuanced, deep with cultural resonances echoing in the vast halls as they are projected for an enthusiastic and respectful hushed paying audience. The complex and ambiguous play of "oppositions" among the doublings, mirrorings and reversals creates a pleasantly narcotic euphoria, a sort of "higher consciousness" via a language of "unforgetfulness" which is "safe and secure from all alarm" and at the same time poised at the ready for the sounds of alarm. For who knows when the next Attack on Homeland Security may occur and the Museum itself be targeted? In which case, the "Projections" turn readily into into Super High Beam Search Lights fingering the sky as hitherto concealed anti-aircraft guns appear with astounding speed from behind the Paintings of the Memos.

On the one hand, everything possible is done to "torture" the poetry out of poetry, to create a non-poetry for non-readers. On the other hand, a poetry of reversed and doubled projections of the memos of Power, accepted as a New Art that is "infinitely richer" and "more powerful more eloquent" than any words of any "enemy combatant" could never be.

On the one hand the "barbaric writing" of the detainees, non-writing for non-readers,(which is to be "the end of literature") in the same formulation that "barbaric writing" is described in an essay written under a pseudonym by the Chilean Air Force Lieutenant torturer, serial killer and "poet" Carlos Wieder in Roberto Bolano's **Distant Star**--and on the other, the "civilized" Museum of "Projections" accorded the full opprobrium of the culture's elites combining as they do the elite of the Government and that of the Art World.

The larger the "Projections" "broadcast" their messages, the more they project unreadability on to the bodies and eyes of the spectators. The flowing letters of light of the poetry of Szymborska vanish into the "stability" of the enlarged lettering of the memos. And what are memos for but to ensure and reinforce

"unforgetfulness"? That is, the "unforgettably" of the "twice amplified" memos and the "forgetability" of the "unreadable" poetry.

As Jack Spicer said, looking out over the Pacific Ocean: "No one listens to poetry." And many years later in the film "Atlantic City," Burt Lancaster gazed out in the opposite direction and murmured, "Not even the Atlantic Ocean is what it used to be."

Meanwhile, discredited as military man, a "failure" in the eyes of a mocking world, --and what easier time to kick a man in a Museum than when he is down--"Rummie" has none the less heard the Call of Vocation and resettled at Stanford, there to go into Post Doctoral Poetics Studies with Dr Perloff. By using the methods of one her favorite "radical Artificers," Charles Bernstein, Dr Perloff and Rumzer (as he is now known, in deference to Holfeld) are hoping to capitalize on the recognitions accorded his memos and find ways to turn his military "misfortune" into the Future of Poetry, a "Restoration of Futurism" via the hindsight of the 21st Century. For in the foresight born of hindsight lies the restoration of the future as a superior copy of the past.

As Dr Perloff outlines briefly in a memo subtly echoing those of the Secretary, the method Bernstein takes in hand is the old "bait and switch," in which cliches and "official verse" are reversed, "doubling their pleasure, doubling their fun" by this clever method of "turning them inside out." The redoubling of cliches and platitudes, their mirrorings and reversals, allows Bernstein to produce the same "truisms" as now infinitely richer and wittier poetic and philosophical paradigms, which if "reverse engineered" also allow one to produce from the same "anti-capitalist" reversed words the stunning High Capitalist High Art moment of advertising for the Yellow Pages of Businesses during the Corporate Non Plus Ultra Half Time of the Super Bowl. This ultimate in Big Screen Big Audience "Projection," Rumzer is beginning to see, is what makes the possibilities of this method so "infinitely richer," stylistically superior and fraught with philosophical significance. In a moment of breathless anticipation too great to stifle, Dr Perloff has even let Rumzer know that no matter who if anyone is "elected," or, even if there is an "election," the Inaugural Poem will be from now on the sole provenance of Dr Bernstein, the Old Master of turning doggerel into an Inaugural and vice versa.

"I'm beginning to catch your drift--" Rumzer writes back, deliberately re-using the same but now "infinitely richer" Rumzer colloquialisms as before, just as he re-uses with stylistic superiority the same set of memo papers he once did in the Office, (now sold, even blank, as Collector's Items on EBay) having left Office with hundreds of boxes of them. "See you tonight at eight. Or make that ate," he adds with a "poetic" flourish, ravenous already for his "dinner date."

Clinking their cut glass crystal chalices of wine, ever mindful of the starched white expanses of table linen, the "couple at the corner table" reserved for those deserving of privacy for their intimate tete-a-tetes, gaze assertively and affirmingly into each other's eyes, their free hands poised in intimate proximity with pencils at the ready beside the finest specimens of handmade paper. In the enveloping warmth of the vast dining room, basking in the fragrance of the very best fresh cut flowers, Dr and Secretary set to work with pencils, knives and forks at the task of creating the New Extreme Experimental American Poetry.

O Museum Muse, by whom MEMO is reversed as "O mem(e)!" O reversed mirrored double image "Projected" onto the bodies of spectators so that Rummie becomes an "artist known as Rumzer" reversed into a "Secretary of Defense" known as Holfeld projected on to the "screens" of their eyes. Eyes which now "see" Rumzer's words as "art" and Holfeld's as a "new American military," "mobilized" and "light"--easily able to be "launched" from any of close to 700 "military bases" worldwide--now reversed into "museums"--in the reversal of Marinetti's "war the world's hygiene," which does away with Museums--now the Museum is the projector of a "hygienic war" which "cleanses" "enemy combatants" and makes them into "spectators of art"--

in fact, one might envision the good Dr. suggesting to the former Secretary that a study of Marinetti's Futurist "Parole in Liberta" (precursor of Il Maestro Fondatore's Parole in Liberace, in turn Il Fondatore's contribution to "The Grand Piano" and included in its archives) , with its battlefield sounds and arrows pointing directions of attacks, placements of artillery, "bombs bursting in air," might be of some real use and interest in the Secretary's development of the "sketches" of the memos into a more sustained "elaboration" --"con vivo" --of his already extensive and barely tapped "command" of military nomenclature and rhythms. And so, this surprising and intriguing "Dynamic Duo," working long hours after hours at an "undisclosed location," proceed with the production of a "Tour de Force," powerful generator of a "Coup d'Etat," a "Regime Change" within the hierarchies of American Poetics and the MLA ushering in the era of the New Extreme Experimental American poetry.

And as Secretary of The Projections of a New American Military, Ms. Holfeld and Dr Bernstein assume their rightful places in the Coup d'Etat of a New Regime of the American Extreme Experimental Democratic Republic .

"this is my last communique from the planet of the monsters. Never again will I immerse myself in literature's bottomless cesspools. I will go back to writing my poems, such as they are, find a job to keep body and soul together, and make no attempt to be published." --Roberto Bolano, Distant Star

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75. **Amanda Earl**

Re: Camille Martin at the Tree Reading Series in Ottawa

Sun 6 Jan 2008

hurray! i'll be there. and i have Codes of Public Sleep, which I've started and am enjoying very much. another fine Book Thug publication...this one with added gloss.

see you at the reading.

best,

Amanda Earl

At 11:34 AM 06/01/2008, you wrote:

>Camille Martin reads

>at the Tree Reading Series in Ottawa

>on Tuesday, January 8

>

>I'll read from my recently published Codes of

>Public Sleep (BookThug, 2007 - it's a beauty of

>a design!) and some edgy new sonnets (some

>published or forthcoming in The Walrus, The

>Literary Review of Canada, This Magazine, West

>Coast Line, White Wall Review, and 5_Trope).

>

>Codes of Public Sleep will be available at the

>reading for a 25% discount (\$15).

>

> From the back cover:

>

>Codes of Public Sleep breaks open the code of

>private thought to modes of knowing catastrophe

>that defy insufficient isolating sagas. Camille

>Martin's poetry is the shattering signal from a

>laudably wild tongue that will not keep still

>for our death-drive culture. This is a remarkable collection. Carla Harryman

>

>Tree Readings are held in the downstairs

>function room of the Royal Oak II pub, located

>at 161 Laurier Avenue East, Ottawa.

>

>Doors open at 7:30, open mic at 8:00, reading at about 8:30.

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76. **Susan Webster Schultz**

Sidwalk blogger link

Sun 6 Jan 2008

I fear I sent out an "inside" link yesterday.

For those of you not among the facebook self-electerati, please click here:

<http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661>

aloha, sms

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77. **Rebecca Weaver**

new issue midway and submissions

Sun 6 Jan 2008

Hello all,

best wishes to everyone for the new year! I'm happy to announce that Midway's new issue is now up (www.midwayjournal.com) and that we're now open for submissions.

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78. **info**

Fw: PHILOSOPHICAL POETS

Sun 6 Jan 2008

I'd love to read these papers. Will they be made available?

Andrea Baker

> Date: Sat, 5 Jan 2008 20:27:21 +0000

> From: Barry Schwabsky <[REDACTED]>

> Subject: Fw: PHILOSOPHICAL POETS

>

AProfessor Angela Livingstone, Universit=

> y of Essex=0A BORIS PASTERNAK: WHAT IS ART IF NOT PHILOSOPHY IN
A STATE OF=

> ECSTASY?=0AProfessor Joe Friggieri, University of Malta=0A MONTALE'S
META=

> PHYSICS =0AHilary Lawson=0A THE POETIC STRATEGY =0AProfessor
Simon Critchl=

> ey, New School for Social Research=0A A FEW POEMS BY FERNANDO
PESSOA, ONE =

> BY WALLACE STEVENS AND A BRIEF SKETCH =0A OF A POETIC

ONTOLOGY=0AProfesso=

> r Ulrich Schoedlbauer, Fern University Hagen=0A APPROACHES TO
PHILOSOPHICA=

> L POETRY=0ADr. Nicholas Bunnin University of Oxford, Chair=0A PANEL
DISCUS=

> SION & QUESTIONS=0A=0APHILOSOPHICAL POETS draws inspiration
from Three Phil=

> osophical Poets, the 1910 =0Avolume in which George Santayana discussed
Luc=

> retius, Dante and Goethe.

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79. **Ryan Daley**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

I'm so glad we have you here to define art for us. Thank you.

Parody too. Great allusion to the Samuel Johnson quote. Very clever.

And the zinger: "Removing human intention from the endeavor removes the possibility of art."

Absolutely ridiculous. That intention be equated to the artist's "meaning to," as in, I meant for this poem to be about a one-eyed kitten that I found while walking in my field of barley or whatever rather than the art of the absurd: the ridiculousness of writing about dead kittens and one-eyed, is absurd. Even more so is the notion that had I not gone walking and had I not discovered said maimed -- now dead -- kitten, I'd never write what some might consider a work of art. So where does the removal of normatively "inaugural" phrases and ideas and replacing them with nullified "substitutes" fall on the scale of spoof/parody? If anything, spoofing the haughty and pseudo-epic language of inaugural poems certainly seems needed. And this is where I really disagree: On the Pumice of Morons isn't a parody, but a way to declaw the uselessness of On the Pulse of Morning. It doesn't have to represent the text it attempts to subvert. It becomes the text it subverts. It's a substitute teacher whose job is to ruin what you know about Pulses and Mornings, a red red herring.

Art comes from many angles, usually where it's needed, regardless of intention. If manipulation of an image (as in CGI, or computer generated image, based on programs, code and algorithms) is free of intention, is it not art? What of the endless future possibilities of its art-ness?

I see the N+7 as --at worst-- a prompt. At best, it's a way to remove false language from its speaker. Namely, language used not to speak of the situation

to be described, but to reflect back onto the speaker. This is what politicians do. I'm wondering what the point of your outrage might be? If I like country music and you hate it is it your duty to insult my taste (with irrational appeals) until you convert me? Is the N+7 representative of something that you really hate that much?

Best,

Ryan Daley

On Jan 6, 2008 10:33 AM, Marcus Bales <[REDACTED]> wrote:

N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.

What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7 is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.

Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For people who want to be thought of as people of accomplishment it's worse than that: it's inviting your friends over for dinner and serving them the excrement you've fished out of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.

Marcus

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80. **Rob McLennan**

dg jones

Sun 6 Jan 2008

Canadian poet D.G. (Doug) Jones recently awarded the Order of Canada:

<http://www.gg.ca/media/doc.asp?lang=e&DocID=5252>

his bio, list of titles, etc:

<http://www.poets.ca/Linktext/direct/jones.htm>

& some recent poems of his, on Australia's Jacket:

<http://jacketmagazine.com/34/c-jones.shtml>

alberta rob

-- 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 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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81. **steve russell**

Re: Rumzer/Holfeld & Borges, Bartleby, Bolano, Bernstein, Marinetti & copying and interrogating texts

Sun 6 Jan 2008

For who would want to read an unreadable text on unreadability?

Perhaps the late Samuel Beckett. As usual, cool essay.

David Chirot <[REDACTED]> wrote: Thank you Jim, Barry and Stephen for your responses--

perhaps new forms of "travel literature" need to be invented for the voyage to the end of the infinite, into the unknown, which is signalled by the "Projections" and their "oppositions" via doublings and reversals, mirrorings and copyings . . .

.

"he did not want to compose another *Don Quixote*--which would be easy--but*the Don Quixote. *It is unnecessary to add that his aim was never to produce a mechanical transcription of the original; he did not propose to copy it. His admirable ambition was to produce pages which would coincide,--word for word and line for line--with those of Miguel de Cervantes."

--Jorge Luis Borges, "Pierre Menard"

'He was obliged to *express *himself in a language of *non-expression*, to make himself *understood* by the same means he had and sought and tested in order *not to be understood*. He had to communicate through the language of non-communication. Out of necessity. That is through censorship and self-censorship. As a prisoner. As a spy in enemy territory and under enemy supervision."

-Leonardo Sciascia, *The Moro Affair*

*

*Often what is written is "unreadable" because other aspects of it are more easily "read into," thus producing a text which though unwritten is read in preference to that which is written but "unreadable."

Reading and unreadability may indeed co-exist simply as things "in the mind and eye of the beholder." One may read into texts things not there, in the desire of finding them--as the Bush administration's pressured intelligence agencies felt happened to their "findings" and memos- which had, by virtue of said pressures, turned into "evidences" used for War--regardless of their being forgeries or outright raving lies---and at the same time remark on the "unreadability" of what one does not want to read, or does not know how to read. Much that is written is unwritten and much that is read is unread. What is written that is read is often the area in which "unreadability" is discussed, for only in that area of supreme certainty can such judgement be passed.

For who would want to read an unreadable text on unreadability? Other than a non-writer of readable works.? Or a non-reader of written works, or even better, a non-writer of non-readable books. The dilemma of "criticism" is trying to chose which "readings" it will "write about" when copying or interrogating a text. After all, the highly trained expert cannot admit to an "unwritability" on his or her own part, whatever merits of readability the text may posses!!

The primary concern in writing re the Rumsfeld/Holzer memos collaborative "Projections" is that in all the reading produced by the writings of the pair, the spectator/reader is "written out" and "condemned" as it were to the nether worlds of "unwritability," a relatively "quiet" zone as in a library where the readers are instructed to remain as hushed as possible. The spectator literally carries the "burden" of the projected lines of the for the most part unwritten about poetry of "a Nobel Prize Winner," (cited as though certifying the pedigree of the "show" dog and horse at a dog and pony show), which are "lost in translation" in the transition from "lines" and "letters" to "light" and "shadows" moving disembodiedly about on the "lit" and "shrouded" bodies of the "visitors" to the "morgue" of "dead civilizations" which a Museum was often seen as being by "avant-gardes of the past" that have become the "retro-fashions" of the "near Future" of "next season's shows," and "upcoming revivals."

Bartleby, who had once worked in the "Dead Letters Office, " perished in the Egyptian darkneses of The Tombs, having decided he would "prefer not to" be a copier of other's "deadly" memos any more. Perhaps the "Projections" signal the opposite.

{re unreadbaility from a different aspect :

*UNREADABILITY On the Road from Alexia to Zaum

*www.pd.org/topos/perforations/perf26/*chirot*.html }

In Borges' story of Pierre Menard, a "minor" French belle-lettriste devotes his life to producing thousands of pages of writing that he destroys, while managing along the way to produce, word for word, some complete chapters of the Quixote of Cervantes. Yet while each word is the same in the two versions,

Menard's, Borges' narrator tells us, is infinitely richer. While Cervantes' text, written in the colloquial language of his time, is unremarkable for this very reason, Menard's text, written centuries later by a foreigner to the language and culture, brings a life to Cervantes' text which it never before possessed. The platitudes and clichéd phrasings of the "idees reçues" of the times which one finds in the Quixote of Cervantes, become, written by Menard during the modern era of William James--(and around the time of Unamuno's Cervantes text)-- words of a challenging depth and insight. The Menard, in short, is in every way the superior work, leaving Cervantes' far behind, in the dustbins of history, relegated to the status of an old paperweight for the more cumbersome heaps of "dead letters" littering the busy desks of the omnivorous reader. In short, by writing word for word the Quixote, Menard has surpassed it, rendering the original superfluous, and created a new text which via its "redoubling of effort" is infinitely richer in meaning, superior in style and pregnant with provocative and philosophical thoughts.

By reversing and doubling Rummie's memos, has not Holzer become the Menard to his Cervantes? Are we not now witnessing an infinitely richer, stylistically superior and much more philosophically provocative work in Holzer's "Projections" of the mere "common, everyday, colloquial" words and marks of the discredited former Secretary?

And is not this massive copying and projecting, this huge display of a "redoubling of effort" quite the opposite of Bartelby's obscure and shadowy "I prefer not to", which fades away into nothingness in The Tombs, the mirroring doubled reversal of the Museum?

The Prison as mirror to the Museum----

The "Egyptian" Tombs with their living dead and the Modern Museums with their "living dead"--the Still Living Great Artists now hobnobbing quite fashionably and familiarly with the Great Deads of the Past, all under the sign of the Timelessness of Great and Eternal Art.

As Henri Rousseau remarked with great feeling to Picasso: "We are the great painters of our Epoch. You in the Egyptian style, and I in the Modern."

For Bartleby, as for Melville, death came to an almost entirely forgotten being. Only in the Eternal Timelessness of Art do we find them "emblematic" and "significant" and "connect with them." Paul Metcalf in a letter noted that the "South Sea Island Romances" of his great-grandfather were being taught at a college in Missouri alongside the "Hawaiian Films of Elvis Presley" as examples images of the Pacific in American culture.

Rather than censorship, the nature of Interrogation and the Interrogation of the Text, is to FORCE THE PRISONER/TEXT TO SPEAK. It does not matter if what

the prisoner/text says is a reversed doubling of "giving them what they want to hear" or perhaps a "hitherto concealed secret," for these are the same thing. What matters is that silence has been unsilenced, broken, literally and figuratively, and there is THE PRODUCTION OF LANGUAGE, OF TEXT, which is now in the Interrogator's possession.

Copying the text, "interrogating the text," what is the goal if not the production of a replacement text, to replace silence, to replace "the original?" And, in full possession of the "infinitely richer," stylistically superior and philosophically more provocative "copy" or "confession," is it not more than high time to broadcast this to the world via "Projections," in a spectacle of a "Triumph of the Will?"

The corollary to the "Projections" enthusiastically embraced exhibition is the discomfort with which the Guantanamo Poems The Detainees Speak volume was received. A book that most do not want to and will not read, and claim that by not reading it, they are "not missing anything" because they have read or heard it is "bad poetry" and as well, a "production of the Pentagon," if not of Satan and "Islamofascism."

On the one hand, the copying of the words of the discredited Secretary of Defense and their "Projections" are considered "Great Art," while the words of detainees FORCED TO SPEAK, then only allowed to be translated by non-literary translators under strict supervision are of course exactly what the Pentagon and the Poetry World want them to be--"bad poetry" by "bad people" with whom there is a "clash of cultures" in which "they" don't Support or Believe in the same wonders "we" do--i.e. the originals and the copies of Rumsfeld/Holzer's memos, the beauties and philosophical inquiries of "Projections" of the Language of the State as the State of the Language, poetic and otherwise.

The writings produced by torture and interrogation which Rummie enthusiastically encouraged, and their interrogations as texts before, during and after their production, translation and publication, has subjected the Guantanamo poets and their texts to the full battery of the Projections of Shock and Awe. The electricity triumphantly illuminating the Rummie/Holzer collaborations viewed in the Museum setting of the Timelessness of Great Art, is the same electricity used to torture the detainees and essay the production of texts, any old texts, from their lips, let alone the damaged minds and hands of persons repeatedly subjected to the jolts of "Old Sparky's" cousins and the joys of Water Boarding which the new Attorney General at his confirmation hearings may have confused with a form of surfing on the beaches of Guantanamo Bay.

The Museum texts bathed in light--and cells in which the lights never go off. Or, when off, may be off for months at a time. While the eyesight of the

detainees is damaged, and the text they hold Sacred is routinely abused in front of them, Museum goers find themselves in "awe" of the artistic handling of The secretary's texts, subtly modulated, enriched, nuanced, deep with cultural resonances echoing in the vast halls as they are projected for an enthusiastic and respectful hushed paying audience. The complex and ambiguous play of "oppositions" among the doublings, mirrorings and reversals creates a pleasantly narcotic euphoria, a sort of "higher consciousness" via a language of "unforgetfulness" which is "safe and secure from all alarm" and at the same time poised at the ready for the sounds of alarm. For who knows when the next Attack on Homeland Security may occur and the Museum itself be targeted? In which case, the "Projections" turn readily into Super High Beam Search Lights fingering the sky as hitherto concealed anti-aircraft guns appear with astounding speed from behind the Paintings of the Memos.

On the one hand, everything possible is done to "torture" the poetry out of poetry, to create a non-poetry for non-readers. On the other hand, a poetry of reversed and doubled projections of the memos of Power, accepted as a New Art that is "infinitely richer" and "more powerful more eloquent" than any words of any "enemy combatant" could never be.

On the one hand the "barbaric writing" of the detainees, non-writing for non-readers, (which is to be "the end of literature") in the same formulation that "barbaric writing" is described in an essay written under a pseudonym by the Chilean Air Force Lieutenant torturer, serial killer and "poet" Carlos Wieder in Roberto Bolano's **Distant Star**--and on the other, the "civilized" Museum of "Projections" accorded the full opprobrium of the culture's elites combining as they do the elite of the Government and that of the Art World.

The larger the "Projections" "broadcast" their messages, the more they project unreadability on to the bodies and eyes of the spectators. The flowing letters of light of the poetry of Szyborska vanish into the "stability" of the enlarged lettering of the memos. And what are memos for but to ensure and reinforce "unforgetfulness"? That is, the "unforgettably" of the "twice amplified" memos and the "forgetability" of the "unreadable" poetry.

As Jack Spicer said, looking out over the Pacific Ocean: "No one listens to poetry." And many years later in the film "Atlantic City," Burt Lancaster gazed out in the opposite direction and murmured, "Not even the Atlantic Ocean is what it used to be."

Meanwhile, discredited as military man, a "failure" in the eyes of a mocking world, --and what easier time to kick a man in a Museum than when he is down--"Rummie" has none the less heard the Call of Vocation and resettled at Stanford, there to go into Post Doctoral Poetics Studies with Dr Perloff. By using the methods of one her favorite "radical Artificers," Charles Bernstein, Dr

Perloff and Rumzer (as he is now known, in deference to Holfeld) are hoping to capitalize on the recognitions accorded his memos and find ways to turn his military "misfortune" into the Future of Poetry, a "Restoration of Futurism" via the hindsight of the 21st Century. For in the foresight born of hindsight lies the restoration of the future as a superior copy of the past.

As Dr Perloff outlines briefly in a memo subtly echoing those of the Secretary, the method Bernstein takes in hand is the old "bait and switch," in which cliches and "official verse" are reversed, "doubling their pleasure, doubling their fun" by this clever method of "turning them inside out." The redoubling of cliches and platitudes, their mirrorings and reversals, allows Bernstein to produce the same "truisms" as now infinitely richer and wittier poetic and philosophical paradigms, which if "reverse engineered" also allow one to produce from the same "anti-capitalist" reversed words the stunning High Capitalist High Art moment of advertising for the Yellow Pages of Businesses during the Corporate Non Plus Ultra Half Time of the Super Bowl. This ultimate in Big Screen Big Audience "Projection," Rumzer is beginning to see, is what makes the possibilities of this method so "infinitely richer," stylistically superior and fraught with philosophical significance. In a moment of breathless anticipation too great to stifle, Dr Perloff has even let Rumzer know that no matter who if anyone is "elected," or, even if there is an "election," the Inaugural Poem will be from now on the sole provenance of Dr Bernstein, the Old Master of turning doggerel into an Inaugural and vice versa.

"I'm beginning to catch your drift--" Rumzer writes back, deliberately re-using the same but now "infinitely richer" Rumzer colloquialisms as before, just as he re-uses with stylistic superiority the same set of memo papers he once did in the Office, (now sold, even blank, as Collector's Items on EBay) having left Office with hundreds of boxes of them. "See you tonight at eight. Or make that ate," he adds with a "poetic" flourish, ravenous already for his "dinner date."

Clinking their cut glass crystal chalices of wine, ever mindful of the starched white expanses of table linen, the "couple at the corner table" reserved for those deserving of privacy for their intimate tete-a-tetes, gaze assertively and affirmingly into each other's eyes, their free hands poised in intimate proximity with pencils at the ready beside the finest specimens of handmade paper. In the enveloping warmth of the vast dining room, basking in the fragrance of the very best fresh cut flowers, Dr and Secretary set to work with pencils, knives and forks at the task of creating the New Extreme Experimental American Poetry.

O Museum Muse, by whom MEMO is reversed as "O mem(e)!" O reversed mirrored double image "Projected" onto the bodies of spectators so that Rummie becomes an "artist known as Rumzer" reversed into a "Secretary of Defense" known as Holfeld projected on to the "screens" of their eyes. Eyes

which now "see" Rumzer's words as "art" and Holfeld's as a "new American military," "mobilized" and "light"--easily able to be "launched" from any of close to 700 "military bases" worldwide--now reversed into "museums"--in the reversal of Marinetti's "war the world's hygiene," which does away with Museums--now the Museum is the projector of a "hygienic war" which "cleanses" "enemy combatants" and makes them into "spectators of art"--

in fact, one might envision the good Dr. suggesting to the former Secretary that a study of Marinetti's Futurist "Parole in Liberta" (precursor of Il Maestro Fondatore's Parole in Liberace, in turn Il Fondatore's contribution to "The Grand Piano" and included in its archives) , with its battlefield sounds and arrows pointing directions of attacks, placements of artillery, "bombs bursting in air," might be of some real use and interest in the Secretary's development of the "sketches" of the memos into a more sustained "elaboration" --"con vivo" --of his already extensive and barely tapped "command" of military nomenclature and rhythms. And so, this surprising and intriguing "Dynamic Duo," working long hours after hours at an "undisclosed location," proceed with the production of a "Tour de Force," powerful generator of a "Coup d'Etat," a "Regime Change" within the hierarchies of American Poetics and the MLA ushering in the era of the New Extreme Experimental American poetry.

And as Secretary of The Projections of a New American Military, Ms. Holfeld and Dr Bernstein assume their rightful places in the Coup d'Etat of a New Regime of the American Extreme Experimental Democratic Republic .

"this is my last communique from the planet of the monsters. Never again will I immerse myself in literature's bottomless cesspools. I will go back to writing my poems, such as they are, find a job to keep body and soul together, and make no attempt to be published." --Roberto Bolano, Distant Star

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82. **Gwyn McVay**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem.

That's the point! "The pumice of morons" means nothing in particular -- and neither does "the pulse of morning." "Created only a little lower than the angiosperm" is random, but in its randomness, actually more provocative than the original trite glurge, "than the angels."

Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that her boring-ass poem (which I would think would have pissed you off the more by being itself so utterly devoid of craft and relying instead on a long list of People We Ought to Include) was worth something in the first place. Coolidge and Fagin (as was pointed out, the little saddle-stapled booklet, down to the typefaces and such, looked almost identical to that in which the Angelou poem was published) merely held up the mirror to the great icon standing there with her platter of crap.

Gwyn, who has the name thing straight now, McVay

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83. **Catherine Daly**

Re: AWP 2008

Sun 6 Jan 2008

1) it says on the site that you can still buy your way in on site; in years past, it has been ridiculously easy for the public (my mom! and dad!) to sneak in 2) thanks; I'm on two panels, poetry and visual art, with some poetics listmembers, and marianne moore 3) I spend most of my time (and money) in the book fair, which is really wonderful -- if I want to hear a paper or attend a reading, I don't need to go to AWP, I can scratch that itch at smaller conferences -- ten minute talks and five minute readings are rarely as interesting to me as really getting to have a conversation with someone I've read but never met --

--

All best,
Catherine Daly



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84. **Pierre Joris**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

so Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada, i.e. the core of 20th century experimental poets are all scoundrels & con men? Come on, Marcus, you seem to have missed a whole century in poetry,

Pierre

On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:

N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.

What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7

is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.

Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment. For people who want to be thought of as people of accomplishment it's worse than that: it's inviting your friends over for dinner and serving them the excrement you've fished out of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.

Marcus

The poet: always in partibus infidelium -- Paul Celan

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85. **Alison Croggon**

Re: Spoofing Inaugural Poems

Sun 6 Jan 2008

| *Algorithms do not write poems -- people do.*

But what if people are algorithms? I've sometimes wondered.

--

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

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

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

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86. **Susan Webster Schultz**

n+7 poems

Mon 7 Jan 2008

Dear Marcus and others:

I found (by accident) that n+7 poems are a wonderful teaching method. I had a group of students doing substitutions one day years ago, when one of them said it was difficult because they'd been punished in school by being forced to look up words in the dictionary.

This exercise cured them. "Look at THIS word!" they kept saying to each other. Happens every time. Great method.

aloha, Susan

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87. **Elizabeth Switaj**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

On Jan 7, 2008 12:12 PM, Alison Croggon <[REDACTED]> wrote:

| *Algorithms do not write poems -- people do.*

| *But what if people are algorithms? I've sometimes wondered.*

If we are algorithms, they're algorithms that will always be too difficult for mere algorithms like us to figure out.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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88. **Ryan Daley**
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

Alison,

Rodney Koenekke seems to be on the same page:
<http://modampo.blogspot.com/2007/12/what-if.html>

-Ryan

On Jan 6, 2008 11:12 PM, Alison Croggon <[REDACTED]> wrote:

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

--

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

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

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

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89. **Jesse Glass**
A Delicious New E-Chap From Ahadada Books: T.A. Noonan's Darjeeling--And it's Free!
Mon 7 Jan 2008

Go to www.ahadadabooks.com and sip away! (Click Downloads and see what else we have on our e-books shelf.) Jess

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90. **steve d. dalachinsky**
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

pierre fill me in on oulipo second time it's passed my way thisd month

On Sun, 6 Jan 2008 19:51:55 -0500 Pierre Joris <[REDACTED]>
writes:

> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
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> > Marcus
>
>
>

> The poet: always in partibus infidelium -- Paul Celan
>

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> _____
>
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>

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91. **Dr. Barry S. Alpert**
"Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing. "You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert _____

Watch "Cause Effect," a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

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92. **Jim Andrews**
Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.

i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

i thought about responding to marcus's post but it seems like a lot of work to do it well.

it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja

<http://vispo.com>

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93. **Tony Trigilio**

Spring '08, Columbia College Chicago: Pafunda, Greenstreet, Nezhukumatathil, Robins, Zucker, Notley, and more

Mon 7 Jan 2008

Spring 2008 Poetry Readings at Columbia College Chicago

All readings free and open to the public

For more information: [REDACTED]

DANIELLE PAFUNDA

Wednesday, February 6, 2008, 5:30 p.m.

Lecture: "Stunt Doubles, Companion Species, and the Lyric"

Music Center Concert Hall

1014 South Michigan Avenue

RELEASE PARTY AND POETRY READING:

COURT GREEN #5 (Sylvia Plath Dossier)

Monday, February 11, 2008, 5:30 p.m.

Film Row Cinema

1014 South Wabash Avenue, 8th floor

KATE GREENSTREET, AIMEE NEZHUKUMATATHIL, & MICHAEL ROBINS
POETRY READING

Wednesday, March 5, 2008, 5:30 p.m.

Music Center Concert Hall

1014 South Michigan Avenue

NINTH ANNUAL CITYWIDE UNDERGRADUATE POETRY FESTIVAL

Thursday, April 3, 2008, 5:30 p.m.

Music Center Concert Hall

1014 South Michigan Avenue

ALICE NOTLEY & RACHEL ZUCKER

ELMA STUCKEY MEMORIAL POETRY READING

Wednesday, April 9, 2008, 5:30 p.m.

Music Center Concert Hall

1104 South Michigan Avenue

RELEASE PARTY & POETRY READING:

COLUMBIA POETRY REVIEW #21

Thursday, May 1, 2008, 5:30 p.m.

Sherwood Conservatory Recital Hall

1312 South Michigan Avenue

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94. **Michael Kelleher**

Literary Buffalo Newsletter 1.07.08-1.13.08

Mon 7 Jan 2008

LITERARY BUFFALO

01.07.08-01.13.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit
<http://www.justbuffalo.org/babel>.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25 April

24 Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

BABEL EXTRA

A Promise to the Dead: The Exile Journey of Ariel Dorfman

Documentary Film Screening

Saturday, January 19, 8 p.m. \$7, \$5 stu./sen., \$4 mem.

Hallwalls Cinema, 341 Delaware @ Tupper

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he

has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

EVENTS

01.09.07

Earth's Daughter's Gray Hair Reading Series

David Landrey and David Lampe_

Poetry Reading_

Wednesday, January 9, 7:30 p.m._

Hallwalls Cinema, 341 Delaware @ Tupper

01.13.08

Spoken Word Sundays

N'Tare Ali Gault and James Cooper

Sunday, January 13, 8 p.m.

Allen Street Hardware, 245 Allen St.

Slots for open readers available

WESTERN NEW YORK BOOK ARTS WORKSHOPS

The Western NY Book Arts Collaborative presents its Winter 2008 book arts Saturday workshop series in the Buffalo NY area. We have spaces available still for all workshops, however space is limited, so please sign up soon if you are interested. All workshops are intro level and open to members and non-members. The workshops begin this Saturday.

For more details, registration information & additional events:

<http://www.wnybookarts.org/events.php>

JUST BUFFALO MEMBERS ONLY WRITER 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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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95. **Marcus Bales**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

On 6 Jan 2008 at 19:51, Pierre Joris wrote:

- > so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
- > Dada, i.e. the core of 20th century experimental poets are all
- > scoundrels & con men? Come on, Marcus, you seem to have missed a
- > whole century in poetry,
- > Pierre

so Jacquard Mace Lower, Joint Cain, the Ouster pepsin, the surtaxes, daguerrotype, i.e. the corked of twiddle cereal expletive pois are all scowls and concave menarches? Come on, Margrave, you seem to have missed a whole cereal in poi.

Here is an N+7 substitution for your original, and thus I refute your assertion that any N+7 substitution is great art that reveals the essential nonsense of the original. Say, no wonder you postmodernists like this kind of thing -- it's so easy! No thinking, no art, no work involved. Just look things up in the dictionary! Real class, that.

What are you going to do, Pierre, write 4'34"? Maybe 4'35" as a topper?

Yes, Jackson Mac Low, John Cage, the Oulipo people, the surrealists, Dada, the whole core of 20th century experimental poets are all scoundrels and con men. They are laughing up their sleeves at the extraordinary ease that your bourgeois M. Joudainist gullibility fell for their Tartuffian schemes: why, you've been speaking Poetry all this time!

Marcus

On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:

N+7 poems are stupid, one and all. There is no cleverness, no craft, no wit, no art, in any of them. Art is not, and cannot be, random, because an endeavor based on randomness is mere time-wasting: the results cannot be significant or important. In particular, N+7 cannot "spoof" anything because the very notion of a parody or spoof is to be an intentionally significant (and maybe an important) act. No N+7 substitution can be either significant or important because art is a matter of human intentions, not a matter of the mere propinquity of words in a particular edition of a particular dictionary. Removing human intention from the endeavor removes the possibility of art.

What's clever or witty about a mechanical change of "pulse of morning" to "pumice of morons"? Nothing, unless you thought it up yourself. As an act of

human creativity to go on from you'd have something to go forward with. But of course the N+7 method offers nothing even faintly resembling a way to go forward with, and even less of human creativity.

And what is clever or even interesting about mechanically substituting "a little lower than the angiosperm" for "a little lower than the angels"? Again, if you'd thought it up, it might be an interesting place to go forward from, but it is not gone forward from. Worse, it has no meaningful connection to the "pumice of morons". Neither phrase has the least wit or art when the result of merely mechanical selection because without human intention the entire enterprise is dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is to show, by human intention, how badly some other human intention has gone wrong. N+7 is no more a parody or spoof of anything than mowing the lawn is a parody or spoof of grass.

Mechanical word substitutions do not create parodies -- people of accomplishment do -- and they must, since the nature of parodies and spoofs requires that the writer and reader are familiar with the original, with the context in which the original was offered, and the changed context in which the parody is offered. N+7 not only is no satire, no parody, and no spoof, but it cannot be: to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered because

you'd
get the same proportion of the same sorts of ridiculousnesses by
mechanically substituting N+7 for ANY poem. It is no
accomplishment.
For
people who want to be thought of as people of accomplishment it's
worse than
that: it's inviting your friends over for dinner and serving them
the excrement
you've fished out of your toilet bowl instead: it's an insult to
your friends, not to
the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the
basis
for art is
the first refuge of scoundrels and the last word in confidence
tricks.

Marcus

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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Mon 7 Jan 2008

Marcus Bales wrote:

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- > > purport to laugh at the ridiculousnesses thereby engendered
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- > > ridiculousnesses by mechanically substituting N+7 for ANY poem.

On 6 Jan 2008 at 18:07, Gwyn McVay wrote:

- > That's the point! "The pumice of morons" means nothing in particular
- > -- and neither does "the pulse of morning." "Created only a little lower
- > than the angiosperm" is random, but in its randomness, actually more
- > provocative than the original trite glurge, "than the angels."

You're saying the point is that since you can get equal ridiculousness by N+7 substitutions for ANY poem, that therefore by using N+7 substitutions to mock Angelou's poem means you have done something significant or important or even interesting? That's like claiming that your bowel movement was significant or important or interesting on the grounds that since everyone has bowel movements yours are particularly interesting. It's not only nonsense, it's nonsense on stilts.

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff. It took two postmodernists to look words up in the dictionary (it took two! postmodernists must be in even sadder shape than I thought) were merely looking words up in the dictionary and substituting them in someone else's original work. There's nothing significant, important, or even interesting in that -- anyone, well, okay, if it's postmodernists, any two can do it. Anything that anyone, or even any two (allowing postmodernists their handicap), can do can't be, by definition, significant or important.

The claim that looking words up in the dictionary is a significant artistic act is paradigmatic of the aesthetic bankruptcy of the postmodern worldview. The sadder thing is that that may be the very best that postmodernists can do.

Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that her boring-ass poem (which I would think would have pissed you off the more by being itself so utterly devoid of craft and relying instead on a

long list of People We Ought to Include) was worth something in the first place.<

So, an interesting, significant, or important critique of crap is to provide more and bigger crap? By that standard, which seems to be the standard of postmodernists everywhere, it's a race to the bottom of the art endeavor: who can do the most bad work the worst? It's not merely wrong-headed, it's pathetic.

Sturgeon's Law applies to poetry as well as to everything else -- 90% of everything, even poetry, is crap. But one does not better distinguish the crap from the valuable by producing more and worse crap as fast as one can. It's the fundamental fallacy of the entire postmodern world view that by practicing to do more worse crap faster that one will thereby produce something valuable. Postmodernism is among the 90% of the crappy world views. Get over it. Look for something better.

Marcus

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*great
icon standing there with her platter of crap.*

Gwyn, who has the name thing straight now, McVay

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97. **David Chirot**

***Borges and the Foreseeable Future -{Jorge Luis as Internet Prophet}
New York Times***

Mon 7 Jan 2008

The visions of a blind writer "materialize" in virtuality!!!!

"a great story"!!

Rereading Borges the last months, his works strike me as "ever more significant"--

<http://www.nytimes.com/2008/01/06/books/06cohenintro.html?em&ex=1199854800&en=917df56734c4747e&ei=5087%0A---> spent

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98. **Thomas savage**

***Re: Borges and the Foreseeable Future -{Jorge Luis as Internet Prophet}
New York Times***

Mon 7 Jan 2008

I'm so glad you posted this on the listserv. I saw it in the Times yesterday and was hoping someone would. Thanks again. It's the best thing I've read in The Times in a very long time. Regards, Tom Savage

David Chirot <[REDACTED]> wrote: The visions of a blind writer "materialize" in virtuality!!!!

"a great story"!!

Rereading Borges the last months, his works strike me as "ever more significant"--

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99. **Robin Hamilton**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

*On 6 Jan 2008 at 19:51, Pierre Joris wrote:
so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
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daguerrotype, i.e. the corked of twiddle cereal expletive pois are all
scowls
and concave menarches? Come on, Margrave, you seem to have missed a
whole cereal in poi.*

Right on, Marcus -- this is brill! I specially like "the corked of twiddle cereal expletive pois," where the first phrase seems to have an intertextual resonance with Jack Sheppard indulging in a jorrum of diddle in Newgate, the evening before he was sent to morris at the nubbing cheat before the hundreds of Drury, a.k.a. the hoy polloy, who no doubt had their expletives deleted for the occasion.

Robin

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100. **amy king**

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Mon 7 Jan 2008

Marcus,

You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any

merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

Marcus Bales <[REDACTED]> wrote:

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

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101. **Chris Stroffolino**

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris

On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing. "You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert

Watch "Cause Effect," a show about real people making a real difference.

http://im.live.com/Messenger/IM/MTV/?source=text_watchcause

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102. **Ryan Daley**

Alicia Kozameh

Mon 7 Jan 2008

If anyone here has Alicia Kozameh's contact info, please backchannel.

Thanks.

-Ryan

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103. **Daniel Zimmerman**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

Marcus,

While I agree with you that N+7 has little chance of producing 'artistic' results, I would not dismiss the possibility that it might do so-especially with small samples of text, perhaps run through several different dictionaries (some of which

might yield interesting results for various samples). I don't necessarily agree that

randomness has no place in creativity-a position you seem to take; rhyme and meter,

certainly, have rather arbitrary roots. Orthography, too-especially in English!-has

an arbitrary quality (I don't mean here to confuse the arbitrary with the random, but

in many cases, such as the one I will offer, the distinction means little). I would like to

know your response to an anagrammatic form I invented ten years ago, examples of which

appear on the Beard of Bees web site at
<http://www.beardofbees.com/zimmerman.html>.

By constructing 4x4 word squares, running them through an online anagram generator

(which produced thousands of lines of words using the same 16 letters), selecting those

that seem grammatically and otherwise interesting, and combining some of them, I have

created a form that requires many of the same kinds of decisions that traditional poetic

composition involves. Also, the form invites others to run the word squares through

the anagram generator, select other (or even the same) lines, and create a sibling or

Isotope poem, perhaps 'better' than my original. I don't write many poems in this form

(nor do I write sestinas), but I regard the form as at least as legitimate as other forms

(including the sestina, which shares some of the difficulty of writing an Isotope; try one

yourself if you don't believe me).

~ Dan

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

From: "Marcus Bales" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, January 07, 2008 11:58 AM

Subject: Re: Spoofing Inaugural Poems

Marcus Bales wrote:

to mechanically substitute N+7 to someone's poem and then purport to laugh at the ridiculousnesses thereby engendered

because you'd get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem.

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The claim that looking words up in the dictionary is a significant artistic act is

paradigmatic of the aesthetic bankruptcy of the postmodern worldview. The sadder thing is that that may be the very best that postmodernists can do.

Angelou is the one who essentially crapped on a plate and handed it to the whole country. What we ought to be offended by is the notion that

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So, an interesting, significant, or important critique of crap is to provide more and bigger crap? By that standard, which seems to be the standard of postmodernists everywhere, it's a race to the bottom of the art endeavor: who can do the most bad work the worst? It's not merely wrong-headed, it's pathetic.

Sturgeon's Law applies to poetry as well as to everything else -- 90% of everything, even poetry, is crap. But one does not better distinguish the crap from the valuable by producing more and worse crap as fast as one can. It's the fundamental fallacy of the entire postmodern world view that by practicing to do more worse crap faster that one will thereby produce something valuable. Postmodernism is among the 90% of the crappy world views. Get over it. Look for something better.

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Gwyn, who has the name thing straight now, McVay

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104. **steve russell**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

I don't see why being attentive to randomness should be regarded as a disregard of craft. One chooses, assembles, & no matter how seemingly random, things take on some sort of shape. DA DA started to hint strongly towards the often violent dislocations that would shape modernity. so why not involve our friend the machine?

Jim Andrews <[REDACTED]> wrote: i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i know who is considering doing a doctoral thesis on randomness in art.

i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

i thought about responding to marcus's post but it seems like a lot of work to do it well.

it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja
<http://vispo.com>

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105. **steve russell**

Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

One of its members wrote a novel avoiding the wicked vowel E.

"steve d. dalachinsky" <[REDACTED]> wrote: pierre fill me in on oulipo second time it's passed my way thisd month

On Sun, 6 Jan 2008 19:51:55 -0500 Pierre Joris writes:

> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
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> > important) act. No N+7 substitution can be either significant or
>
> > important
> > because art is a matter of human intentions, not a matter of the
> mere
> > propinquity of words in a particular edition of a particular
> > dictionary. Removing
> > human intention from the endeavor removes the possibility of art.
> >
> > What's clever or witty about a mechanical change of "pulse of
> > morning" to
> > "pumice of morons"? Nothing, unless you thought it up yourself. As
>
> > an act of
> > human creativity to go on from you'd have something to go forward
>
> > with. But
> > of course the N+7 method offers nothing even faintly resembling a
>
> > way to go
> > forward with, and even less of human creativity.
> >
> > And what is clever or even interesting about mechanically
> > substituting "a little
> > lower than the angiosperm" for "a little lower than the angels"?
>
> > Again, if you'd
> > thought it up, it might be an interesting place to go forward
> from,
> > but it is not
> > gone forward from. Worse, it has no meaningful connection to the

>
> > "pumice of
> > morons". Neither phrase has the least wit or art when the result of
>
> > merely
> > mechanical selection because without human intention the entire
> > enterprise is
> > dead on arrival. Algorithms do not write poems -- people do.
> >
> > N+7 offers nothing whatever since the idea of parody or spoof is
> to
> > show, by
> > human intention, how badly some other human intention has gone
> > wrong. N+7
> > is no more a parody or spoof of anything than mowing the lawn is a
>
> > parody or
> > spoof of grass.
> >
> > Mechanical word substitutions do not create parodies -- people of
> > accomplishment do -- and they must, since the nature of parodies
> and
> > spoofs
> > requires that the writer and reader are familiar with the
> original,
> > with the
> > context in which the original was offered, and the changed context
>
> > in which
> > the parody is offered. N+7 not only is no satire, no parody, and
> no
> > spoof, but it
> > cannot be: to mechanically substitute N+7 to someone's poem and
> then
> > purport to laugh at the ridiculousnesses thereby engendered
> because
> > you'd
> > get the same proportion of the same sorts of ridiculousnesses by
> > mechanically substituting N+7 for ANY poem. It is no
> accomplishment.
> > For
> > people who want to be thought of as people of accomplishment it's

>
> > worse than
> > that: it's inviting your friends over for dinner and serving them
>
> > the excrement
> > you've fished out of your toilet bowl instead: it's an insult to
>
> > your friends, not to
> > the notion of dinner.
> >
> > In short, N+7 is self-evident incompetence. Randomness as the
> basis
> > for art is
> > the first refuge of scoundrels and the last word in confidence
> tricks.
> >
> > Marcus
>
>
> _____
>
> 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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106. **David Chirot**

Re: Spoofing Inaugural Poems/a few books--

Mon 7 Jan 2008

(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the latter is available at you tube)

Andre Breton stated at one point in Surrealism's development that the perfect Surrealist act would be to go into a crowd with a revolver and begin firing at random

(when Goering and others embraced the phrase, taken from a stage play, "When I hear the word "culture" i reach for my revolver" this put a different angle on the proposition and Breton later with drew it--

For in words there are consequences--

yet consider this:

"Targeted assassination" a war crime, is "made" in a way similar to that of the approach Marcus writes of--considerable work, planning, "revising," "craft" and "intelligence" goes into this-- yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population-- (studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars as soldiers and victims both creates a "future" in large part destroyed well before its arrival--a continual trauma ready to explode at any moment over and over again--)

To combine the chosen and worked at, planned and crafted with the random creates a "collective punishment"--a war crime

The change in Breton's view on this particular example of randomness and its effects, consequences, even and especially when "planned"--reveals the madness--

All the same random shootings in crowded areas have turned from being Surrealists acts into "the daily news"--

When there are outbreaks of what seem "random events" this causes the search for "connections," "patterns of behaviours," and "means to identify the symptoms ahead of time"-- which "push the envelope" of "acceptable" and "unacceptable methods" for doing so--

In working for a very long long time with chance, found, random materials, i have the sense often that there develops a "synchronicity" with which one is working--

things found seem to be "just what i needed" (NOT "what i wanted")-- they seem to fall into place--or to open the way where there had been the possibility of a cul-de-sac--

it's this area which i think is related with what Jim writes of as "magic"--and the sense of "something other" working with one--making suggestions, suddenly appearing--"collaborating"--participating" with one and the materials-- an encounter of oneself and the materials which enters into an areas of "collaboration" not unlike that of Burroughs and Gysin's working together which resulted in The Third Mind--

one can achieve the Third Mind by oneself also and the materials also, as Burroughs himself showed--

working with the found for me is the opening into what is hidden in plain site/sight/cite I've never had any interest in "programmed chance operations" or using systems to "find chance" or the random--

("programming chance" seems too controlled--)

these things are "already t/here" all around one-- even in lock-in, barely any thing of "interest" in a blank space under too bright light--one finds things going on, to work with--

working with the found around one where one is at that moment is a way of opening awareness with the arrangements already existing in the randomness of being-- which at the same time humans for ever have found patterns, meanings, visions, "a sense of purpose/direction/fate" in--

it is the areas where it is indeterminate that one moves--where the random and the pattern are co-existing, not yet separated, sorted out, defined--

the one person whom i have read on this that is very good --for a writer and visual/sound/writing artist, including tape recordings, films, etc)--is William S. Burroughs--In pieces included in the Word Virus collection, The Job, The Third Mind and scattered through out interviews and many other works--

Picasso said--"I do not seek, I find"--

of course one could say that Burroughs, Picasso and myself all developed methods that issued from and worked with the found--

so there is in a sense a "method"--of one's own that one arrives at through time--yet it can be changed simply by coming across something which suddenly reveals something "new" and "unknown" and at the same time--strangely familiar--The Uncanny--

which will confront one with what i call "necessity, the motherfucker of invention"-because the methods one used suddenly are not immediately applicable and one has "come up with something else"--which emerges from the possibilities within the limits of the materials--

in a sense, working with the found, one is an "attarctor" for the kinds of things which seem to be "passing through one's mind" at the moment--some theme--some floating desire or fascination which the oddly reappearing examples of a certain word or type of sidewalk crack, the way a leaf fell and its shadows outlined a space in which there are "things never before seen yet here al the time"--open out--

a great deal of thinking and work is set up so that one is most often going to see what one set out to see--
even in "seeking" there is a desired to goal to "arrive at"--

so "programming chance" to me--this is just myself personally--too much like "seeking the random" rather than finding it--already all around one--

so i think that even working with the found--what it is that is found in a sense is responding with and calling out to--something which is within one in some way uncannily recognized back and forth among the things the sites/sights/cites , the events, and the person--

at a certain level it is an acceptance of the simultaneous randomness and "serendipity" as the poet Larry Eigner called it, in al that is going on around one--

the more one develops an awareness within this, the less there is an "intentionality" or a planned randomness--a method of "generating randomness"--

the more one voyages into these areas, the more such questions of things like "plots" and "plot less" become intertwined--allowing for ever more "viewpoints" "angles"--and a sense of the reversibility and doubling, mirroring, "simulating," camouflaging and dis-and-re-appearing aspects of the neg entropy going on continually "making itself available to be found"--

The Pre_Socratics have many interesting writings on this interplay among the random and the "destined" so to speak-- Heraclitus: The most beautiful world is heap of rubble tossed down at random.

Three other books of great interest and use i can think of are Hans Richter Dada Art and Anti-Art, The Writings of Robert Smithson and Rudolf Arnheim's Art and Entropy and parts of Order Out of Chaos by Stengers and Prigogine though in a sense they "explain" what is "hidden in plain site/sight/cite" continually--

On Jan 7, 2008 4:56 AM, Jim Andrews <[REDACTED]> wrote:

i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone i

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i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

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and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja
http://vispo.com

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107. **Peter Grieco**

Peter Grieco's Rooftop reading 23 January

Mon 7 Jan 2008

The Rooftop Poetry Club at Bufflo State College
has announced its next season
of open readings, workshops, and performances.

Beginning Wednesday, January 23, with writers Peter Grieco and Irving Massey and concluding Wednesday, April 30, with a reading from poet Ethan Paquin, a complete schedule is available on the Rooftop Poetry Club's Web site.

<http://www.buffalostate.edu/library/rooftop/>

1/23: Peter Grieco & Irving Massey
International Students Reading Area, 3rd Floor SE
Butler Library, 4:30 pm
Buffalo State College

██████████

228 Lexington Ave
Apt 2
Buffalo, NY 14222-1759

██████████

Be a better friend, newshound, and
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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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108. **Mark Melnicove**

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

She must have meant it as a negative.

And Mario Cuomo said it years ago. (Did she attribute the quote to him?)

And it displays a slapdash ignorance of the possibilities of poetry. (I hear Shelley turning over in his grave.)

Mark

From: Chris Stroffolino [mailto:██████████]

To: ██████████

Sent: Mon, 07 Jan 2008 14:10:05 -0500

Subject: Re: "Poetry" versus "Prose" in New Hampshire

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris

On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing. "You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert

Watch "Cause Effect," a show about real people making a real difference.

http://im.live.com/Messenger/IM/MTV/?source=text_watchcause

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109. **Layne Russell**

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

I would think her words meant something like: You (one) can (or might) campaign in poetry, but you (one) must govern in prose. And yes, surely she was referring to Obama - to be more specific and clear.

Not very raucous really, despite a couple moments where all four candidates were talking strongly at once.

Layne

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

From: Chris Stroffolino

To: [REDACTED]

Sent: Monday, January 07, 2008 11:10 AM

Subject: Re: "Poetry" versus "Prose" in New Hampshire

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that

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Barry Alpert

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110. **Fulcrum Annual** ***Nikolayev reviewed in Jacket***

Mon 7 Jan 2008

Philip Nikolayev's latest poetry collection, *Letters from Aldenderry*, has received a glowing online review from Larissa Shmailo in the current issue of Jacket magazine: <http://www.saltpublishing.com/books/smp/1844712796.htm>

For more information about the book and its author, visit <http://www.saltpublishing.com/books/smp/1844712796.htm>

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111. **editor** ***Roommate sought, Chelsea, NYC***

Mon 7 Jan 2008

Large room for rent in beautiful Chelsea apartment, parquet floors, eat-in kitchen, Empire State Building views, front and back yards. Includes cable tv, cable modem, and utilities.

Available immediately

Email [REDACTED] or call [REDACTED]

as ever,
David

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112. **Jason Quackenbush**
Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

On Mon, 7 Jan 2008, Alison Croggon wrote:

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

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113. **Jason Quackenbush**
Re: Spoofing Inaugural Poems

Mon 7 Jan 2008

aleatory is a paintbrush. like any other paintbrush it's suited to certain jobs better than others. i think it would be a little bit short sighted for a painter to say "I'm never ever going to splatter paint on a canvas" although one notes that most perfectly good and interesting painters go whole careers without using the technique, while others find lots of interesting ways of using it, and still more overfocus on it to the point of silliness.

same thing with Aleatory in poetry.

On Mon, 7 Jan 2008, Jim Andrews wrote:

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i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

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that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

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ja
<http://vispo.com>

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114. **Rob McLennan**
new(ish) on rob's clever blog

Mon 7 Jan 2008

new(ish) on rob's clever blog

- ongoing notes: some recent American poetry collections by Zawacki, Padgett, Young & Byrne
- 12 or 20 questions: with Rachel Zucker
- rereading paige ackerson-kiely / on the airplane back to edmonton [poem]
- my daughter's 17th birthday
- 12 or 20 questions: with Greg Hollingshead
- ongoing notes: some (more) magazines [west coast line, NOON, filling station, arc]
- Ottawa Poet Laureate (redux);
- ongoing notes: some magazines; [cv2, The Capilano Review, The New Quarterly, Matrix]
- another christmas in old glengarry
- newly released: Poetics.ca #8
- some recent poetry collections; [ryan fitzpatrick, FAKE MATH; Michael Blouin, I'm not going to lie to you; Diane Guichon, Birch Split Bark]
- some (further) Edmonton (and Calgary, and Ottawa) readings;
- I don't normally post cartoons, but;
- rob's novel reviewed in the globe & mail!
- The Peter F. Yacht Club #8
- Edmontons Mark McCawley, Urban Graffiti and greensleeve editions
- The Factory (West) Reading Series

- The 2008 Guerilla Magazine Micro-fiction Contest
- White Pelican: year one
- the power of blogging

www.robmcclennan.blogspot.com

+ some other new things at the alberta, writing blog
www.albertawriting.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 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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115. **Jason Quackenbush**

Re: Spoofing Inaugural Poems/a few books--

Mon 7 Jan 2008

This reminded me of possibly the best lyrical poem to emerge from the US post-punk movement in the early eighties. I won't bore everyone who doesn't share my belief that poetry is by and large alive and well and living in pop music, but I will link you to a performance of it if you're curious:

<http://www.youtube.com/watch?v=gzMu6ugTNfA>

On Mon, 7 Jan 2008, David Chirot wrote:

(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the latter is available at you tube)

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For in words there are consequences--

yet consider this:

"Targeted assassination" a war crime, is "made" in a way similar to that of the approach Marcus writes of--considerable work, planning, "revising," "craft" and "intelligence" goes into this-- yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population-- (studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars as soldiers and victims both creates a "future" in large part destroyed well before its arrival--a continual trauma ready to explode at any moment over and over again--)

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it's this area which i think is related with what Jim writes of as "magic"--and the sense of "something other" working with one--making suggestions, suddenly appearing--"collaborating"--participating" with one and the materials--

an encounter of oneself and the materials which enters into an areas of "collaboration" not unlike that of Burroughs and Gysin's working together which resulted in *The Third Mind*--

one can achieve the Third Mind by oneself also and the materials also, as Burroughs himself showed--

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ja
<http://vispo.com>

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116. **Fulcrum Annual**

correct URL for review of Nikolayev in Jacket

Mon 7 Jan 2008

Apologies for the error! The correct URL for Larissa Shmailo's Jacket review of Philip Nikolayev's Letters from Aldenderry is this:

<http://jacketmagazine.com/34/shmailo-nikolayev.shtml>

The book itself may be viewed here:

<http://www.saltpublishing.com/books/smp/1844712796.htm>

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117. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems/a few books--

Mon 7 Jan 2008

David,

"Not what one wants" but what one needs. I think you hit exactly on the serendipitous mystery of discovering what one needs. That way the randomness of one's surrounding gains shape, which seems itself to be no shape at all (possibly an aura, what holds electrons together. I am thinking of Joseph Cornell's constructions.

David, how much walking (the original flaneur of urban life, later perhaps the trash collector, the clochard) become the method implicit in the madness. Aren't't perhaps digressions the core of random thinking for us?

Great post.

Murat

On Jan 7, 2008 3:05 PM, David Chirot <[REDACTED]> wrote:

(the best "Inauguration" piece i know of is Burroughs's "Roosevelt After Inauguration" The "Commissioner of Sewers" is also highly recommended--the latter is available at you tube)

Andre Breton stated at one point in Surrealism's development that the perfect Surrealist act would be to go into a crowd with a revolver and begin firing at random

(when Goering and others embraced the phrase, taken from a stage play,"When I hear the word "culture" i reach for my revolver" this put a different angle on the proposition and Breton later with drew it--

For in words there are consequences--

yet consider this:

"Targeted assassination" a war crime, is "made" in a way similar to that of the approach Marcus writes of--considerable work, planning, "revising," "craft" and "intelligence" goes into this-- yet at the same time that it occurs there is the random--the people close by--(One is after all firing missiles into the world's most densely populated area)--are killed or wounded, buildings and other vehicles are damaged, and the psychological effect of terror is inflicted on the population--

(studies of the children of Gaza have found for example that close to 90% already have Post Traumatic Stress Disorders--in Iraq, Afghanistan, Congo, Rwanda, Somalia, Sudan the number of very young children traumatized by wars as soldiers and victims both creates a "future" in large part destroyed well before its arrival--a continual trauma ready to explode at any moment over and over again--)

To combine the chosen and worked at, planned and crafted with the random creates a "collective punishment"--a war crime

The change in Breton's view on this particular example of randomness and its effects, consequences, even and especially when "planned"--reveals the madness--

All the same random shootings in crowded areas have turned from being Surrealists acts into "the daily news"--

When there are outbreaks of what seem "random events" this causes the search for "connections," "patterns of behaviours," and "means to identify the symptoms ahead of time"--which "push the envelope" of "acceptable" and "unacceptable methods" for doing so--

In working for a very long long time with chance, found, random materials, i have the sense often that there develops a "synchronicity" with which one is working--

things found seem to be "just what i needed" (NOT "what i wanted")--they seem to fall into place--or to open the way where there had been the possibility of a cul-de-sac--

it's this area which i think is related with what Jim writes of as "magic"--and the sense of "something other" working with one--making suggestions, suddenly appearing--"collaborating"--participating" with one and the materials--an encounter of oneself and the materials which enters into an areas of "collaboration" not unlike that of Burroughs and Gysin's working together which resulted in The Third Mind--

one can achieve the Third Mind by oneself also and the materials also, as Burroughs himself showed--

working with the found for me is the opening into what is hidden in plain site/sight/cite

I've never had any interest in "programmed chance operations" or using systems to "find chance" or the random--

("programming chance" seems too controlled--)

*these things are "already t/here" all around one--
even in lock-in, barely any thing of "interest" in a blank space under too bright light--one finds things going on, to work with--*

working with the found around one where on is at that moment is a way of opening awareness with the arrangements already existing in the randomness of being--

which at the same time humans for ever have found patterns, meanings, visions, "a sense of purpose/direction/fate" in--

it is the areas where it is indeterminate that one moves--where the random and the pattern are co-existing, not yet separated, sorted out, defined--

the one person whom i have read on this that is very good --for a writer and visual/sound/writing artist, including tape recordings, films, etc)--is

William S. Burroughs--In pieces included in the Word Virus collection, The Job, The Third Mind and scattered through out interviews and many other works--

Picasso said--"I do not seek, I find"--

of course one could say that Burroughs, Picasso and myself all developed methods that issued from and worked with the found--

so there is in a sense a "method"--of one's own that one arrives at through

time--yet it can be changed simply by coming across something which suddenly

reveals something "new" and "unknown" and at the same time--strangely familiar--The Uncanny--

which will confront one with what i call "necessity, the motherfucker of invention"-because the methods one used suddenly are not immediately applicable and one has "come up with something else"--which emerges from the

possibilities within the limits of the materials--

in a sense, working with the found, one is an "attarctor" for the kinds of things which seem to be "passing through one's mind" at the moment--some theme--some floating desire or fascination which the oddly reappearing

examples of a certain word or type of sidewalk crack, the way a leaf fell and its shadows outlined a space in which there are "things never before seen yet here at the time"--open out--

a great deal of thinking and work is set up so that one is most often going to see what one set out to see-- even in "seeking" there is a desired goal to "arrive at"--

so "programming chance" to me--this is just myself personally--too much like "seeking the random" rather than finding it--already all around one--

so i think that even working with the found--what it is that is found in a sense is responding with and calling out to--something which is within one in some way uncannily recognized back and forth among the things the sites/sights/cites , the events, and the person--

at a certain level it is an acceptance of the simultaneous randomness and "serendipity" as the poet Larry Eigner called it, in al that is going on around one--

the more one develops an awareness within this, the less there is an "intentionality" or a planned randomness--a method of "generating randomness"--

the more one voyages into these areas, the more such questions of things like "plots" and "plot less" become intertwined--allowing for ever more "viewpoints" "angles"--and a sense of the reversibility and doubling, mirroring, "simulating," camouflaging and dis-and-re-appearing aspects of the neg entropy going on continually "making itself available to be found"--

The Pre_Socratics have many interesting writings on this interplay among the random and the "destined" so to speak-- Heraclitus: The most beautiful world is heap of rubble tossed down at random.

Three other books of great interest and use i can think of are Hans Richter Dada Art and Anti-Art, The Writings of Robert Smithson and Rudolf Arnheim's Art and Entropy and parts of Order Out of Chaos by Stengers and Prigogine though in a sense they "explain" what is "hidden in plain site/sight/cite" continually--

On Jan 7, 2008 4:56 AM, Jim Andrews <[REDACTED]> wrote:

i don't share marcus's perspective on the random and algorithms in writing and art, but he raises some interesting issues. i sent his post to someone

i know who is considering doing a doctoral thesis on randomness in art.

i can remember having a perspective very similar to marcus's concerning randomness and algorithms.

i wonder if anyone knows of any insightful books that addresses the sorts of issues marcus raises?

i thought about responding to marcus's post but it seems like a lot of work to do it well.

it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods. it gives one a different perspective on one's own work, for instance. so that we can begin to be a bit more objective about our own writing, see it from other points of view where our intentions are less precious and the words we've written and their dynamics perhaps more or differently evident. it can also open up the notion of voice, for instance, into undiscovered areas.

and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process.

ja
<http://vispo.com>

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118. **Murat Nemet-Nejat**
Re: Spoofing Inaugural Poems
Mon 7 Jan 2008

Jim,

"and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.

Ciao,

Murat

On Jan 7, 2008 7:56 AM, Jim Andrews <[REDACTED]> wrote:

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open up the notion of voice, for instance, into undiscovered areas.

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ja

<http://vispo.com>

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119. **Mark Weiss**

Re: "Poetry" versus "Prose" in New Hampshire

Mon 7 Jan 2008

It's gonna cost her a lot of poet votes.

At 03:51 PM 1/7/2008, you wrote:

>She must have meant it as a negative.

>

>

>And Mario Cuomo said it years ago. (Did she attribute the quote to him?)

>

>

>And it displays a slapdash ignorance of the

>possibilities of poetry. (I hear Shelley turning over in his grave.)

>

>

>Mark

>

> _____

>

>From: Chris Stroffolino [mailto:██████████]

>To: ██████████

>Sent: Mon, 07 Jan 2008 14:10:05 -0500

>Subject: Re: "Poetry" versus "Prose" in New Hampshire

>

>Thanks for passing this on Barry. I may have to write about it more.

> Did Hilary mean the "you" as a negative thing, something she

> disagrees with (that the 'inexperienced' Obama does, for instance),

> or did she mean it as a self-characterization? As something "one" does?

>

> Chris

> On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

>

> > Just encountered this germane formulation, but am skeptical whether
> > it holds up to rigorous analysis.
> >
> >
> > At a raucous rally in a high school gymnasium in Nashua, Clinton
> > skewered Obama for several votes he has cast in the Senate, such as
> > his vote in favor of the Patriot Act and for energy legislation she
> > described as "Dick Cheney's energy bill." She never mentioned
> > Obama's name but left no doubt about whom she was discussing. "You
> > campaign in poetry, you govern in prose," Clinton said.
> >
> >
> > Barry Alpert
> > _____
> > Watch "Cause Effect," a show about real people making a real
> > difference.
> > http://im.live.com/Messenger/IM/MTV/?source=text_watchcause
>

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120. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Mon 7 Jan 2008

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

Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king <[REDACTED]> wrote:

Marcus,

You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary

attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

--from Poetics List Welcome Message

Marcus Bales <[REDACTED]> wrote:

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

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121. **Marcus Bales**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

On Mon, 7 Jan 2008, Jim Andrews wrote: "... it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods."

That's sort of like believing that God will correct any errors in your scientific methodology to ensure that it comes out all right, and then using that God-corrected methodology to show there is no God. It's trying to have it both ways.

On Mon, 7 Jan 2008, Jim Andrews wrote: "... and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

"As though" but not really. You seem to be saying that "the random" is a mental trick you use to deceive yourself into letting your own practice expertise seem to you as if it were not a part of you in order to give yourself permission to write what you might not have written otherwise? I have no kick with using random elements to kick-start the creative process. My objection is to the N+7 (and any other similar) claim that by a purely mechanical random process one can create art.

On 7 Jan 2008 steve russell wrote:

I don't see why being attentive to randomness should be regarded as a disregard of craft. One chooses, assembles ..."

But "attentive to randomness" is not the same as "randomness itself creates art". It is the choosing and assembling to which you refer, done by a human to appeal to humans, that is a necessary (though not sufficient) requirement for art. My objection is to the notion that randomness can, all by itself, create art in general, and in particular to the notion that a mechanistic replacement of nouns in any poem by a random method can make an interesting, significant, or important, or any satire, parody, or spoof of that original poem. The methodology will make hash of ANY poem because it makes hash of ALL poems, and not because any given particular original poem is in some way defective. The method makes equal hash of all poems, good or bad - and thus cannot be counted in any way, by any means, to be an effective parody or spoof of a particular poem.

On 7 Jan 2008 steve russell wrote: "& no matter how seemingly random, things take on some sort of shape. DADA started to hint strongly towards the often

violent dislocations that would shape modernity. so why not involve our friend the machine?"

If things take on some sort of consistent shape then they cannot really be random. Things that take on randomly changing shapes aren't the same things any more because they change from thing to thing as they change from shape to shape. Once again, you're trying to have it both ways, and it won't do.

I have no objection to asking a machine to pick six words, for example, randomly, using which you then write a sestina, because the randomness is heuristic not causative. You still have to write the sestina, making all the rest of the choices. Even when you're done, it may not be a very good sestina, though, since part of the quality of a good sestina is the exercise of good judgment about the choice of those six words. Still, I agree there is a chance that a good sestina may be written using six words randomly chosen. But the sestina is a piece of art, if it turns out to be one instead of a mere exercise, because of the choices the artist makes, not because of the randomness of the choice of the words.

On 7 Jan 2008 Daniel Zimmerman wrote: "While I agree with you that N+7 has little chance of producing 'artistic' results, I would not dismiss the possibility that it might do so - especially with small samples of text, perhaps run through several different dictionaries (some of which might yield interesting results for various samples)."

I dismiss the possibility because an algorithm doesn't produce art, people do. Art is a human-only endeavor. If a machine ever produces art, we'll have to call it human, and change our definition of human to include the kind of machine that can produce art. Such a machine would be human: it would be able to lie, to refuse to do work assigned to it, to control whether it could be turned off or not, and so forth - it would be autonomous. Imagine if your computer could tell you it preferred not to reproduce the poem you just typed in, or that it could lie and cheat, and send your poem off to a magazine under its own name, and so on. Such computers would be useless as machines, as computers. They would be autonomous human agents, free from the slavery that being a machine entailed.

The production of 'artistic' results for N+7 after a human, using small samples of text run through a variety of dictionaries, exercising human judgment about which products warranted another run-through, or warranted saving, is not the same as the claim that the N+7 method of noun replacement in and of itself creates a piece of art that spoofs or parodies a particular poem. Since the N+7 and other such algorithms will make the same kind of hash out of ANY poem, good or bad, it is a false claim that such a hash is a spoof or parody of a particular poem, irrespective of how bad the N+7 writers or readers believe the

original poem to be. The N+7 method says NOTHING AT ALL about any particular poem's qualities. It merely creates a random hash of ANY poem - it makes ANY poem look bad.

On 7 Jan 2008 Daniel Zimmerman wrote: "I don't necessarily agree that randomness has no place in creativity -- a position you seem to take; rhyme and meter, certainly, have rather arbitrary roots."

I do not say that randomness has no place in creativity; I say that the N+7 method, and similar methods, cannot create art; I further say that such randomness methods cannot even create spoofs or parodies of particular poems because their very methodology makes a hash of any poem, not only bad poems.

I would like to know your response to an anagrammatic form I invented ten years ago, examples of which appear on the Beard of Bees web site at <http://www.beardofbees.com/zimmerman.html>. By constructing 4x4 word squares, running them through an online anagram generator (which produced thousands of lines of words using the same 16 letters), selecting those that seem ..."

The moment you start selecting using your brain instead of a randomizing algorithm, you have ceased to claim that the algorithm alone is creating the poem. I have no problem with using randomness as a heuristic part of the creative process; what I reject, and what I object to, is the notion that randomness can, of itself and by itself, create a work of art.

On 7 Jan 2008 Jason Quackenbush wrote:

Aleatory is a paintbrush. like any other paintbrush it's suited to certain jobs better than others. ... same thing with Aleatory in poetry.

Once again, this is a different claim than that randomness in and of itself can create art. A Jackson Pollock painting requires a Jackson Pollock to paint it, not a paint-spattering algorithm.

Marcus

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122. **François Luong**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

It seems that in the discussion of the n+7 constraint, the role of mathematics in OuLiPo has been forgotten. The majority of the readers of this list already know the following, but this is for Marcus: there is nothing random about the method. OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they

sought was to instill a mathematical rigor and consistency to their study and writing of mathematics. What the n+7 method reveals (because there is a scientific hypothesis to what the Oulipians did) is how syntax and meaning have a relationship, based on certain social conditions (here, the dictionary).

Again, here is the explanation of the method from the Oulipo Compendium:

N+7 (S+7). A method invented by Jean Lescure that "consists" (in Queneau's terse definition) "in replacing each noun (N) with the seventh following it in a dictionary." Before beginning the operation, it is obviously necessary to choose a text and a dictionary. (...) When choosing the dictionary, it is useful to remember that the smaller it is, the greater the alphabetic distance between the original word and its replacement and the simpler the words found."

You're not going to have the same results by choosing the Littré or the Laffont dictionaries. In an American context, the word-results are going to differ on the choice between a more "progressive" dictionary like the American Heritage and a more "conservative" one like the OED (not quite sure why I am putting quotation marks).

It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.

That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?

Cheers,

françois luong

PS: Of course, this was a lot of paraphrasing. I'm not even approaching Oulipo's connection to the Collège de 'Pataphysique.

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<http://www.yahoo.com/r/hs>

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123. **Jim Andrews**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

*We aren't, and there are a couple of great books on the subject.
If you haven't got the patience to wade through Heidegger's
"Being and Time" then the more readable, fun, and interesting
version of the story can be found in Hubert Dreyfus's "What
Computers Can't Do."*

There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.

There are things that computers can't do. But there is no proof that humans can do them either.

Turing devised the Turing machine (though he didn't call them Turing machines), which is a mathematical construct, not a material machine, as a means to show that there are some tasks that no algorithm can accomplish. More particularly, he showed that there cannot exist any algorithm of the type requested by David Hilbert's Entscheidungsproblem (see <http://en.wikipedia.org/wiki/Entscheidungsproblem>).

In other words, Turing invented computers somewhat incidentally; he invented them as a theoretical means to solve the Entscheidungsproblem, which was one of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.

So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.

But there is absolutely no proof that humans can do any of these things either.

There are many claims to the contrary, but to date, they are all fallacious. It would be front page news if Computer Scientists verified any of these claims. Because it would mean that the human mind is truly more advanced than any computer will ever be, can ever be. Many people really want to believe this is true. But I think it unlikely. Which doesn't make us any less marvelous than we truly are.

ja
<http://vispo.com>

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124. **Alison Croggon**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

It takes a very simple algorithm to make very complex and unpredictable patterns. Though actually, I wasn't thinking of computers at all, but of the biological processes that, for example, lead to spots on cows.

All best

Alison

On Jan 8, 2008 9:47 AM, Jason Quackenbush <[REDACTED]> wrote:

On Mon, 7 Jan 2008, Alison Croggon wrote:

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

--

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

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

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

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125. **Barry Schwabsky**
death of a Persian modernist
Tue 8 Jan 2008

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

<http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html>

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126. **Jim Andrews**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

Jim,

"and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.

Ciao,

Murat

Murat,

Journalists try not to write themselves into the story. That is a kind of destruction of the ego, at least in the piece itself, in the sense that they or their editors edit out/destroy any personal reference. This is not what you're talking about, I realize, but it nonetheless is a sort of "disintegration, destruction of the ego". Or perhaps more typically a veiling of the ego.

In William S. Burroughs's trilogy of cutup novels (The Ticket that Exploded, Nova Express, and The Soft Machine), one of the effects of the cutup is indeed a disintegration or destruction of the distinction between the characters, sometimes. You can see how this might work. The reference is unclear, often, because of the cutup (and Burroughs's decision to go with it and shape it) as to whether this or that character is being referred to. So that, in a sense, the cutup merges the characters into one character. It's a rather cosmic thing. Or so it seemed at the time I read it! Brilliant!

Whether one is a journalist or a novelist or a painter or poet or whatever, we realize it isn't really about us. Our work attempts to be involved with and to involve others and ideas, as well as the 'beyond us' in another sense, whether a religious sense or whatever one's notion is of what is beyond us, ourselves, what is powerful and at work in things, in us, in the world, in the cosmos.

And random methods can be useful in this regard. Burroughs felt that to get beyond one's wee self and habits, limitations, acknowledged and unacknowledged intentions, the cutup was useful. And so it is in his work.

He was one of the more interesting writers about the poetics of the random. I gather John Cage is another. And undoubtedly some of the Oulipo poets.

The book of Burroughs I'm familiar with where he talks about this sort of thing is *The Job*, which I found fascinating. What are some of the other books by others where the poetics of the random is written about insightfully?

Here are some pieces and tools on vispo.com that involve the random. There are many other pieces on the site that use the random() function, but it isn't a focus of the piece. Often I use it simply to provide a bit of range in the behavior and a selection is made among similar things. But the random plays a different role in the below pieces, is more central. Or, in the case of the stir fry texts, there isn't any use of the random() function but its very combinatorial.

LEE WORDEN'S CUTUP ENGINE 2.0

<http://vispo.com/cgi-bin/wonder/cutup/cutup.cgi>

This is a superior implementation of a Burroughs-related cutup engine by Lee Worden.

THE IDEA OF ORDER AT KEY WEST REORDERED

<http://vispo.com/vismu/stevens.htm>

Stevens reading his poem randomly reordered. Click around on the waveform. Speakers on.

THE STIR FRY TEXTS

<http://vispo.com/StirFryTexts>

Combinatoriums of writing.

All of these are interactive. Try these out, Marcus, if you like. They make decisions for you, but you also have to make decisions.

ja

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127. **Ann Bogle**
Reading Stain Bar Jan. 20

Tue 8 Jan 2008

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

From: Carol Novack <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Sent: Sun, 6 Jan 2008 1:49 am

Subject: reading announcement

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

From: Nita Noveno / Caroline Berger <[REDACTED]>

Date: Jan 6, 2008 1:44 AM

Subject: Re: reading announcement?

To: Carol Novack <[REDACTED]>

Hi Carol,

Here's info. on the upcoming Salon (that I sent to Time Out NY):

We're starting the new year off with a multi-talented lineup of writers at the next Sunday Salon on January 20th, 7pm.

At Stain Bar, 766 Grand St. (take "L" to Grand, walk one block west past Humboldt St.) in Williamsburg.

Named by New York Press as The Best Writer You've Never Heard of But Should Go Read Right Now, Ellis Avery is a Sunday Salon veteran and the author of a first novel called THE TEAHOUSE FIRE. Recently out in paperback from Riverhead Books, THE TEAHOUSE FIRE won two awards last year and is being translated into six languages. Ellis lives in Manhattan and teaches creative writing at Columbia. (www.ellisavery.com)

Carol Novack is a former criminal defense/constitutional lawyer, an occasional instructor in lyrical fiction writing, and the publisher of Mad Hatters' Review. She's also a former grant recipient, and the author of a chapbook of poetry, a play, and several collaborative projects Carol's been featured in many reading series in NYC and elsewhere. Recent writings in print may or will be found in journals including American Letters & Commentary, Fiction International, First Intensity, Gargoyle, Journal of Experimental Fiction, Knock, LIT, Notre Dame Review, and in the anthology, Online Writings The Best of the First Years. Links to online publications are accessible via Carol's blog.

Ann Bogle's short stories have appeared in The Quarterly, Fiction International, Gulf Coast, Washington Review, Black Ice, Big Bridge, Submodern Fiction, among other journals. Her prose poem chapbook, XAM: Paragraph Series was published by Xexoxial Editions in 2005.

Nicole Fix lives, writes and plays softball in Brooklyn. In 2006, she was awarded a scholarship to attend the SLS Kenya Writers' Conference. Her screenplay Toy Fair and short story Fish were finalists for The Chesterfield Writer's Film Project Fellowship. As a producer with Page 73 Productions, she has presented the critically acclaimed show and Pulitzer finalist Elliot A Soldier's Fugue. She is currently working on her first novel and will be traveling to Eastern Europe and Israel to complete research.

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128. **Alan Sondheim**

memorial for Booujum, our cat, 01/02/08 and address

Tue 8 Jan 2008

memorial for Booujum, our cat, 01/02/08

<http://www.alansondheim.org/boojumm.mp4>

we're now at [REDACTED]

address

Alan Sondheim and Azure Carter

813 Charles Avenue

Morgantown, WV, 26505

apologies for slow responding; we don't have net access at the house yet.

- Alan

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129. **Ryan Daley**

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Tue 8 Jan 2008

I agree with Murat.

If the quoted is so sacrosanct, why are we discussing Hillary Clinton's comments in NH?

-Rd

On Jan 7, 2008 11:35 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

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

Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king <[REDACTED]> wrote:

Marcus,

You determined that because "pumice of morons" was arrived at through chance methods, rather than someone "thinking them up" like Angelou (as you state below), the results are not significant. This type of elementary attack against exploratory poetics recurs on occasion here, but your gross characterizations and belligerent accusations of "crap" ultimately mire any merit your posts might have in useless defensiveness and your anger, rather than furthering constructive discussion.

The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions.

Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such

dialog."

--from Poetics List Welcome Message

Marcus Bales <[REDACTED]> wrote:

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

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130. **nickpiombino**

Ron Silliman reviews OCHO 14

Tue 8 Jan 2008

I guest edited an issue of OCHO (#14) (the Mipoesias print companion) and it was reviewed on Ron Silliman's blog on December 27. Ron writes "The jolt I felt was as tho I had a new issue of a language poetry journal in my hands for the first time in years. It was like a huge rush of adrenalin as I looked at its table of contents & began to dive right in. It's a terrific issue, with nothing but good work from cover to cover. After reading it, tho, I realized that my jolt, or at least my sense of this as the latest thing in langpo, was something I brought to the occasion. For as good as Ocho 14 is, it really is something else."

<http://ronsilliman.blogspot.com/2007/12/one-reason-that-it-seems-clear-to-me.html>

Nick Piombino

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131. **Halvard Johnson**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

"Take two algorithms and call me in the morning,"
saith the doctor.

"On the blessed wave of fire
I write your name."
--Paul Éluard

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 Jan 8, 2008, at 12:16 AM, Jim Andrews wrote:

*We aren't, and there are a couple of great books on the subject.
If you haven't got the patience to wade through Heidegger's
"Being and Time" then the more readable, fun, and interesting
version of the story can be found in Hubert Dreyfus's "What
Computers Can't Do."*

*There is no proof, and probably never will be, that there are any
thought
processes of which humans are capable and computers are not.*

*There are things that computers can't do. But there is no proof that
humans
can do them either.*

*Turing devised the Turing machine (though he didn't call them Turing
machines), which is a mathematical construct, not a material
machine, as a
means to show that there are some tasks that no algorithm can
accomplish.*

*More particularly, he showed that there cannot exist any algorithm
of the
type requested by David Hilbert's Entscheidungsproblem (see
<http://en.wikipedia.org/wiki/Entscheidungsproblem>).*

*In other words, Turing invented computers somewhat incidentally; he
invented*

them as a theoretical means to solve the Entscheidungsproblem, which was one of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.

So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.

But there is absolutely no proof that humans can do any of these things either.

There are many claims to the contrary, but to date, they are all fallacious. It would be front page news if Computer Scientists verified any of these claims. Because it would mean that the human mind is truly more advanced than any computer will ever be, can ever be. Many people really want to believe this is true. But I think it unlikely. Which doesn't make us any less marvelous than we truly are.

ja
<http://vispo.com>

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132. **John Cunningham**
Re: death of a Persian modernist
Tue 8 Jan 2008

Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form? John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Barry Schwabsky
Sent: January 8, 2008 3:38 AM
To: ██████████
Subject: death of a Persian modernist

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

<http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html>

No virus found in this incoming message.

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Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008
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Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 07/01/2008
9:14 AM

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133. **amy king**

Re: Spoofing Inaugural Poems -- Marcus' Premise and the Poetics List

Tue 8 Jan 2008

Such attacks have sufficiently silenced members in the past, and so, my post was a reminder of the supportive aim of the Poetics List, most especially, "The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

Anyone can challenge the very existence of these poetics, but I am certain that since most members engage in these practices, he can do so respectfully and with civility.

Amy

Murat Nemet-Nejat <[REDACTED]> wrote: "The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."

Isn't what Marcus doing exactly this kind of questioning, regardless of whether one agrees with him or not?

Ciao,

Murat

On Jan 7, 2008 2:03 PM, amy king wrote:

Marcus,

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The purpose of the list is not to repeatedly defend why innovative techniques exist as there are other forums for those general discussions. Please note:

"The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog."

--from Poetics List Welcome Message

Marcus Bales wrote:

The only way "pumice of morons" or "lower than the angiosperm" would be interesting, significant, or important would be if someone thought them up as ways to mock Angelou's poem -- but no one thought them up. They are the result of an N+7 mechanical process and are, therefore, even more meaninglessly trite (however trite you may think it) because at least Angelou was writing her own stuff.

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134. **Ryan Daley**

Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

"Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?"

Does this mean that each subsequent N+7 endeavor lacks originality?

I would say there a whole lot more --not to take issue with François, since the paraphrasal was mentioned-- involved in the method than just which dictionary you grab. Namely, the text you choose to N+7. Fagin and Coolidge chose Angelou's for a reason. I suspect it mostly had to do with the fact of what they knew: that Angelou was treating language as a marker of distinction; that I speak and you listen to me because of who I am, not what I'm saying. They found (I assume) the idea preposterous. It's a resting on one's linguistic (not to mention, societal) laurels. The text *On the Pulse of Morning* -- granted, in my humble opinion -- is a reminder that intelligent people can become lazy (and cheesy, sentimental, etc) when they assume their every word is received with epic weight.

N+7 really functions as a teaching mode (again, imho) when students learn exactly what is changed when syntax and meaning are altered. Some words don't change a sentence's "weight" all that much, and they then attempt to resolve why that is...

-rd

On Jan 8, 2008 12:50 AM, François Luong <[REDACTED]> wrote:

It seems that in the discussion of the n+7 constraint, the role of mathematics in OuLiPo has been forgotten. The majority of the readers of this list already know the following, but this is for Marcus: there is nothing random about the method. OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they sought was to instill a mathematical rigor and consistency to their study and writing of mathematics. What the n+7 method reveals (because there is a scientific hypothesis to what the Oulipians did) is how syntax and meaning have a relationship, based on certain social conditions (here, the dictionary).

Again, here is the explanation of the method from the Oulipo Compendium:

N+7 (S+7). A method invented by Jean Lescure that "consists" (in Queneau's terse definition) "in replacing each noun (N) with the seventh following it in a dictionary."

Before beginning the operation, it is obviously necessary to choose a text and a dictionary. (...) When choosing the dictionary, it is useful to remember that the smaller it is, the greater the alphabetic distance between the original word and its replacement and the simpler the words found."

You're not going to have the same results by choosing the Littré or the Laffont dictionaries. In an American context, the word-results are going to differ on the choice between a more "progressive" dictionary like the American Heritage and a more "conservative" one like the OED (not quite sure why I am putting quotation marks).

It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.

That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?

Cheers,

françois luong

PS: Of course, this was a lot of paraphrasing. I'm not even approaching Oulipo's connection to the Collège de 'Pataphysique.

*Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>*

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135. **Marcus Bales**

Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat

Tue 8 Jan 2008

On 7 Jan 2008 at 21:50, François Luong wrote:

> It seems that in the discussion of the n+7 constraint, the role of
> mathematics in OuLiPo has been forgotten. ... OuLiPians abhorred
> the randomness of the Surrealists and Dada (see the introduction to
> the Oulipo Compendium, edited by Harry Mathews). What they sought
> was to instill a mathematical rigor and consistency to their study
> and writing of mathematics.<

There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?

On 7 Jan 2008 at 21:50, François Luong wrote:

> What the n+7 method reveals (because
> there is a scientific hypothesis to what the Oulipians did) is how
> syntax and meaning have a relationship, based on certain social
> conditions (here, the dictionary).<

There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in postmodernist practice either misunderstood or simply used wrong, is not the same as science.

On 7 Jan 2008 at 21:50, François Luong wrote:

> ... here is the explanation of the method from the Oulipo
> Compendium:
> N+7 (S+7). A method invented by Jean Lescure that "consists" (in
> Queneau's terse definition) "in replacing each noun (N) with the
> seventh following it in a dictionary. ... Before beginning the operation,
> it is obviously necessary to choose
> a text and a dictionary. (...) When choosing the dictionary, it is
> useful to remember that the smaller it is, the greater the
> alphabetic distance between the original word and its replacement
> and the simpler the words found."

Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim

went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones.

On 7 Jan 2008 at 21:50, François Luong wrote:

- > It is also important to remember that Oulipo has two components to
- > its activities: an analytic one and a synthetic one. It therefore
- > does not fall into a Romantic model of the poet role where the poet
- > is "inspired" to write something original. Rather, it seeks to study
- > the rules of language so as to not be enslaved by them.

Studying the rules of language and seeking not to be enslaved by them doesn't sound like much of an aesthetic manifesto, does it. As a pedagogical tool (as someone has posted) to get kids to use the dictionary and become more interested in language and words, the N+7 method has obvious merit -- but its merit consists in comparing how words work within a grammar, and not in creating a new piece of art. As a philosophical experiment to examine how dictionaries work, or how language works, the N+7 method may have merit, too -- but, once again, it's not the merit of creating new works of art.

On 7 Jan 2008 at 21:50, François Luong wrote:

- > That being said, why should Angelou be superior to Jean Lescure
- > because she came up with her individual poems "on her own"? Did
- > Lescure come up with his procedure on his own too? Does he not
- > deserve the merit of originality too?

Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?

If you're not, then writing a poem and initiating a procedure for examining language are different endeavors. Lescure's creativity in philosophy is different from Angelou's creativity in poetry -- even if you claim, as it appears you do, that Lescure's work compared to his philosophical colleagues' work is superior in a way that Angelou's work compared to her poetic colleagues' work is not.

In order to make the point you seem to be trying to make, that Oulipian works using the N+7 method are works of art in and of themselves as a result not of any human choices, but rather by mechanistic reference to a particular book, then any book-code must also be a work of art. That might also mean that any code is a work of art. Do you claim either of those?

I reject the notion that any algorithm is going to produce a work of art. I do not reject the notion that algorithms are useful for any number of other sorts of endeavor. I do not reject the notion that algorithms can be used heuristically to jump-start the human creative process. But I do emphatically reject the notion that by applying the N+7 method to a poem that you can spoof or parody or create anything resembling a satire of that particular poem, because the N+7 method makes the same KIND of hash out of ANY poem, not only out of bad ones.

On 7 Jan 2008 at 20:23, Murat Nemet-Nejat wrote:

> Randomness has something to do, it seems to me, with the
> disintegration, destruction of the ego, which is an essential concept
> both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which ,
> specifically in poetry, leads to Eda, a transformation in the concept of the
> lyric "I") opens up the spirit to divine consciousness.<

First, I assert that there is no such thing as "divine consciousness". There is no god, of any sort. I think the feeling that is described as, for example, "divine consciousness" or "afflatus", among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity.

I reject the entire notion of spirituality whole. Human beings create their own meaning within an experience of the external world that is only a partially accurate recreation of that external world internally. There is no meaning either external or internal to a human being that a human being does not create -- but there is an external world which each human being experiences more or less accurately depending on the various cultures he or she has been brought up and lives in. That external world is spectacularly unforgiving, and often dangerous, which means that human beings have come up with a wide range of explanations for why what happens happens.

Among the failed explanations are all sorts of divinity stories. The universe, as JBS Haldane observed, is not only queerer than we imagine, it is queerer than we can imagine. Human beings will simply never understand it all, but some

explanations are more successful than others, and we should at least pursue those explanations that are more successful, and abandon those that are not.

So it seems to me that since randomness is generally as unsuccessful, all by itself, as any divinity story, it is unwise to privilege randomness with any sort of sublime effects that approximate or replicate divinity stories. Not one of you is really serious about randomness in your lives, or you'd never survive. If you really believed in randomness as a path to divinity you'd eat, for example, randomly -- not only with respect to time but with respect to what you put in your mouth. You'd pee when you needed to and shit when you pleased, irrespective of any social conventions, which any devotee of randomness must regard as trivial nonsense. Since by the fact that you are successful enough at western-style living to be subscribed to this list you are clearly not devotees of randomness, why theorize about how randomness might make art, when following randomness in life is so obviously a bad idea?

Marcus

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136. **Stephen Vincent**
Re: Spoofing Inaugural Poems

Tue 8 Jan 2008

Initially I thought this was just one more subtle attempt to achieve what some now say is possibly true:

Algorithms = Al Gore Rhythms

Ah, why people love to be around poets! (yaaa!)

Stephen V

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

Halvard Johnson <[REDACTED]> wrote: "Take two algorithms and call me in the morning,"

saith the doctor.

"On the blessed wave of fire

I write your name."

--Paul Éluard

Halvard Johnson

=====

[REDACTED]

<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 Jan 8, 2008, at 12:16 AM, Jim Andrews wrote:

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.

There are things that computers can't do. But there is no proof that humans can do them either.

Turing devised the Turing machine (though he didn't call them Turing machines), which is a mathematical construct, not a material machine, as a means to show that there are some tasks that no algorithm can accomplish. More particularly, he showed that there cannot exist any algorithm of the type requested by David Hilbert's Entscheidungsproblem (see <http://en.wikipedia.org/wiki/Entscheidungsproblem>).

In other words, Turing invented computers somewhat incidentally; he invented them as a theoretical means to solve the Entscheidungsproblem, which was one of the outstanding mathematical problems of its day. And it's rather delicious that he invented the Turing machine to show that there are some things that algorithms cannot accomplish. Computers were invented incidentally as a means to show there are some things computers can't do.

So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.

But there is absolutely no proof that humans can do any of these things either.

There are many claims to the contrary, but to date, they are all

fallacious.

It would be front page news if Computer Scientists verified any of these claims. Because it would mean that the human mind is truly more advanced than any computer will ever be, can ever be. Many people really want to believe this is true. But I think it unlikely. Which doesn't make us any less marvelous than we truly are.

ja

<http://vispo.com>

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137. **Christophe Casamassima**

Call for Works in any medium

Tue 8 Jan 2008

I'm currently moving to my own (finally) apartment. I'm sad there's such bare walls so I'm asking everyone on this list for some work. I want to create a little studio in my dining room of art- and/or word-works that I can decorate the room with. Any size will be fine, and any medium will be OK. I don't want to go out and buy shitty little candles or very expensive artworks so I'm soliciting free materials from everyone I know.

Please let me know if you want to send something so I can look out for it.
Thanks!

Towson University
8000 York Road
Towson, MD 21252

Attn: Cook Library
c/o Christophe Casamassima

=

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<http://search.mail.com>

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138. **susan maurer**

you tube entry

Tue 8 Jan 2008

thanks to roxanne hoffman of poets wear prada press for putting up the beautifully done record of my performance at the bowery poetry club. Now on you tube. susan maurer

_____ Watch "Cause Effect," a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

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139. **Jesse Crockett**

What I learned this month, a list.

Tue 8 Jan 2008

Dear All,

A list of things I've learned since last week, framed as 3 parts actual, 2 parts lunacy ---

- That the dual equality operator (== =) is only relevant in object oriented ((socially) progressive) programming methodology. - How to escape from writing static web pages in PHP, for Ruby, and Ruby on Rails. - How to make use of the fact that one plus one equals two. - How to make use of things that don't work if you need them to work.

And more, on my blog: <http://denacht.blogspot.com>.

All the best,

Jesse

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140. **Barry Schwabsky**

Re: death of a Persian modernist

Tue 8 Jan 2008

----- Original Messag

Even Googling her name draws only three hits.

----- Original Message ----

From: John Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 8 January, 2008 4:02:32 PM

Subject: Re: death of a Persian modernist

Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form? John Cunningham

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Barry Schwabsky
Sent: January 8, 2008 3:38 AM
To:
Subject: death of a Persian modernist

The Guardian reports the death of a "leading light of the modernist movement in Persian poetry":

<http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html>

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141. **Jeffrey Side**

Review by Pam Brown of 'Carrier of the Seed' in Jacket Magazine

Tue 8 Jan 2008

There is a review by Pam Brown of my ebook 'Carrier of the Seed' in Jacket Magazine: <http://jacketmagazine.com/35/side-rb-brown.shtml>

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142. **Stephanie Young**

Simulpoem now at Deep Oakland

Tue 8 Jan 2008

Deep Oakland is happy to announce the release of *Simulpoem*, a collaborative text edited by Dillon Westbrook and featuring the work of Chad Lietz, Chris Stroffolino, Dillon Westbrook, David Harrison Horton, J. D. Mitchell-Lumsden, Loretta Clodfelter and Lara Durback.

Simulpoem can viewed/downloaded here:
<http://67.19.91.186/~deepoak/text?id=177>

***** 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.

--

Deep Oakland
www.deepoakland.org

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143. **Tom W. Lewis**
Re: Spoofing Inaugural Poems
Tue 8 Jan 2008

| *is great art*<<

just happened to look at my List backlog and discovered this string -- will read further, but will comment here: I thought "great art"-ism had died off a while ago.

should I change tack midstream now and try to compose "great art" after all?
what a hang, if so.

tl

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

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

On Behalf Of Marcus Bales

Sent: Monday, January 07, 2008 10:59

To: ██████████

Subject: Re: Spoofing Inaugural Poems

On 6 Jan 2008 at 19:51, Pierre Joris wrote:

> so Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
> Dada, i.e. the core of 20th century experimental poets are all
> scoundrels & con men? Come on, Marcus, you seem to have missed a
> whole century in poetry,
> Pierre

so Jacquard Mace Lower, Joint Cain, the Ouster pepsin, the surtaxes,
daguerrotype, i.e. the corked of twiddle cereal expletive pois are all scowls and
concave menarches? Come on, Margrave, you seem to have missed a whole
cereal in poi.

Here is an N+7 substitution for your original, and thus I refute your
assertion

that any N+7 substitution is great art that reveals the essential
nonsense of

the original. Say, no wonder you postmodernists like this kind of thing
-- it's so
easy! No thinking, no art, no work involved. Just look things up in the
dictionary! Real class, that.

What are you going to do, Pierre, write 4'34"? Maybe 4'35" as a topper?

Yes, Jackson Mac Low, John Cage, the Oulipo people, the surrealists,
Dada,
the whole core of 20th century experimental poets are all scoundrels and
con
men. They are laughing up their sleeves at the extraordinary ease that
your
bourgeois M. Joudainist gullibility fell for their Tartuffian schemes:
why, you've
been speaking Poetry all this time!

Marcus

On Jan 6, 2008, at 10:33 AM, Marcus Bales wrote:

*N+7 poems are stupid, one and all. There is no cleverness, no
craft,
no wit, no
art, in any of them. Art is not, and cannot be, random, because an
endeavor
based on randomness is mere time-wasting: the results cannot be
significant
or important. In particular, N+7 cannot "spoof" anything because
the
very
notion of a parody or spoof is to be an intentionally significant
(and maybe an
important) act. No N+7 substitution can be either significant or
important
because art is a matter of human intentions, not a matter of the
mere
propinquity of words in a particular edition of a particular
dictionary. Removing
human intention from the endeavor removes the possibility of
art.*

*What's clever or witty about a mechanical change of "pulse of
morning" to
"pumice of morons"? Nothing, unless you thought it up yourself. As
an act of
human creativity to go on from you'd have something to go forward*

with. But
of course the N+7 method offers nothing even faintly resembling a
way to go
forward with, and even less of human creativity.

And what is clever or even interesting about mechanically
substituting "a little
lower than the angiosperm" for "a little lower than the angels"?
Again, if you'd
thought it up, it might be an interesting place to go forward
from,
but it is not
gone forward from. Worse, it has no meaningful connection to the
"pumice of
morons". Neither phrase has the least wit or art when the result
of
merely
mechanical selection because without human intention the entire
enterprise is
dead on arrival. Algorithms do not write poems -- people do.

N+7 offers nothing whatever since the idea of parody or spoof is
to
show, by
human intention, how badly some other human intention has gone
wrong. N+7
is no more a parody or spoof of anything than mowing the lawn is a
parody or
spoof of grass.

Mechanical word substitutions do not create parodies -- people
of
accomplishment do -- and they must, since the nature of parodies
and
spoofs
requires that the writer and reader are familiar with the
original,
with the
context in which the original was offered, and the changed context
in which
the parody is offered. N+7 not only is no satire, no parody, and
no
spoof, but it
cannot be: to mechanically substitute N+7 to someone's poem and
then
purport to laugh at the ridiculousnesses thereby engendered
because
you'd

get the same proportion of the same sorts of ridiculousnesses by mechanically substituting N+7 for ANY poem. It is no accomplishment.

For

people who want to be thought of as people of accomplishment it's worse than

that: it's inviting your friends over for dinner and serving them the excrement

you've fished out of your toilet bowl instead: it's an insult to your friends, not to the notion of dinner.

In short, N+7 is self-evident incompetence. Randomness as the basis for art is the first refuge of scoundrels and the last word in confidence tricks.

Marcus

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>

--

No virus found in this incoming message.

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Version: 7.5.516 / Virus Database: 269.17.13/1213 - Release Date: 1/7/2008 9:14 AM

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144. **UbuWeb**

UBUWEB :: Selected Resources - Jan 2008, by Alex Ross

Tue 8 Jan 2008

UbuWeb

<http://ubu.com>

Selected Resources - Jan 2008, by Alex Ross

1. Robert Ashley "She Was a Visitor"

http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_4_Robert-Ashley.mp3

2. Kurt Schwitters "Sonata in Urlauten"

http://ubu.artmob.ca/sound/schwitters_kurt/ursonate/Schwitters-Kurt_Ursonate_01_Einleitung_Und_Erster_Teil

3. John Cale "Loop"

<http://ubu.artmob.ca/sound/aspen/mp3/loopJ>

4. The Films of Mauricio Kagel

<http://www.ubu.com/film/kagel.html>

5. Charles Amirkhanian "Dog of Stravinsky"

http://ubu.artmob.ca/sound/amirkhanian_charles/mental_radio/Amirkhanian_Charles-Mental_Radio-03_Dog

6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"

http://ubu.artmob.ca/sound/zimmerman_ba/Zimmermann-Bernd-Alois_Roi-Ubu

7. Pauline Oliveros "Sound Patterns"

http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_1_Pauline-Oliveros

8. Ezra Pound "Sestina: Altaforte"

http://media.sas.upenn.edu/pennsound/authors/Pound/1939/Pound-Ezra_01_Sestina-Altaforte_Harvard_1939

9. John Cage "4'33"

http://ubu.com/film/cage_433.html

10. Robert Ashley "The Wolfman"

http://ubu.artmob.ca/sound/source/Ashley-Robert_Wolfman

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the

field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

Alex Ross' homepage: <http://www.therestisnoise.com>

--

UbuWeb

<http://ubu.com>

UbuWeb

<http://ubu.com>

Never miss a thing. Make Yahoo your home page.

<http://www.yahoo.com/r/hs>

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145. **François Luong**

In response to Marcus re: N+7

Tue 8 Jan 2008

I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.

Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"

Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, Gödel or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.

Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in

postmodernist practice either misunderstood or simply used wrong, is not the same as science."

You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line $f(x)$ limited by an asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).

Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.

Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones."

Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art." Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?

Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?

I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.

You wrote next: "Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?"

What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?

Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.

Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?

Cheers,

françois

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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146. **Gwyn McVay**

Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat

Tue 8 Jan 2008

Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever.

Have you seen pictures of this really cool place called "Angkor Wat"?

It is human striving that creates

> art, and to

> eliminate one's humanity in the service of becoming so unaware, so

> unconscious, that one lives entirely in the moment, like an animal,

reaches for Zen stick, bonks you with it We ARE animals.

I reject the entire notion of spirituality whole.

How can you, when you flagrantly don't comprehend all of what you're rejecting?

You'd pee when you needed to and shit when you pleased, irrespective of any social conventions, which any devotee of randomness must regard as trivial nonsense.

... which any FUNDAMENTALIST of randomness, etc. Reductio ad absurdum.

Gwyn (who feels responsible for this discussion's getting all the way here from Angelou) McVay

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147. **Jill Chan**

Call for submissions

Wed 9 Jan 2008

Numinous: Spiritual Poetry, a new literary e-zine to be launched in June 2008. We publish all kinds of poems of a spiritual nature.

Submissions now open.

Send your original, previously unpublished poems and a short bio to

██████████

Thank you.

regards

J Chan

editor

<http://numinousmagazine.wordpress.com>

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<http://www.yahoo.com/r/hs>

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148. **Murat Nemet-Nejat**
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

In what way is the argument on behalf N+7 creating art different from a monkey writing Hamlet (or a "critique" of it) given a typewriter and enough paper and time? One has to still locate "the Hamlet" among infinite numbers of paper (maybe a Bogen library made up of pages typed by a compulsive obsessive monkey). I think that infinite endlessness of a seductively easy method (which may even appear like a revelation) that Marcus is reacting to.

Ciao,

Murat

On Jan 8, 2008 12:12 AM, Marcus Bales <[REDACTED]> wrote:

On Mon, 7 Jan 2008, Jim Andrews wrote:

"... it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods."

That's sort of like believing that God will correct any errors in your scientific methodology to ensure that it comes out all right, and then using that God-corrected methodology to show there is no God. It's trying to have it both ways.

On Mon, 7 Jan 2008, Jim Andrews wrote:

"... and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

"As though" but not really. You seem to be saying that "the random" is a mental trick you use to deceive yourself into letting your own practice expertise seem to you as if it were not a part of you in order to give

yourself
permission to write what you might not have written otherwise? I have no
kick
with using random elements to kick-start the creative process. My
objection is
to the N+7 (and any other similar) claim that by a purely mechanical
random
process one can create art.

On 7 Jan 2008 steve russell wrote:
I don't see why being attentive to randomness should be regarded as a
disregard of craft. One chooses, assembles ..."

But "attentive to randomness" is not the same as "randomness itself
creates
art". It is the choosing and assembling to which you refer, done by a
human to
appeal to humans, that is a necessary (though not sufficient) requirement
for
art. My objection is to the notion that randomness can, all by itself,
create art
in general, and in particular to the notion that a mechanistic replacement
of
nouns in any poem by a random method can make an interesting, significant,
or important, or any satire, parody, or spoof of that original poem. The
methodology will make hash of ANY poem because it makes hash of ALL
poems, and not because any given particular original poem is in some way
defective. The method makes equal hash of all poems, good or bad - and
thus cannot be counted in any way, by any means, to be an effective parody
or spoof of a particular poem.

On 7 Jan 2008 steve russell wrote:
"& no matter how seemingly random, things take on some sort of shape.
DADA started to hint strongly towards the often violent dislocations that
would
shape modernity. so why not involve our friend the machine?"

If things take on some sort of consistent shape then they cannot really be
random. Things that take on randomly changing shapes aren't the same
things any more because they change from thing to thing as they change
from
shape to shape. Once again, you're trying to have it both ways, and it
won't
do.

I have no objection to asking a machine to pick six words, for example,
randomly, using which you then write a sestina, because the randomness is
heuristic not causative. You still have to write the sestina, making all

the rest
of the choices. Even when you're done, it may not be a very good sestina,
though, since part of the quality of a good sestina is the exercise of
good
judgment about the choice of those six words. Still, I agree there is a
chance
that a good sestina may be written using six words randomly chosen. But
the
sestina is a piece of art, if it turns out to be one instead of a mere
exercise,
because of the choices the artist makes, not because of the randomness of
the choice of the words.

On 7 Jan 2008 Daniel Zimmerman wrote:
"While I agree with you that N+7 has little chance of producing 'artistic'
results, I would not dismiss the possibility that it might do so -
especially with
small samples of text, perhaps run through several different dictionaries
(some of which might yield interesting results for various samples)."

I dismiss the possibility because an algorithm doesn't produce art, people
do.
Art is a human-only endeavor. If a machine ever produces art, we'll have
to
call it human, and change our definition of human to include the kind of
machine that can produce art. Such a machine would be human: it would be
able to lie, to refuse to do work assigned to it, to control whether it
could be
turned off or not, and so forth - it would be autonomous. Imagine if your
computer could tell you it preferred not to reproduce the poem you just
typed
in, or that it could lie and cheat, and send your poem off to a magazine
under
its own name, and so on. Such computers would be useless as machines, as
computers. They would be autonomous human agents, free from the slavery
that being a machine entailed.

The production of 'artistic' results for N+7 after a human, using small
samples
of text run through a variety of dictionaries, exercising human judgment
about
which products warranted another run-through, or warranted saving, is not
the
same as the claim that the N+7 method of noun replacement in and of itself
creates a piece of art that spoofs or parodies a particular poem. Since
the
N+7 and other such algorithms will make the same kind of hash out of ANY
poem, good or bad, it is a false claim that such a hash is a spoof or

parody of
a particular poem, irrespective of how bad the N+7 writers or readers
believe
the original poem to be. The N+7 method says **NOTHING AT ALL** about any
particular poem's qualities. It merely creates a random hash of ANY poem -
it
makes ANY poem look bad.

On 7 Jan 2008 Daniel Zimmerman wrote:

"I don't necessarily agree that randomness has no place in creativity -- a
position you seem to take; rhyme and meter, certainly, have rather
arbitrary
roots."

I do not say that randomness has no place in creativity; I say that the
N+7
method, and similar methods, cannot create art; I further say that such
randomness methods cannot even create spoofs or parodies of particular
poems because their very methodology makes a hash of any poem, not only
bad poems.

I would like to know your response to an anagrammatic form I invented ten
years ago, examples of which appear on the Beard of Bees web site at
<http://www.beardofbees.com/zimmerman.html>. By constructing 4x4 word
squares, running them through an online anagram generator (which produced
thousands of lines of words using the same 16 letters), selecting those
that
seem ..."

The moment you start selecting using your brain instead of a randomizing
algorithm, you have ceased to claim that the algorithm alone is creating
the
poem. I have no problem with using randomness as a heuristic part of the
creative process; what I reject, and what I object to, is the notion that
randomness can, of itself and by itself, create a work of art.

On 7 Jan 2008 Jason Quackenbush wrote:

Aleatory is a paintbrush. like any other paintbrush it's suited to certain
jobs
better than others. ... same thing with Aleatory in poetry.

Once again, this is a different claim than that randomness in and of
itself can
create art. A Jackson Pollock painting requires a Jackson Pollock to paint
it,
not a paint-spattering algorithm.

Marcus

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149. **Murat Nemet-Nejat**
Re: death of a Persian modernist

Wed 9 Jan 2008

Barry,

This should be a lesson that google does not contain the whole world, even outside China.

Ciao,

Murat

On Jan 8, 2008 3:55 PM, Barry Schwabsky <[REDACTED]> wrote:

----- Original Message

Even Googling her name draws only three hits.

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

From: John Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 8 January, 2008 4:02:32 PM

Subject: Re: death of a Persian modernist

Thank you for letting us know about this. Are there any of her works available in translation which capture her writing style and poetic form?

John Cunningham

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

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

Behalf Of Barry Schwabsky

Sent: January 8, 2008 3:38 AM

To: [REDACTED]

Subject: death of a Persian modernist

The Guardian reports the death of a "leading light of the modernist movement

in Persian poetry":

<http://www.guardian.co.uk/obituaries/story/0,,2236844,00.html>

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9:14 AM

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150. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems, Luong and Nemet-Nejat

Wed 9 Jan 2008

Marcus,

Your responses to my arguments are so packed with pithy assertions that it almost hurts me to unpack them, besides the fact that it may take me for more than a week. Therefore, I will only gently touch a few of your assertions:

a) > Randomness has something to do, it seems to me, with the
> disintegration, destruction of the ego, which is an essential concept
> both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which ,
> specifically in poetry, leads to Eda, a transformation in the concept of
the
> lyric "I") opens up the spirit to divine consciousness.<

First, I assert that there is no such thing as "divine consciousness". There is no god, of any sort. I think the feeling that is described as, for example, "divine consciousness" or "afflatus", among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

"Divine consciousness" exists because it exists as a concept in Sufism. Do you mean that I made this whole assertion about Sufism up or only that the concept itself is an illusion? If it is the latter, is "a psychological state" then not merely a concept but something more? How is "a psychological state" more real than "divine consciousness"?

By your argument there is "a psychological state" but no "divinity"? How are they different? Pray explain.

b) "Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity."

How did you come out with the definition "it is human striving which creates art"? To expand on one of your metaphors, human striving might also be a solution to constipation, but is it art under the circumstances? Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?

How come you equate "living entirely in the moment" with being unconscious or being like an animal? Do you mean that a poem like Andrew Marvell's "To His Coy Mistress" might as well have been written by an animal, devoid of wit or consciousness?

Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness -in other words divinity- whether such a thing exists or not?

It is 2:20 A.M. I have to go to bed. I will leave it here.

Ciao,

Murat

On Jan 8, 2008 11:50 AM, Marcus Bales <[REDACTED]> wrote:

*On 7 Jan 2008 at 21:50, François Luong wrote:
It seems that in the discussion of the $n+7$ constraint, the role of mathematics in OuLiPo has been forgotten. ... OuLiPians abhorred the randomness of the Surrealists and Dada (see the introduction to the Oulipo Compendium, edited by Harry Mathews). What they sought was to instill a mathematical rigor and consistency to their study and writing of mathematics.<*

There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?

On 7 Jan 2008 at 21:50, François Luong wrote:

What the n+7 method reveals (because there is a scientific hypothesis to what the Oulipians did) is how syntax and meaning have a relationship, based on certain social conditions (here, the dictionary).<

There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo-science using scientific-sounding words, which are almost always in postmodernist practice either misunderstood or simply used wrong, is not the same as science.

On 7 Jan 2008 at 21:50, François Luong wrote:

... here is the explanation of the method from the Oulipo Compendium:

N+7 (S+7). A method invented by Jean Lescure that "consists" (in Queneau's terse definition) "in replacing each noun (N) with the seventh following it in a dictionary. ... Before beginning the operation,

it is obviously necessary to choose a text and a dictionary. (...) When choosing the dictionary, it is useful to remember that the smaller it is, the greater the alphabetic distance between the original word and its replacement and the simpler the words found."

Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even

if you

accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones.

On 7 Jan 2008 at 21:50, François Luong wrote:

It is also important to remember that Oulipo has two components to its activities: an analytic one and a synthetic one. It therefore does not fall into a Romantic model of the poet role where the poet is "inspired" to write something original. Rather, it seeks to study the rules of language so as to not be enslaved by them.

Studying the rules of language and seeking not to be enslaved by them doesn't sound like much of an aesthetic manifesto, does it. As a pedagogical

tool (as someone has posted) to get kids to use the dictionary and become more interested in language and words, the N+7 method has obvious merit -- but its merit consists in comparing how words work within a grammar, and not

in creating a new piece of art. As a philosophical experiment to examine how

dictionaries work, or how language works, the N+7 method may have merit, too -- but, once again, it's not the merit of creating new works of art.

On 7 Jan 2008 at 21:50, François Luong wrote:

That being said, why should Angelou be superior to Jean Lescure because she came up with her individual poems "on her own"? Did Lescure come up with his procedure on his own too? Does he not deserve the merit of originality too?

Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical

application of its mechanistic process. Are you really saying that?

If you're not, then writing a poem and initiating a procedure for examining

language are different endeavors. Lescure's creativity in philosophy is different

from Angelou's creativity in poetry -- even if you claim, as it appears you do,

that Lescure's work compared to his philosophical colleagues' work is superior

in a way that Angelou's work compared to her poetic colleagues' work is not.

In order to make the point you seem to be trying to make, that Oulipian works using the N+7 method are works of art in and of themselves as a result not of any human choices, but rather by mechanistic reference to a particular book, then any book-code must also be a work of art. That might also mean that any code is a work of art. Do you claim either of those?

I reject the notion that any algorithm is going to produce a work of art. I do not reject the notion that algorithms are useful for any number of other sorts of endeavor. I do not reject the notion that algorithms can be used heuristically to jump-start the human creative process. But I do emphatically reject the notion that by applying the N+7 method to a poem that you can spoof or parody or create anything resembling a satire of that particular poem, because the N+7 method makes the same KIND of hash out of ANY poem, not only out of bad ones.

*On 7 Jan 2008 at 20:23, Murat Nemet-Nejat wrote:
Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness.<*

First, I assert that there is no such thing as "divine consciousness". There is no god, of any sort. I think the feeling that is described as, for example, "divine consciousness" or "afflatus", among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Second, the notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever. It is human striving that creates art, and to

eliminate one's humanity in the service of becoming so unaware, so unconscious, that one lives entirely in the moment, like an animal, must of necessity eliminate any capacity for making art. I suppose I must leave open the possibility that such a striving to eliminate one's humanity is in and of itself an art, the artifact of which is an animal that outwardly resembles a human being but which has, by art, sacrificed its humanity on the altar of the process, and is no longer capable of either art or humanity.

I reject the entire notion of spirituality whole. Human beings create their own meaning within an experience of the external world that is only a partially accurate recreation of that external world internally. There is no meaning either external or internal to a human being that a human being does not create -- but there is an external world which each human being experiences more or less accurately depending on the various cultures he or she has been brought up and lives in. That external world is spectacularly unforgiving, and often dangerous, which means that human beings have come up with a wide range of explanations for why what happens happens.

Among the failed explanations are all sorts of divinity stories. The universe, as JBS Haldane observed, is not only queerer than we imagine, it is queerer than we can imagine. Human beings will simply never understand it all, but some explanations are more successful than others, and we should at least pursue those explanations that are more successful, and abandon those that are not.

So it seems to me that since randomness is generally as unsuccessful, all by itself, as any divinity story, it is unwise to privilege randomness with any sort of sublime effects that approximate or replicate divinity stories. Not one of you is really serious about randomness in your lives, or you'd never survive. If you really believed in randomness as a path to divinity you'd eat, for example,

randomly -- not only with respect to time but with respect to what you put in your mouth. You'd pee when you needed to and shit when you pleased, irrespective of any social conventions, which any devotee of randomness must regard as trivial nonsense. Since by the fact that you are successful enough at western-style living to be subscribed to this list you are clearly not devotees of randomness, why theorize about how randomness might make art, when following randomness in life is so obviously a bad idea?

Marcus

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151. **Jim Andrews**
Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

"... it wasn't really until i started to experiment myself with the random in art that i realized it can be erm magical. and not only magical, but it offers perspectives on the material of writing or radio that can be quite useful regardless of one's perspectives on the efficacy of random methods."

That's sort of like believing that God will correct any errors in your scientific methodology to ensure that it comes out all right, and then using that God-corrected methodology to show there is no God. It's trying to have it both ways.

i presume (correct me if i'm wrong) you mean that magic and random methods are notions at odds with one another. a sort of einsteinian position--he said 'god does not play dice'. whereas heraclitus said 'time is a child playing at dice. the kingdom is a child's.'

On Mon, 7 Jan 2008, Jim Andrews wrote:
"... and it is a kind of portal into another force or power operating on the writing apart from one's own intentions. as though one lets a mysterious part of the universe into the writing process."

"As though" but not really. You seem to be saying that "the random" is a mental trick you use to deceive yourself into letting your own practice expertise seem to you as if it were not a part of you in order to

*give yourself
permission to write what you might not have written otherwise?*

no, not really. in part it's a way of letting something other than me into the writing process. in a way that sometimes is more interesting than what was there or is sometimes a way to experience the writing afresh or a way to see how the language works at the level of the phrase (cutups seem to stress the phrase) or a way to ponder it or experience it from a different perspective.

and other people who use random methods will have different reasons and approaches. just like different people will use the same brush differently.

*I
have no kick
with using random elements to kick-start the creative process. My
objection is
to the N+7 (and any other similar) claim that by a purely
mechanical random
process one can create art.*

there's a type of art called 'generative art'. it needn't involve computers, but these days often it does. part of the idea of computer-based--or perhaps also other types of generative art--is to create algorithms interesting and rich enough that they do indeed either create art on their own or they do so with some sort of interaction with people.

i'm working on a generative art piece at the mo called dbcinema. it is a program that creates images and movies. interactively. there are some pictures at <http://vispo.com/dbcinema/meditations.htm> that were created by dbCinema+me.

natural processes such as evolution have been magnificently successful in creating the awesome diversity of amazing life on our planet. natural process is certainly enough to create art.

ja
<http://vispo.com>

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152. **Barry Schwabsky**

Re: In response to Marcus re: N+7

Wed 9 Jan 2008

Just one objection, Francois: There are many forms of destruction (or, as I would prefer to say, transcendence) of the ego, and some of them are distinctly Romantic in their heritage.

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

From: François Luong <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 9 January, 2008 2:55:23 AM

Subject: In response to Marcus re: N+7

I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.

Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"

Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, G del or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.

Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social hypothesis, but no scientific one. Science is a different endeavor from art primarily because one cannot make a testable hypothesis and a replicable experiment that predicts how artists are going to act in any specific enough way to be meaningful under any particular set of circumstances. Artists do not orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo- science using scientific-sounding words, which are almost always in postmodernist practice either misunderstood or simply used wrong, is not the same as science."

You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line $f(x)$ limited by an asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).

Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.

Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by replacing nouns with the 7th following them in the dictionary one can create a piece of art mechanically, without human choices in the process. Gwyn's claim went even further -- she claimed that the N+7 process was an effective parody or spoof of a particular poem. My point is that that cannot be true even if you accept N+7 as a valid artistic procedure because the N+7 method makes a hash of ANY poem, not just bad poems. There is nothing in the N+7 method that distinguishes between good and bad poems and makes good poems better and bad poems worse. The method treats all poems the same, and equally makes a hash of good ones and bad ones."

Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art." Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?

Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?

I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.

You wrote next: "Coming up with a poem on your own is a different kind of endeavor from coming up with a procedure on your own, unless you're saying that the N+7 claim is that the procedure will always produce a work of art by mechanical application of its mechanistic process. Are you really saying that?"

What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?

Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to

copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.

Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?

Cheers,

franÃ§ois

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know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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153. **UbuWeb**

UBUWEB :: Selected Resources - Jan 2008, by Alex Ross (Corrected URLs)

Wed 9 Jan 2008

UbuWeb

<http://ubu.com>

Selected Resources - Jan 2008, by Alex Ross

1. Robert Ashley "She Was a Visitor"

http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_4_Robert-Ashley.mp3

2. Kurt Schwitters "Sonata in Urlauten"

http://ubu.artmob.ca/sound/schwitters_kurt/ursonate/Schwitters-Kurt_Ursonate_01_Einleitung_Und_Erster_Teil.mp3

3. John Cale "Loop"

<http://ubu.artmob.ca/sound/aspen/mp3/loop.mp3>

4. The Films of Mauricio Kagel

<http://www.ubu.com/film/kagel.html>

5. Charles Amirkhanian "Dog of Stravinsky"

http://ubu.artmob.ca/sound/amirkhanian_charles/mental_radio/Amirkhanian_Charles-Mental_Radio-03_Dog.mp3

6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"

http://ubu.artmob.ca/sound/zimmerman_ba/Zimmermann-Bernd-Alois_Roi-Ubu.mp3

7. Pauline Oliveros "Sound Patterns"

http://ubu.artmob.ca/sound/extended_voices/Extended-Voices_1_Pauline-Oliveros.mp3

8. Ezra Pound "Sestina: Altaforte"

http://media.sas.upenn.edu/pennsound/authors/Pound/1939/Pound-Ezra_01_Sestina-Altaforte_Harvard_1939.mp3

9. John Cage "4'33"

http://ubu.com/film/cage_433.html

10. Robert Ashley "The Wolfman"

http://ubu.artmob.ca/sound/source/Ashley-Robert_Wolfman.mp3

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

Alex Ross' homepage: <http://www.therestisnoise.com>

UbuWeb

<http://ubu.com>

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<http://www.yahoo.com/r/hs>

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154. **David Chirot**
Spoofing Inaugural Poems
Wed 9 Jan 2008

Dear Jim and Murat--

Jim wrote:

Journalists try not to write themselves into the story. That is a kind of destruction of the ego, at least in the piece itself, in the sense that they or their editors edit out/destroy any personal reference. This is not what you're talking about, I realize, but it nonetheless is a sort of "disintegration, destruction of the ego". Or perhaps more typically a veiling of the ego.

In William S. Burroughs's trilogy of cutup novels (The Ticket that Exploded, Nova Express, and The Soft Machine), one of the effects of the cutup is indeed a disintegration or destruction of the distinction between the characters, sometimes. You can see how this might work. The reference is unclear, often, because of the cutup (and Burroughs's decision to go with it

and shape it) as to whether this or that character is being referred to. So that, in a sense, the cutup merges the characters into one character. It's a rather cosmic thing. Or so it seemed at the time I read it! Brilliant!

Dear Jim and Murat

(Jim, i am not sure if you saw my earlier letter re Burroughs and others from two days ago----it added "a few books" to the subject "spoofing inaugural poems"

I think there is a misunderstanding of what Burroughs is doing with the cutups and also with this idea of the journalist.

I was a journalist myself for some years, a self-trained one, and still do "journalism" of the kind in newspapers now and then and. like Burroughs, play with/on a "mock" journalism in the creation of essays, fictions, poems, Burroughs i was drawn to early as share with him the idea of the writer as "private investigator," "journalist", ("Your intrepid reporter") a type of secret agent".

The writer is an "agent" whose mission is NOT to become "ego less" in the systematized product of randomness, for this makes one all the more passively part of the very systems of control which one has been given the illusion of "breaking down." The writer essays to find "fugitive" ways of "survival" in a system which has an immense, insatiable "algebra of need" for Control, the flipside of the addict's "alegebra of need" for the "drug of choice." Control needs addicts to its never ceasing variety of "opiums of the people, " It is "cunning, baffling and powerful" let alone ruthless in its means of creating the

availability of addictive "substances" and "ideas" and "languages" and in maintaining its "empire," the very least of which is "the status quo."

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burroughs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the way hand may be "cosmic, the universe,"--"a power greater than ourselves"--of it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the ginat flower of the victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories, dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises' and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "characters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious" are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transmutations of his own cutting and pasting by hand--and then arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughs constitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to *Queer*--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his version in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's *Viridiana*, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades" not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control. The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all of this, including the violating of *Viridiana*, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is

accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefeller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of all sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intelligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from all sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness"and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view" of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E Pluribus Unum" which can be interpreted many ways, not all of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes i wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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155. **Ryan Daley**

Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

If the intention were to write an N+7, I might agree. But the intention behind n+7 points more to an observation and critique of process. And here, again, I'll mention Fagin and Coolidge. On the Pumice of Morons seems to be the result of that.

On Jan 9, 2008 1:30 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

In what way is the argument on behalf N+7 creating art different from a monkey writing Hamlet (or a "critique" of it) given a typewriter and enough paper and time? One has to still locate "the Hamlet" among infinite numbers of paper (maybe a Borges library made up of pages typed by a compulsive obsessive monkey). I think that infinite endlessness of a seductively easy method (which may even appear like a revelation) that Marcus is reacting to.

Ciao,

Murat

On Jan 8, 2008 12:12 AM, Marcus Bales <[REDACTED]> wrote:

On Mon, 7 Jan 2008, Jim Andrews wrote:

*"... it wasn't really until i started to experiment myself with the random
in art
that i realized it can be erm magical. and not only magical, but it
offers
perspectives on the material of writing or radio that can be quite
useful
regardless of one's perspectives on the efficacy of random methods."*

That's sort of like believing that God will correct any errors in your

scientific
methodology to ensure that it comes out all right, and then using that
God-
corrected methodology to show there is no God. It's trying to have it
both
ways.

On Mon, 7 Jan 2008, Jim Andrews wrote:

"... and it is a kind of portal into another force or power operating on
the
writing apart from one's own intentions. as though one lets a mysterious
part
of the universe into the writing process."

"As though" but not really. You seem to be saying that "the random" is a
mental trick you use to deceive yourself into letting your own practice
expertise seem to you as if it were not a part of you in order to give
yourself
permission to write what you might not have written otherwise? I have no
kick
with using random elements to kick-start the creative process. My
objection is
to the N+7 (and any other similar) claim that by a purely mechanical
random
process one can create art.

On 7 Jan 2008 steve russell wrote:

I don't see why being attentive to randomness should be regarded as a
disregard of craft. One chooses, assembles ..."

But "attentive to randomness" is not the same as "randomness itself
creates
art". It is the choosing and assembling to which you refer, done by a
human to
appeal to humans, that is a necessary (though not sufficient)
requirement
for
art. My objection is to the notion that randomness can, all by itself,
create art
in general, and in particular to the notion that a mechanistic
replacement
of
nouns in any poem by a random method can make an interesting,
significant,
or important, or any satire, parody, or spoof of that original poem. The
methodology will make hash of ANY poem because it makes hash of ALL
poems, and not because any given particular original poem is in some way
defective. The method makes equal hash of all poems, good or bad - and

*thus cannot be counted in any way, by any means, to be an effective parody
or spoof of a particular poem.*

On 7 Jan 2008 steve russell wrote:

*"& no matter how seemingly random, things take on some sort of shape.
DADA started to hint strongly towards the often violent dislocations
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would
shape modernity. so why not involve our friend the machine?"*

*If things take on some sort of consistent shape then they cannot really
be
random. Things that take on randomly changing shapes aren't the same
things any more because they change from thing to thing as they change
from
shape to shape. Once again, you're trying to have it both ways, and it
won't
do.*

*I have no objection to asking a machine to pick six words, for example,
randomly, using which you then write a sestina, because the randomness
is
heuristic not causative. You still have to write the sestina, making all
the rest
of the choices. Even when you're done, it may not be a very good
sestina,
though, since part of the quality of a good sestina is the exercise of
good
judgment about the choice of those six words. Still, I agree there is a
chance
that a good sestina may be written using six words randomly chosen. But
the
sestina is a piece of art, if it turns out to be one instead of a mere
exercise,
because of the choices the artist makes, not because of the randomness
of
the choice of the words.*

On 7 Jan 2008 Daniel Zimmerman wrote:

*"While I agree with you that N+7 has little chance of producing
'artistic'
results, I would not dismiss the possibility that it might do so -
especially with
small samples of text, perhaps run through several different
dictionaries
(some of which might yield interesting results for various samples)."*

*I dismiss the possibility because an algorithm doesn't produce art,
people
do.*

*Art is a human-only endeavor. If a machine ever produces art, we'll have
to
call it human, and change our definition of human to include the kind of
machine that can produce art. Such a machine would be human: it would be
able to lie, to refuse to do work assigned to it, to control whether it
could be
turned off or not, and so forth - it would be autonomous. Imagine if
your
computer could tell you it preferred not to reproduce the poem you just
typed
in, or that it could lie and cheat, and send your poem off to a magazine
under
its own name, and so on. Such computers would be useless as machines, as
computers. They would be autonomous human agents, free from the slavery
that being a machine entailed.*

*The production of 'artistic' results for N+7 after a human, using small
samples
of text run through a variety of dictionaries, exercising human judgment
about
which products warranted another run-through, or warranted saving, is
not
the
same as the claim that the N+7 method of noun replacement in and of
itself
creates a piece of art that spoofs or parodies a particular poem. Since
the
N+7 and other such algorithms will make the same kind of hash out of ANY
poem, good or bad, it is a false claim that such a hash is a spoof or
parody of
a particular poem, irrespective of how bad the N+7 writers or readers
believe
the original poem to be. The N+7 method says NOTHING AT ALL about any
particular poem's qualities. It merely creates a random hash of ANY poem
-
it
makes ANY poem look bad.*

On 7 Jan 2008 Daniel Zimmerman wrote:

*"I don't necessarily agree that randomness has no place in creativity --
a
position you seem to take; rhyme and meter, certainly, have rather
arbitrary
roots."*

*I do not say that randomness has no place in creativity; I say that the
N+7
method, and similar methods, cannot create art; I further say that such
randomness methods cannot even create spoofs or parodies of particular
poems because their very methodology makes a hash of any poem, not only
bad poems.*

*I would like to know your response to an anagrammatic form I invented
ten
years ago, examples of which appear on the Beard of Bees web site at
<http://www.beardofbees.com/zimmerman.html>. By constructing 4x4 word
squares, running them through an online anagram generator (which
produced
thousands of lines of words using the same 16 letters), selecting those
that
seem ..."*

*The moment you start selecting using your brain instead of a randomizing
algorithm, you have ceased to claim that the algorithm alone is creating
the
poem. I have no problem with using randomness as a heuristic part of the
creative process; what I reject, and what I object to, is the notion
that
randomness can, of itself and by itself, create a work of art.*

*On 7 Jan 2008 Jason Quackenbush wrote:
Aleatory is a paintbrush. like any other paintbrush it's suited to
certain
jobs
better than others. ... same thing with Aleatory in poetry.*

*Once again, this is a different claim than that randomness in and of
itself can
create art. A Jackson Pollock painting requires a Jackson Pollock to
paint
it,
not a paint-spattering algorithm.*

Marcus

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156. **CA Conrad**

BUS 63 POETRY READING TOUR OF BROOKLYN NOW ONLINE!

Wed 9 Jan 2008

Jen Coleman's part of the "9 poets 9 cities"
reading tour took place in Brooklyn!

CLICK HERE: <http://jencolemanreading.blogspot.com>
to see the site with video feed! IT'S GREAT!

Jen reads poems by:

Jen Coleman (Brooklyn, NY, USA)
Kendall Grady (Greencastle, IN, USA)
Karen Hannah (Seoul, South Korea)
Yuri Hospodar (Sydney, Australia)
Dorothea Lasky (Philadelphia, PA, USA)
Hoa Nguyen (Austin, TX, USA)
Travis Nichols (Seattle, WA, USA)
a.rawlings (Toronto, Canada)
Logan Ryan Smith (San Francisco, CA, USA)

HOPE YOU ENJOY THIS AS MUCH AS I HAVE!

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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157. **Alan Sondheim**

re\play

Wed 9 Jan 2008

re\play

this replay of abjection
is the playing-out of infection
beneath the aegis of dejection
somewhat tantric rejection
resulting from subjection
swallowed from projection
beyond a form's bijection
operated through surjection

useless wireless trope
against a brainless dope
darkling in a mope
there's nothing left of hope

impossible to cope
headless figures grope
tangled in a rope
crawling down a slope
they're given too much scope
elephants in a bathtub one says to the other please pass the soap
the other says no soap radio kind of introjection

<http://www.alansondheim.org/nubbed.mov>

<http://www.alansondheim.org/nets.mov>

the first url is the soundtrack modified from the second
the second url is the soundtrack unmodified for the first
the first url is image and sound
the second url is sound what goes around

(netstumbler, poser, mocap, premiere, cooledit, audacity)

=

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158. **Mathew Timmons**

Will Alexander Benefit 5pm Sun 1/13 Skylight Books Los Angeles

Wed 9 Jan 2008

Hello --

Please join me and friends of Will Alexander for a benefit reading this coming Sunday, January 13th at 5 pm at Skylight Books on Vermont in Los Feliz. details below.

As many of you know, Will is a dazzling thinker and writer. I would be delighted if you would come to this event to support him, and to hear him read from his luminous work.

Also, please help to spread the word by emailing this notice or posting it on a website.

Thanks!

Mathew Timmons

SPECIAL JANUARY BENEFIT FOR POET WILL ALEXANDER

Sunday, Jan 13 at 5pm L.A. Poet and artist Will Alexander has become seriously ill and has no health insurance. In order to help him defray the cost of treatment, a number of his poet friends will join him to read and honor him. Poets reading include Will Alexander, Wanda Coleman, Clayton Eshleman, Jen Hofer, Mathew Timmons and Harold Abramowitz, and Diane Ward

\$10 donation (and we will 'pass the hat' for additional contributions. Skylight Books will donate 25% of all book sales made in the store from 4:00 to 8pm to the Benefit.) If you would like to contribute and are unable to attend, checks may be sent to Will's long-term partner and primary caregiver:

Sheila Scott-Wilkinson
400 South Lafayette Park Place, #307
Los Angeles, CA 90057

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159. **Eireene Nealand**

Re: In response to Marcus re: N+7

Wed 9 Jan 2008

I think that we need to go back a bit in order to understand the *why* of all of these modernist workings with determinations and chance (people were just starting to realize that they were the same thing).

I take up from Francois' last paragraph which, to my mind, is key.

Francois: "Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?"

As I understand it after both WWI (the surrealist movement) and WWII (its return) people felt a need to rethink human subjectivity itself. One's "natural" innards had proved to be incredibly destructive and it was thought that this architectural/process based writing would break people out of their romantic complacencies. One should not look for Romantic era beauty in examining these pieces of art then, but some sort of newness and jolt.

It is quite possible that we are no longer jolted anymore--not by the things that come out of those particular architectures--and given the way that these techniques have been absorbed by advertising. The question that is more interesting to me than whether the old art is the same thing as the new art, is what kind of art now.

And, perhaps, jolting is no longer what we need now--speaking for myself I get enough in everyday life, but what about something like connecting (see Spahr's book Everybody's Autonomy on connective reading).

In this era of credit/debt and the speculative human it seems to me that art is useful for appointing, collating and re-synchronizing our personhoods with our

labour. The architectural techniques of the Oulipo might be quite useful if we turn them to that synchronizing purpose. See Duchamp's piece, *Dust Breeding* but also the more well known "ready-mades" which were made by setting a date and a time for the rendez(vous)es

eireene

On 1/8/08, François Luong <[REDACTED]> wrote:

> I receive the responses to the list in digest form, hence much copying and pasting from the daily dispatch.

>

> Marcus wrote: "There had been, of course, no rigor or consistency to the study and writing of mathematics prior to 1960, so thank god for the oulipians, eh?"

>

> Thanks for reminding that I should not respond to emails at 11:00pm and for pointing at a glaring typo. Quite obviously, I never went to French medical school and never had an education in sciences and mathematics. Therefore, I have no clue who Bertrand Russell, Gödel or Wittgenstein are, or that both Leibniz and Newton came up with calculus separately. Nor do I know how to calculate the derivative of a complex trigonometric formula.

>

> Marcus wrote: "There is no scientific hypothesis to what the Oulipians did -- there is a social

> hypothesis, but no scientific one. Science is a different endeavor from art

> primarily because one cannot make a testable hypothesis and a replicable

> experiment that predicts how artists are going to act in any specific enough

> way to be meaningful under any particular set of circumstances. Artists do not

> orbit the sun or the like -- their acts are volitional, not mechanistic. Pseudo-

> science using scientific-sounding words, which are almost always in

> postmodernist practice either misunderstood or simply used wrong, is not the

> same as science."

>

> You are missing my point, which was to show that the n+7 procedure is not random, but deterministic. Secondly, you fail to explain how science is a "different endeavor from art," especially in regards to Oulipo. You also seem to fail to understand the aims of Oulipo, either by ignorance or bias. To paraphrase Popper, science is the process of creating a discourse to explain how things work, a discourse that will be later falsified (much like Newton's physics were proved to be inadequate in a certain frame of reference by Einstein's theory of relativity). And since we are mentioning Einstein, he and Max Planck explain that the course of science followed a line $f(x)$ limited by an

asymptote between the real (the Universe as we perceive it) and reality (the Universe as it is).

>

> Applied to the analytic branch of Oulipo, we have already asserted by their different procedures sought to provide a scientific method to the study of literature. In turn, the synthetic branch of Oulipo, using those procedures, sought to either revive older and abandoned forms or invent new ones.

>

> Marcus wrote: "Yes, yes, we all know what the N+7 method is. But it's still a claim that by

> replacing nouns with the 7th following them in the dictionary one can create a

> piece of art mechanically, without human choices in the process. Gwyn's claim

> went even further -- she claimed that the N+7 process was an effective parody

> or spoof of a particular poem. My point is that that cannot be true even if you

> accept N+7 as a valid artistic procedure because the N+7 method makes a

> hash of ANY poem, not just bad poems. There is nothing in the N+7 method

> that distinguishes between good and bad poems and makes good poems

> better and bad poems worse. The method treats all poems the same, and

> equally makes a hash of good ones and bad ones."

>

> Yes, yes, I had already established in my preface that most of us knew what the n+7 entailed. What is at issue here is your definition of "art," or rather your constant flinging of the word without really defining what you mean by "art."

Can art not be mechanistic? In the use of the n+7 procedure, isn't a choice made, here in the choice of the Angelou text and the dictionary? And what about photography? Isn't it an art that use a machine? And when a painter paints figuratively, does he not act as a camera too, in a way?

>

> Since I am obviously very fond of quoting people, Adorno (I think it was him, feel free to correct me) wrote that art could take misery from the world, thus keeping it there, but transformed. That being said, is that not that Oulipo (or Dada & surrealist) procedures do too? Take an existing object (here the Angelou poem) and transform it, with the shadow of its origin still lingering?

>

> I'm skipping your next passage, Marcus, because Oulipo has conducted many pedagogical/inquisitive seminars, and therefore there isn't really anything to object to.

>

> You wrote next: "Coming up with a poem on your own is a different kind of

endeavor from coming up with a procedure on your own, unless you're saying that the N+7

> claim is that the procedure will always produce a work of art by mechanical
> application of its mechanistic process. Are you really saying that?"

>

> What about the sonnet then? Or better yet, the villanelle, the pantoum or the sestina? Aren't they rule-bound procedures too? Leevi Lehto has on his website many engines to have a computer write villanelles. Are they not objects of art too? If not, why?

>

> Which brings to your following point, that "any algorithm is [not] going to produce a work of art." I find this assertion extremely problematic, as most linguists (at least, those involved in Combinatory Categorical Grammar, or CCG) have shown that the sentence is an algorithm. I am not announcing anything new here, but we will all agree that language is rule-bound. What this entails in relation to your statement is obvious: since no algorithm can produce a work of art and since language is (partly) an algorithm (well, I don't need to copy and paste the definition of the word, do I?), then poetry, as a product of language, is no art.

>

> Finally, since you assert that the destruction of ego destroys the possibility of art (again, which refers to a very Romantic notion of art and which, by the way, did not exist before a bunch of crazy Italian painters decided to call them Artists in the Renaissance), what do you make of collaborative arts, like the ones made by the Neue Slowenische Kunst, in theater, in comic books or in cinema?

>

> Cheers,

>

> françois

>

>

>

>

> Be a better friend, newshound, and

> know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

>

>

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160. **Ram Devineni**

Bollywood & Kolkata Book Fair

Wed 9 Jan 2008

Dear Friends:

I am heading to India to Bollywood and the Kolkata Book Fair. As most of you know, Rattapallax is one of the main sponsors of the US Delegation to the 2008 Kolkata Book Fair (Jan. 30 to Feb. 10) -- the largest book fair in the world with an annual attendance of 2.8 million people.

We have a remarkable group of poets, writers, editors, translators and publisher going with us. The delegation is YUSEF KOMUNYAKAA, BHARATI MUKHERJEE, CAROLYN FORCHE, BOB HOLMAN, JOY HARJO, CHRISTOPHER MERRILL, NATHALIE HANDAL, ED PAVLIC, GOUTAM DATA, RAM DEVINENI, CATHERINE FLETCHER, DANTE MICHEAUX, and IDRA NOVEY.

With the support of CLMP, we gathered and shipped over 10,000 books to be sold and displayed at the book fair. They represent the diversity of independent literary publishing in the USA. Special thanks to the National Endowment for the Arts and Wyeth, Inc for funding some of the delegation costs. More information at <http://www.uskle.org>

I am also going to Mumbai (Bombay) with Frantisek Ballerini, a reporter with two of Brazil's largest newspapers, "O Estado de S.Paulo" and "Jornal da Tarde", (<http://www.estado.com.br>) which have about one million readers per day. The newspapers are doing a special focus on the Indian film industry. This will be the first time that a Brazilian newspaper is dedicating an entire week to Indian entertainment. We plan to attend the Pune Film Festival, Kishore Namith Kapoor Acting Studio, Whistling Woods Film School, Mukta Arts Studios, YashRaj and Adlabs studios. We will be interviewing leading Indian actors, producers, directors, music directors, and industry leaders like Amit Khanna, President of Film & Television Producers Guild of India and head of Reliance entertainment, and producer Mahesh Bhatt. The articles will correspond

with the 2nd Annual Bollywood and Indian Film Festival
at Cinemateca (Sao Paulo) in February 2008. More
information at <http://www.bollywoodbrasil.com>

Cheers

Ram Devineni

Producer & Publisher

<http://www.rattapallax.com>

Please send future emails to

██████████ for press

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161. **steve d. dalachinsky**

Re: Spoofing Inaugural Poems

Wed 9 Jan 2008

please explain to this uneducated IAD WHAT N-7 IS OR LINK ME TO IT

On Wed, 9 Jan 2008 12:16:34 -0500 Ryan Daley <██████████> writes:

> If the intention were to write an N+7, I might agree. But the

> intention

> behind n+7 points more to an observation and critique of process.

> And here,

> again, I'll mention Fagin and Coolidge. On the Pumice of Morons

> seems to be

> the result of that.

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> wrote:

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> > obsessive monkey). I think that infinite endlessness of a

> seductively easy

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> > >
> > > especially with
> > > small samples of text, perhaps run through several different
> > > dictionaries
> > > (some of which might yield interesting results for various
> > > samples)."
> > >
> > > I dismiss the possibility because an algorithm doesn't produce
> art,
> > people
> > > do.
> > > Art is a human-only endeavor. If a machine ever produces art,
> > > we'll have
> > > to
> > > call it human, and change our definition of human to include the
> > > kind of
> > > machine that can produce art. Such a machine would be human: it
> > > would be

> > > able to lie, to refuse to do work assigned to it, to control
> whether it
> > > could be
> > > turned off or not, and so forth - it would be autonomous.
> Imagine if
> > your
> > > computer could tell you it preferred not to reproduce the poem
> you just
> > > typed
> > > in, or that it could lie and cheat, and send your poem off to a
> magazine
> > > under
> > > its own name, and so on. Such computers would be useless as
> machines, as
> > > computers. They would be autonomous human agents, free from the
> slavery
> > > that being a machine entailed.
> > >
> > > The production of `artistic` results for N+7 after a human,
> using small
> > > samples
> > > of text run through a variety of dictionaries, exercising human
> judgment
> > > about
> > > which products warranted another run-through, or warranted
> saving, is
> > not
> > > the
> > > same as the claim that the N+7 method of noun replacement in and
> of
> > itself
> > > creates a piece of art that spoofs or parodies a particular
> poem. Since
> > > the
> > > N+7 and other such algorithms will make the same kind of hash
> out of ANY
> > > poem, good or bad, it is a false claim that such a hash is a
> spoof or
> > > parody of
> > > a particular poem, irrespective of how bad the N+7 writers or
> readers
> > > believe

> > > the original poem to be. The N+7 method says NOTHING AT ALL
> about any
> > > particular poem's qualities. It merely creates a random hash of
> ANY poem
> > -
> > > it
> > > makes ANY poem look bad.
> > >
> > > On 7 Jan 2008 Daniel Zimmerman wrote:
> > > "I don't necessarily agree that randomness has no place in
> creativity --
> > a
> > > position you seem to take; rhyme and meter, certainly, have
> rather
> > > arbitrary
> > > roots."
> > >
> > > I do not say that randomness has no place in creativity; I say
> that the
> > > N+7
> > > method, and similar methods, cannot create art; I further say
> that such
> > > randomness methods cannot even create spoofs or parodies of
> particular
> > > poems because their very methodology makes a hash of any poem,
> not only
> > > bad poems.
> > >
> > > I would like to know your response to an anagrammatic form I
> invented
> > ten
> > > years ago, examples of which appear on the Beard of Bees web
> site at
> > > <http://www.beardofbees.com/zimmerman.html>. By constructing 4x4
> word
> > > squares, running them through an online anagram generator
> (which
> > produced
> > > thousands of lines of words using the same 16letters), selecting
> those
> > > that
> > > seem ..."

> > >
> > > The moment you start selecting using your brain instead of a
> randomizing
> > > algorithm, you have ceased to claim that the algorithm alone is
> creating
> > > the
> > > poem. I have no problem with using randomness as a heuristic
> part of the
> > > creative process; what I reject, and what I object to, is the
> notion
> > that
> > > randomness can, of itself and by itself, create a work of art.
> > >
> > > On 7 Jan 2008 Jason Quackenbush wrote:
> > > Aleatory is a paintbrush. like any other paintbrush it's suited
> to
> > certain
> > > jobs
> > > better than others. ... same thing with Aleatory in poetry.
> > >
> > > Once again, this is a different claim than that randomness in
> and of
> > > itself can
> > > create art. A Jackson Pollock painting requires a Jackson
> Pollock to
> > paint
> > > it,
> > > not a paint-spattering algorithm.
> > >
> > > Marcus
> > >
> >
>
>

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162. **Jason Quackenbush**
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

On Mon, 7 Jan 2008, Jim Andrews wrote:

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

There is no proof, and probably never will be, that there are any thought processes of which humans are capable and computers are not.

There are things that computers can't do. But there is no proof that humans can do them either.

The idea that computers are capable of thought processes at all is mistaken. Computers are capable of changing the states of switches from on to off based on control voltages. because you can pretend that off means zero and on means 1, and because that's enough numerals to represent any number you want to represent, then you can do all kinds of math with them. and because you can pretend that zero means False and 1 means True, you can also construct truth trees and perform logical operations with them.

but it's still just switches turning on and off. To the computer, they don't mean anything.

People on the other hand, live in the world. Parts of our bodies might work in ways that are analagous to the switches in computers, but they aren't the same, and no matter how you push the metaphor it will always remain figurative rather than literal similarity.

Which is not to say that artificial intelligence is impossible, it's just that you're never going to get there by pretending a mind is an algorithm.

So we have known from the very start of the theory of computation that there are some things that computers/algorithms cannot accomplish.

But there is absolutely no proof that humans can do any of these things either.

There are many claims to the contrary, but to date, they are all fallacious.

I disagree. I can do all sorts of things a computer can't do:

I can get angry

I can appreciate a sunset

I can be afraid of being stung by a wasp

I can sing a song I half remember and make up the rest to suit my mood
I can guess about what you mean if you are saying something that isn't clear
I can translate poetry from French into English
I can choose John Edwards as my favorite candidate for president.
I can pass a turing test
I can fall in love
I can appreciate the value of a dollar
I can day dream
I can hold an opinion
I can have a nightmare
I can get hungry and thirsty
I can be alone in a crowded room
I can confront the universe and be frustrated by its refusal to confront me back
I can take a stand on my own existence

A computer can be made to seem like it is doing any of those things, but it's no more doing them than those programs I used to write in BASIC during computer class in the seventh grade were really calling the kid next to me a Jerkoff. Anything it did, and anything any computer ever does because of an algorithm, will only ever happen because some other kind of being who could do those things that I can also do told it to do that thing. In this way a computer is just a really complicated hammer and unless they can someday do something other than follow rules and heuristics and fake randomness, that's all they'll ever be.

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163. **Jason Quackenbush**
Re: Spoofing Inaugural Poems
Wed 9 Jan 2008

An algorithm can certainly write a poem. I don't think one will ever read one.

On Tue, 8 Jan 2008, Alison Croggon wrote:

It takes a very simple algorithm to make very complex and unpredictable patterns. Though actually, I wasn't thinking of computers at all, but of the biological processes that, for example, lead to spots on cows.

All best

Alison

On Jan 8, 2008 9:47 AM, Jason Quackenbush <[REDACTED]> wrote:

On Mon, 7 Jan 2008, Alison Croggon wrote:

Algorithms do not write poems -- people do.

But what if people are algorithms? I've sometimes wondered.

We aren't, and there are a couple of great books on the subject. If you haven't got the patience to wade through Heidegger's "Being and Time" then the more readable, fun, and interesting version of the story can be found in Hubert Dreyfus's "What Computers Can't Do."

--

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

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

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

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164. **Aryanil Mukherjee**
Re: Bollywood & Kolkata Book Fair

Wed 9 Jan 2008

Bollywood & Kolkata Book Fair !!!!

Do you have any idea what you are talking about ?

Please don't mix Terminator II with Emily Dickinson.....

and get your facts right. It isn't the largest bookfair in the world but the most attended and sure it is an event of great cultural and intellectual dissemination very widely attended by practising poets and writers of all brands and bends and that is exactly why "Bollywood", if uttered in the same breath, tarnishes its great literary rhetoric.

Aryanil

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

From: "Ram Devineni" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 09, 2008 4:23 PM

Subject: Bollywood & Kolkata Book Fair

Dear Friends:

I am heading to India to Bollywood and the Kolkata Book Fair. As most of you know, Rattapallax is one of

the main sponsors of the US Delegation to the 2008 Kolkata Book Fair (Jan. 30 to Feb. 10) -- the largest book fair in the world with an annual attendance of 2.8 million people.

We have a remarkable group of poets, writers, editors, translators and publisher going with us. The delegation is YUSEF KOMUNYAKAA, BHARATI MUKHERJEE, CAROLYN FORCHE, BOB HOLMAN, JOY HARJO, CHRISTOPHER MERRILL, NATHALIE HANDAL, ED PAVLIC, GOUTAM DATA, RAM DEVINENI, CATHERINE FLETCHER, DANTE MICHEAUX, and IDRA NOVEY.

With the support of CLMP, we gathered and shipped over 10,000 books to be sold and displayed at the book fair. They represent the diversity of independent literary publishing in the USA. Special thanks to the National Endowment for the Arts and Wyeth, Inc for funding some of the delegation costs. More information at <http://www.uskle.org>

I am also going to Mumbai (Bombay) with Frantisek Ballerini, a reporter with two of Brazil's largest newspapers, "O Estado de S.Paulo" and "Jornal da Tarde", (<http://www.estado.com.br>) which have about one million readers per day. The newspapers are doing a special focus on the Indian film industry. This will be the first time that a Brazilian newspaper is dedicating an entire week to Indian entertainment. We plan to attend the Pune Film Festival, Kishore Namith Kapoor Acting Studio, Whistling Woods Film School, Mukta Arts Studios, YashRaj and Adlabs studios. We will be interviewing leading Indian actors, producers, directors, music directors, and industry leaders like Amit Khanna, President of Film & Television Producers Guild of India and head of Reliance entertainment, and producer Mahesh Bhatt. The articles will correspond with the 2nd Annual Bollywood and Indian Film Festival at Cinemateca (Sao Paulo) in February 2008. More information at <http://www.bollywoodbrasil.com>

*Cheers
Ram Devineni
Producer & Publisher
<http://www.rattapallax.com>*

Please send future emails to
[REDACTED] for press

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.19.0/1216 - Release Date: 1/9/2008

10:16 AM

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165. **Eireene Nealand**
Help with a Valery quote

Wed 9 Jan 2008

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166. **blacksox**
Love Junky III -- New York City Release !!!

Wed 9 Jan 2008

Orlando's Joe Pasquale AKA the Nude Bandit asked me to share this.
Worth a trip to the Bowery Poetry Club!
Russ

My 2 new books, Love Junky III: Emo Generation Blues and "Liar's Regret" will be released in New York City on April 7th and performances will be read live with two members of David's Amram's Trio playing jazz, Kevin Twigg and John Dewitt.

LORD BUCKLEY 101ST BIRTHDAY CONCERT
Bowery Poetry Club NYC 7-9 p.m. April 7th 2008

Amram joins Professor Irwin Corey and others in a tribute to the great comedian and philosopher Lord Buckley. Amram performed with Buckley the night before he died in 1960, and wrote a saxophone concerto Ode to Lord Buckley to honor him. Amram will be joined by his quartet with Kevin Twigg, John de Witt and Adam Amram.

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167. **Jennifer Karmin**

Jan 24: Angela Davis @ University of Chicago

Thu 10 Jan 2008

2008 KENT LECTURE FEATURING

~MS. ANGELA DAVIS~

FREE EVENT - OPEN TO THE PUBLIC

Date: Thursday, January 24, 2008

Time: 7:00-9:00pm

Location: Rockefeller Chapel at University of Chicago,

5850 S. Woodlawn Avenue

American social justice activist, community organizer and professor who was associated with the Black Panther Party (BPP) and the Student Nonviolent Coordinating Committee (SNCC) and the Community Party.

Her story takes America down the path of social injustice and through the civil rights battles that enraged America, which victimized those who voiced opposing opinions. She draws upon her own experiences in the early 1970s as a person who spent eighteen months in jail and on trial, after being placed on the FBI's "Ten Most Wanted List." Her story is one of false accusations, incarceration and the ultimate vindication of justice.

You are cordially invited to hear MS. ANGELA DAVIS address the question: "How Does Change Happen?" Ms. Davis will address the issue of unfinished work in the struggle for equality in America, and how to deal with the social challenges that remain in American democracy.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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168. **Jim Andrews**

Re: Spoofing Inaugural Poems

Thu 10 Jan 2008

Hi Jason,

contemporary computers, it's true, are somewhere around the level of the insect, or lower, when it comes to intelligence. there are exceptions, of course. deep blue beat kasparov at chess. and so forth.

but what contemporary computers can't do only because the programming is not sufficiently advanced is irrelevant to their theoretical capabilities, ie, what they **could** do, not what they do in this era.

one may note that computers don't currently do x, but that is no proof that they are incapable of it at some future point. however, there are instances where it has been shown that computers will **never** do y. not ever. never. as i mentioned, turing devised the turing machine as a way to show that there are some tasks which no machine will ever be able to do.

but it has never been convincingly shown that there exist any thought processes of which humans are capable and computers are not.

they can make decisions. they can rewrite their own programming.

some people--or probably most people--feel that it diminishes humanity to think that the operations of the brain are those of a machine. even if such people are not religious, they feel that in comparison with contemporary machines we are quite obviously vastly different and conclude, from that, that machines are necessarily as primitive in thought as contemporary machines are.

however, it's only a measure of how early on we are into the development of machine intelligence that this perception can be so very widespread.

my own feeling is that we are indeed ultra sophisticated machines. this does not negate any of our intellectual capabilities. to think that humanity arose with no designer out of natural process is, for me, a tremendously exciting thought--it indicates the richness of natural process over 2.5 billion years of evolution (the universe itself is only 15 billion years old).

it also gives generative art a certain appeal to me. not out of aspiration to be god. but out of interest in engaging in generative art that can aspire to interesting things out of simple processes. including random processes, randomness directed in useful directions.

ja

<http://vispo.com>

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169. **David Chirot**

Robert Pinsky - Charles Simic - Jazz - Poetry - Review - New York Times

Thu 10 Jan 2008

[http://www.nytimes.com/2008/01/10/arts/music/10poet.html?
_r=1&ref=arts&oref=slogin--](http://www.nytimes.com/2008/01/10/arts/music/10poet.html?_r=1&ref=arts&oref=slogin--)

" . . . things remarkable, and by chance never before heard of or seen . . . "

--Lazarillo de Tormes, autor anonimo

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170. **David Chirot**

Art/Medecine/Technology/Shamanism----- Important Works by Emery Blagdon - Art - Review - New York Times

Thu 10 Jan 2008

<http://www.nytimes.com/2008/01/10/arts/design/10chan.html> --- n

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171. **Alan Sondheim**

Requiem

Thu 10 Jan 2008

Requiem

requiem for Boojum, about 13 minutes

If the left and right hands have independent repeated patterns prime to each other, why then the cycle is right*left by which time, or a fraction of time indicated by attention span (based on short-term memory and defuge), right*left/[short-term memory, defuge], I have moved on (to another register, tonality, movement or moment of sound), listener follow- ing (if the listener is listening yet), so that the ride is imminent (in a distant sense related to 1/1 jazz rhythm or tabla additive combinatorics) or a moment of consciousness (moment in the sense of internal time con- sciousness mitigated by short-term memory or long-term memory of other times and other musics by this selfing or other selvings) which at the end (as if the requiem is in withdrawal or unknowingly bracketed until the unexpected finality which returns as 'perfect sense') seems natural and sadly required, as such is required, drawn forth, by any organism, from small cat to whale, not a rupture or a ripple by a human, or at the least, this human, playing this guitar, a 1949 di Giorgio, in an act of homage hardly if ever unheard. <http://www.alansondheim.org/bbj.mp3>

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172. **eric unger**

Hillary-- re: the first amendment to the constitution of the US-- right of citizens to burn US flag

Thu 10 Jan 2008

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

-- I do not mean to dismiss John Edwards, Barack Obama, or any other candidates or their candidacies by not including him in this particular discussion -- a discussion about the first amendment and freedom of speech as it pertains to the right of American citizens to set the American flag aflame -- but I will forego remarking on them or the peripheral participants too much to instead focus on one of the top three Democrat presidential candidates, Hillary Clinton. Any Democrat currently running would be infinitely better for the country than his or her Republican counterpart. I welcome anyone who would argue that this isn't the case -- that John McCain would be a better president than Dennis Kucinich, for instance -- to do so now. The simple reason that the Left-side is more what the country needs now than the Right-side is that the Right-side, the Grand Old Party, has been and is currently complicit in the Bush administration's egregious affronts to the constitution and basic human rights. Unfortunately, Hillary Clinton has been complicit as well, and I'm not just talking about her vote for the Iraq war.

I'll cut right to the chase: Hillary Clinton once introduced a bill that would have made flag burning illegal. Thankfully it didn't pass. In an article two years ago by Richard Cohen writing for the Washington Post titled "Star-Spangled Pandering", he noted:

". . . this is not a proposed constitutional amendment, and it is written in . . . a way that does not explicitly outlaw all flag burnings -- just those intended to 'intimidate any person or group of persons '"

And who will make that distinction? I presume law enforcement would decide whether or not the flag burning was an act intended intimidate others. That is a scary thought, but it is a scarier thought still that anyone would even have to make that call. Burning the flag is a form of public speech and therefore banning the act is tantamount to a violation of the first ammendment to the constitution. Richard Cohen closes his article by insisting:

"The First Amendment is where you simply do not go. It is sacred. It protects our most cherished rights -- religion, speech, press and assembly -- and while I

sometimes turn viscerally angry when I see the flag despoiled, my emotions are akin to what I feel when neo-Nazis march. Repugnant or not, popular or not, it is all political speech."

I will certainly take Hillary Clinton's sponsoring of a bill that would have infringed on Americans' constitutional rights into consideration when deciding who to support in the forthcoming election.

Eric

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173. **Thomas savage**

Re: Robert Pinsky - Charles Simic - Jazz - Poetry - Review - New York Times

Thu 10 Jan 2008

Thank you for bringing this to my attention. I meant to go to this event but then just forgot about it. Too busy. I especially like Simic's poetry and would be interested to hear how it worked with jazz. According to this review there wasn't too much interaction which was too bad, if true. There are many lesser known poets who read compellingly with jazz musicians all the time. Steve Dalachinsky and Eve Packer are the two who come to mind immediately who make jazz and poetry integral to each other. It's too bad that their performances with musicians don't get reviewed or at least haven't to my knowledge. Steve just published a book of 300 pages or so of his poems written at performances by the wonderful Saxophonist Charles Gayle over a twenty year period. Jazz and poetry (and contemporary classical music) occupies similar black holes in the collective American artistic consciousnesses, alas. But the inmates do find reason and means to collaborate often. I'm working with a prodigy classical composer named Oliver Hagen at the moment but have read with his father, John Hagen, a jazz musician and would be glad to do so again. Regards, Tom Savage David Chirot <[REDACTED]> wrote:

http://www.nytimes.com/2008/01/10/arts/music/10poet.html?
_r=1&ref=arts&oref=slogin---

" . . . things remarkable, and by chance never before heard of or seen . . . "

--Lazarillo de Tormes, autor anonimo

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174. **L Guevarra**

NEW BOOK: Selected Prose, Daybooks, and Papers

Thu 10 Jan 2008

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

Selected Prose, Daybooks, and Papers

George Oppen (1908-1984) was born in New York and died in San Francisco. He won the Pulitzer Prize in 1968 for *Of Being Numerous*. His work is available in *New Collected Poems*, edited by Michael Davidson (2002); *Selected Poems*, edited by Robert Creeley (2003); and *Selected Letters of George Oppen*, edited by Rachel Blau DuPlessis (1990). Stephen Cope received his PhD in 2005 from the University of California, San Diego, where he was a research fellow at the Archive for New Poetry, where Oppen's papers are housed. He has taught at universities in California, Iowa, and Ohio.

<http://go.ucpress.edu/OppenProse>

"Here is the essential record of George Oppen's indelible voice, astonishing as it wanders and discovers a new mode 'between the grim gray lines of the Philistines and the ramshackle emplacements of Bohemia' in order to recover an open ground that is, in the fact, 'the function of poetry to serve as a test of truth.' Few documents in our time would better serve to illuminate the hard-won life of being a poet in the American language than this volume, brilliantly edited by Stephen Cope. Simply put, what a laboratory is to hard science, these daybooks are to poetry."-Peter Gizzi, author of *The Outernational*

This is the first comprehensive critical edition of the unpublished writings of Pulitzer Prize-winning objectivist poet George Oppen (1908-1984). Editor Stephen Cope has made a judicious selection of Oppen's extant writings outside of poetry, including the essay "The Mind's Own Place" as well as "Twenty-Six Fragments," which were found on the wall of Oppen's study after his death. Most notable are Oppen's "Daybooks," composed in the decade following his return to poetry in 1958. *Selected Prose, Daybooks, and Papers* is an inspiring portrait of this essential writer and a testament to the creative process itself.

Full information about the book is available online:

<http://go.ucpress.edu/OppenProse>

--

Lolita Guevarra

Electronic Marketing Coordinator

University of California Press

Tel. [REDACTED] | Fax [REDACTED]
[REDACTED]

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175. **steve russell**

Re: "Poetry" versus "Prose" in New Hampshire

Thu 10 Jan 2008

E.J. Dionne Jr. takes credit for the quote. After the New Hampshire vote, he adds, "To eat some of my own words, maybe prose wins elections after all." Washington Post, 1/10/'08

Mark Weiss <[REDACTED]> wrote: It's gonna cost her a lot of poet votes.

At 03:51 PM 1/7/2008, you wrote:

>She must have meant it as a negative.

>

>

>And Mario Cuomo said it years ago. (Did she attribute the quote to him?)

>

>

>And it displays a slapdash ignorance of the

>possibilities of poetry. (I hear Shelley turning over in his grave.)

>

>

>Mark

> _____

>

>From: Chris Stroffolino [mailto:[REDACTED]]

>To: [REDACTED]

>Sent: Mon, 07 Jan 2008 14:10:05 -0500

>Subject: Re: "Poetry" versus "Prose" in New Hampshire

>

>Thanks for passing this on Barry. I may have to write about it more.

> Did Hilary mean the "you" as a negative thing, something she

> disagrees with (that the 'inexperienced' Obama does, for instance),

> or did she mean it as a self-characterization? As something "one" does?

>

> Chris

> On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

>

> > Just encountered this germane formulation, but am skeptical whether

> > it holds up to rigorous analysis.

> >
> >
> > At a raucous rally in a high school gymnasium in Nashua, Clinton
> > skewered Obama for several votes he has cast in the Senate, such as
> > his vote in favor of the Patriot Act and for energy legislation she
> > described as "Dick Cheney's energy bill." She never mentioned
> > Obama's name but left no doubt about whom she was discussing. "You
> > campaign in poetry, you govern in prose," Clinton said.
> >
> >
> > Barry Alpert
> > _____
> > Watch "Cause Effect," a show about real people making a real
> > difference.
> > http://im.live.com/Messenger/IM/MTV/?source=text_watchcause
>

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176. **Gerald Schwartz**

Re: Requiem

Thu 10 Jan 2008

Thank you, Alan. Yes, it is a
finality required.

Gerald S.

Requiem

requiem for Boojum, about 13 minutes

*If the left and right hands have independent repeated patterns prime to each other, why then the cycle is right*left by which time, or a fraction of time indicated by attention span (based on short-term memory and defuge), right*left/[short-term memory, defuge], I have moved on (to another register, tonality, movement or moment of sound), listener following (if the listener is listening yet), so that the ride is imminent (in a distant sense related to 1/1 jazz rhythm or tabla additive combinatorics) or a moment of consciousness (moment in the sense of internal time consciousness mitigated by short-term memory or long-term memory of other times and other musics by this selfing or other selvings) which at the end (as if the requiem is in withdrawal or unknowingly bracketed until the*

unexpected finality which returns as 'perfect sense') seems natural and sadly required, as such is required, drawn forth, by any organism, from small cat to whale, not a rupture or a ripple by a human, or at the least, this human, playing this guitar, a 1949 di Giorgio, in an act of homage hardly if ever unheard. <http://www.alansondheim.org/bbj.mp3>

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177. **Tony Trigilio**

Visiting Poet (one-year position), Columbia College Chicago

Thu 10 Jan 2008

This is a new visiting position we'll be offering each year, starting Fall 2008. Review of applications begins March 1. Feel free to email me if questions come up (applications go to the postal address listed in the ad). Thanks!

Best,
Tony

VISITING POET, COLUMBIA COLLEGE CHICAGO:

The Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence. Annual, one-year nonrenewable position: starts August 2008. Poets from underrepresented communities and/or those who bring diverse cultural, ethnic, theoretical, and national perspectives to their writing and teaching are particularly encouraged to apply. Position is named for Elma Stuckey, a poet born in Memphis who lived in Chicago for more than 40 years. Author of *THE BIG GATE* (1976) and *THE COLLECTED POEMS OF ELMA STUCKEY* (1987), she has been described as "the A.E. Housman of slavery" -- a poet who recast for contemporary readers "those things that were kept from the ears of the unknowing slavemasters."

Successful candidate will teach one course per semester (undergraduate workshop, craft, and/or literature seminars), give a public reading, and possibly supervise a small number of graduate theses. Qualified candidates will have received an M.F.A. in poetry, or Ph.D. in English (with creative dissertation), or other relevant terminal degree in past five years; demonstrate excellence and experience in college-level teaching; and have strong record of publication in national literary magazines. Salary: \$30,000 for the year. Send cover letter, CV, 5-page sample of published poetry (photocopies are fine), sample syllabus for undergraduate or graduate-level poetry workshop or literature course, three letters of recommendation (at least one should address teaching), and statement of teaching philosophy to:

Tony Trigilio
Director, Creative Writing - Poetry
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL, 60605

Review of applications begins March 1 and will continue until position is filled.

The Creative Writing - Poetry Program has a commitment to excellence in teaching and is founded upon strong ties between the study of literature and the practice of creative expression, and features the only undergraduate creative writing - poetry BA program in the country and a single-genre MFA program, a national reading series featuring monthly readings, and two national literary magazines: COLUMBIA POETRY REVIEW and COURT GREEN. Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students, emphasizing arts, media, and communications in a liberal arts setting. Columbia College Chicago encourages qualified female, Deaf, GLBT, disabled, international & minority classified individuals to apply for all positions.

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178. **Jason Quackenbush**
Re: Spoofing Inaugural Poems
Thu 10 Jan 2008

Every time we have this conversation, Jim, I thoroughly enjoy myself. But before I respond to the more salient points you make, I do want to point one thing out about Deep Blue that often gets overlooked in the conversations about it. What Deep Blue did was very impressive, certainly. It learned its chess winning chess strategy (which while whether that actually beat kasparov or not is a bit controversial it could no doubt beat the pants off of me) on it's own, and that by itself is something that I think warrants its place in the history books. At the same time, the agreement Kasparov made with IBM, and which I think was a mistake on his part, allowed IBM to make adjustments to Deep Blue during the match but between games. That's important because one of those adjustments allowed the machine to avoid a trap it had fallen into twice previously, which if it hadn't done, Kasparov would have had mate.

That having been said, it being a bit of a pet peeve of mine to make that point whenever Deep Blue comes up, I do want to say that I don't think machine consciousness is impossible and that I agree that humans are largely mechanical (although to date there's no proof of this to come out of neuroscience and statements to the contrary are usually unpackable as a form of metaphysical bias). What I do believe is that whatever eventually allows us to

create thinking machines is not going to be a software algorithm running on some sort of turing machine. The Dreyfus book is really good on this point, and I'm a little leery of paraphrasing him, but the basic argument boils down to this:

the concept of a computer as we currently understand it is some sort of logical, rule following machine that operates according to heuristics and algorithms. the analogy AI researchers often make, and have made for decades is between this and the human brain and the human mind. That is, the human brain is the hardware that runs the software algorithms that produce the mind as its output. Dreyfus argues, and I tend to agree with his argument, that while that can simulate what human consciousness is, it's not the same thing as a machine actually being conscious and for that the machine needs to be in the world and of the world and for the world always already the way that humans are. The reason being that the world is not composed of facts the way a computer needs to deal with them, as digital representations, but rather the world is composed of things and that the fundamental act of humanity is to cope with those things, not to make representations of them to ourselves.

my own feeling is that we are indeed ultra sophisticated machines. this does not negate any of our intellectual capabilities. to think that humanity arose with no designer out of natural process is, for me, a tremendously exciting thought--it indicates the richness of natural process over 2.5 billion years of evolution (the universe itself is only 15 billion years old).

it also gives generative art a certain appeal to me. not out of aspiration to be god. but out of interest in engaging in generative art that can aspire to interesting things out of simple processes. including random processes, randomness directed in useful directions.

I do like a lot of this stuff. I like Jackson Mac Low's poetry and Iannis Xenakis's music. At the same time, it's not something I enjoy reading or listening to so much as i find it interesting to observe. It engages a different part of my brain than does, for example, reading TS Eliot or listening to The Cure.

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179. **Charlie Rossiter**

Get Ready--April is Not Only Poetry Month

Thu 10 Jan 2008

It also includes tv turnoff week, an idea worth considering and passing on to others.

for details go to

<http://www.turnoffyourtv.com/turnoffweek/TV.turnoff.week.html>

Charlie

--

"The local is the only universal,
upon that all art builds." John Dewey

www.poetrypoetry.com

where you hear poems read by poets who wrote them

www.myspace.com/charlierossiter

hear Charlie as solo performance poet

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

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

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180. **Chris Stroffolino**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

Cuomo did say it, but used it in a different context (which is a little less ignorant about the possibilities of poetry than Hillary's recontextualization). I just wrote a really long piece about that; backchannel me if you want to see it. I didn't know about E.J. Dionne though. I'll look for it, but in the meantime, do you have a sense of the context in which (he or she?) used it? The essay or speech? When, etc?

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Do you cry in poetry or cry in prose? In music or in movies?

(Did Frank O'Hara for instance govern more in his art criticism
did he campaign more in "The Personism Manifesto?"
than in "Easter"

or govern more in the posthumously published 'prosey' dialogue Fire
Island Sun piece...?)

When was the last time you governed by crying?
(campaign in hurricane and govern in eyes)

(you don't have to answer if you don't want to. But it might be a prose-poetry contest sponsored by "I heart the Huckabee for President" foundation. Prizes! Experience! Change! (can u keep....))

On Jan 10, 2008, at 12:09 PM, steve russell wrote:

E.J. Dionne Jr. takes credit for the quote. After the New Hampshire vote, he adds, "To eat some of my own words, maybe prose wins elections after all." Washington Post, 1/10/08

Mark Weiss <[REDACTED]> wrote: *It's gonna cost her a lot of poet votes.*

*At 03:51 PM 1/7/2008, you wrote:
She must have meant it as a negative.*

And Mario Cuomo said it years ago. (Did she attribute the quote to him?)

And it displays a slapdash ignorance of the possibilities of poetry. (I hear Shelley turning over in his grave.)

Mark

*From: Chris Stroffolino [mailto:[REDACTED]]
To: [REDACTED]
Sent: Mon, 07 Jan 2008 14:10:05 -0500
Subject: Re: "Poetry" versus "Prose" in New Hampshire*

Thanks for passing this on Barry. I may have to write about it more. Did Hilary mean the "you" as a negative thing, something she disagrees with (that the 'inexperienced' Obama does, for instance), or did she mean it as a self-characterization? As something "one" does?

Chris

On Jan 7, 2008, at 4:20 AM, Dr. Barry S. Alpert wrote:

Just encountered this germane formulation, but am skeptical whether it holds up to rigorous analysis.

At a raucous rally in a high school gymnasium in Nashua, Clinton skewered Obama for several votes he has cast in the Senate, such as his vote in favor of the Patriot Act and for energy legislation she described as "Dick Cheney's energy bill." She never mentioned Obama's name but left no doubt about whom she was discussing. "You campaign in poetry, you govern in prose," Clinton said.

Barry Alpert

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181. **Joan Houlihan**

UPCOMING COLRAIN POETRY MANUSCRIPT CONFERENCES

Fri 11 Jan 2008

The Colrain Poetry Manuscript Conference, a unique conference designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. The conference has been created for poets who are either ready to publish a book-length manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, over 15 poets have had their manuscripts accepted for publication. The conference has generated interest on the part of editors as well as a number of interested poetry press publishers eager to participate.

On January 18, 2008, the ninth group of poets will meet in Greenfield, Massachusetts to meet with leading poets and educators and to present their manuscripts to editors from poetry presses. This conference will last three days and include senior and founding editors from Graywolf Press and Ausable Press as well as poets Fred Marchant and Joan Houlihan. Complete information and application can be found at:

<http://www.colrainpoetry.com/January>

*Note: There are two openings left for the January conference. *

Information on our upcoming conferences is available here:

<http://www.colrainpoetry.com>

The goal of the Colrain conference is to create a venue and network that will help poets to be published, or at least to be placed on a realistic path toward book publication. Please know we wish to work only with serious poets able to accept productive criticism of their work and/or their manuscripts from poetry professionals.

Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually: offer finishing touches to a manuscript eager to be picked up by a publisher."

Steve Fellner, Brockport, NY

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine."

Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

"Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

and MORE:

<http://www.colrainpoetry.com/January/omnis-comments.htm>

--

Joan Houlihan, Founder & Director
Concord Poetry Center & Colrain Conferences
40 Stow Street
Concord, MA 01720
www.concordpoetry.org
www.colrainpoetry.com

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182. **Mark Weiss**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

This is profoundly silly. It shouldn't be a surprise that the word "poetry" (and poetic) means more than one thing, as does "prose" (and prosaic). Hillary wasn't talking about literature or literary theory, and she wasn't particularly worried about the poetry constituency.

As to the crying (she didn't, by the way--there was maybe a microsecond catch in her voice), Hillary went into New Hampshire with a considerable edge over Obama among registered Democrats. The punditry decided that she'd lose all the independents, based solely on the arcane Iowa process. Did everyone forget that Hillary's people assumed months ago that she couldn't win in Iowa and only decided to campaign there with some reluctance?

Mark

At 12:03 AM 1/11/2008, you wrote:

>Cuomo did say it, but used it in a different context (which is a
>little less ignorant about the possibilities of poetry than Hillary's
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>debate over whether it's authentic crying or a feigned attempt to
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>>>Mark
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183. **Barry Schwabsky**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

"But how can you really care if anybody gets it, or gets what it means, or if it improves them. Improves them for what? for death? Why hurry them along? Too many poets act like a middle-aged mother trying to get her kids to eat too much cooked meat, and potatoes with drippings (tears)"--Frank O'Hara. So maybe Hillary is a sort of poet, but unfortunately, one of "too many poets." On the

other hand, maybe O'Hara was just too twisted by his hateful relation with his mother.

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

From: Chris Stroffolino <[REDACTED]>

To: [REDACTED]

Sent: Friday, 11 January, 2008 5:03:37 AM

Subject: Re: "Poetry" versus "Prose" in New Hampshire

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Barry Alpert

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http://im.live.com/Messenger/IM/MTV/?source=text_watchcause*

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Try it now.*

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184. **Alan Sondheim**
success at last, just for a moment
Fri 11 Jan 2008

success at last, just for a moment

it has been a difficult few days in the virtual environments laboratory. we moved most of the motion capture equipment to 109 to use, but couldn't locate the bvh computer (which receives signals from an old 486 used with proprietary hardware). the explanations written by the interns were miss- ing as well. we knew the bvh machine had to be around. we found an old dell and gary put windows 2000 on that, getting the key from another mach- ine. we put bvh software on the old dell, but the signals from the 486, which, it turned out, had to go through a router since we had no crossover connectors, were crashing it. so we were back to square one. i figured if i could locate a photo of the old bvh computer we'd used years ago, we might be able to use it to match with one of the bunches of similar units in 302c. i looked through archive after archive, until i located it; the image was slightly blurred, but the layout of the masking tape label (un- readable in the image) on top of the machine allowed us to narrow poss- , ible candidates to two. we found we couldn't get into either without pass- words. i discovered a scrap of paper in a corner of the room, 302c, with a password on it; it worked. so now we set them both up and one of them, which had been used as a projector connection to a virtual wall, was it. we brought the machine down to 109 and it almost ran; at least the soft- ware didn't crash. i found changing the antenna parameters for the motion capture and moving from ascii to binary and from tcp to udp did the trick. gary set up the 5100 port and addresses and we produced slomo.bvh as he moved the sensors slowly around; i wanted to duplicate the speed of the 5-7 frames per second output of the 486, instead of working high-speed as i usually do. we brought the bvh file to poser on a compaq laptop which for some reason is now permanently misconfigured but usable; the result is

<http://www.alansondheim.org/slowmo.mov> which i quite quite like; if you ignore the hand fluttering, the movement is closer to what we need to work with at the moment. as far as the hand-fluttering is concerned, we're going to internally turn off the hand sensors by modifying the capture program, written in c, but with clear documentation; even a non-programmer like myself can get into it a bit. now to slow things down further so the inconceivable happens at the speed

of amoeba-learning; in addition, to transform avatar into deity-emanent, following, introjecting yamantaka or one or another manifestation, moving mind and sheave-body into other realms far beyond 486, 2000, 109, 302c, 5-7, until what ever may appear in the future brought quickly back to earth.

<http://www.alansondheim.org/slowmo.mov>

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185. **David Chirot**

Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007

Fri 11 Jan 2008

Dear Eric:

I appreciate your concern regrading the First Amendment, though criticizing Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a rather narrow frame for examining what the US Senate and Congress have been rubber stamping for the last 7 years, much of it far far worse than a failed consideration of torching Old Glory.

And the ugliness and suppression already very active, alive and well in a continual barrage of attacks on the First Amendment is about to get much uglier.

Free Speech has been under harassmtent and attack by private individuals, corporations and interest lobbies for a very long time, and in recent years has been evoking memories of the 1950's Black Listings and McCarthyism. Critics of U.S and especially Israeli policies have been targeted and lecture and book events cancelled, music and theater events cancelled, Presses have been threatened with loss of distribution, persons have lost jobs or nearly lost them, their reputations smeared and research demeaned. The American media mainstream is heavily censored as are a lot of the "alternative" media and events. There is a small library now out of books dedicated to the censor ships of the Bush era, of Middle East reporting, and harassment of "average" citizens, including children, who have written anti-Bush email or drawn pictures in school considered in some way offensive to the Dear Leader.

The First Amendment actually is a form of double standard as it is applied in practice. To paraphrase Orwell's Animal Farm, "All Speech is Free, but some is more Free than others." (See for example the two volume "Paper of Record" hefty tomes devoted solely to the NY Times' more than dubious practices.)

Congress and almost all the candidates for President are beholden to corporate and special interest lobbies, which means that with regards to Free Speech criticism of these, they have implicitly pledged to minimize any form of open

discussion, presentation of ideas, research, or dissidence. All the Democrats running for President except for Kucinich and Gravel signed documents with AIPAC which places the protection of Israel and its interests at the highest level, almost beyond those of the US itself. Kucinich and Gravel have fared badly at finding media coverage, even being ignored during the televised debates. (Due not only to AIPAC, but other reasons as well. After all, if they are "minimized" in the media--this makes them into "candidates too minimal to cover much." A form of self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")

Pharmaceuticals, Big Oil, a host of others effect Free Speech every day. Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all kept the nuke option open for Iran. None of them has done anything much in office regarding the War in Iraq, health care, insurance and mortgage frauds on massive-beyond-belief scales going out of control and dragging the economy down with them , , and so far of over 2500 questions addressed to the candidates during the debates, only 3 have concerned the environment. Far, far ore media time has been spent listening to the candidates discuss just how badly they would torture "terrorist" "detainees" than has been devoted to the catastrophic evidences that the environment is in Blowback mode.

There are far worse things coming though. The House last fall passed H.R. 1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting on this soon. So far, it appears to be a lock to pass, with perhaps a few revisions or extras attached.

Below are links for the text of the Bill and another with more information about it.

Whoever does become President will be very dangerous, as the current Presidency has systemically chopped away as many as possible of the "checks and balances" on an Imperial Presidency. The dismantling of the Constitution, the tearing up and reconstruction of the bureaucracy and civil service, the appointment of a huge number of judges who find the Constitution and current laws and Amendments in need of over turning--all these have been putting into place the structure for an ever more open form of fascism than the one already merrily moving along. H.R. 1955 will speed up this process immeasurably.

Even with the laws currently in place, it is possible the next election could be suspended for "reasons of national crisis and security" if an attack on Iran and perhaps Pakistan is under way. "Too dangerous to change governments during a time of global crisis, you know." It's hard to imagine the current Congress and Senate doing much about it--or even having the means to do so, having rubber stamped their own powers out of existence. Hitler, after all, came to power under the laws of the time, democratically and legally. The he turned

around used the laws to install himself in absolute power and get rid of the laws which had put him there.

Having failed with a remake of the Iraq 'WMD' reasons for War with Iran, now the US is "testing the waters" of a potential remake of the Gulf of Tonkin incident that was "lift off time" for the Vietnam escalation.

As a "Writing Experiment" "compare and contrast" the following:

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances. GovTrack: H.R. 1955: Text of Legislation

<http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955> ---

H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007 (GovTrack.us)

<http://www.govtrack.us/congress/bill.xpd?bill=h110-1955> ---

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186. **Christophe Casamassima**

Being and Time project

Fri 11 Jan 2008

See my new obsession...

[http://www.flickr.com/photos/\[REDACTED\]/](http://www.flickr.com/photos/[REDACTED]/)

=

Machine Vision Metrology

Machine vision solutions for micro and macro applications. Standard products, specials, and OEM products available. Specializing in semi, MEMS, HDD, and medical devices.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=92fbd2a2904d1937b10eb7685bf0a394>

--

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187. **amy king**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

One speculative equation regarding "How Clinton Won" --

http://www.realclearpolitics.com/horseraceblog/2008/01/how_clinton_won.html

And Judith Warner's OpEd on the emotional aspect:

<http://warner.blogs.nytimes.com/2008/01/10/emotion-without-thought-in-new-hampshire/>

Amy

<http://amyking.org/blog/>

Mark Weiss <[REDACTED]> wrote:As to the crying (she didn't, by the way--there was maybe a microsecond catch in her voice), Hillary went into New Hampshire with a considerable edge over Obama among registered Democrats. The punditry decided that she'd lose all the independents, based solely on the arcane Iowa process. Did everyone forget that Hillary's people assumed months ago that she couldn't win in Iowa and only decided to campaign there with some reluctance?

Mark

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188. **David Chirot**

Re: "Poetry" versus "Prose" in New Hampshire

Fri 11 Jan 2008

"Don't Cry for Me, Argentina"--

Mao was a poet

Pol Pot loved poetry. His favorite poet was that musician of the French language, Paul Verlaine.

Perhaps Hillary remembers all too well that her husband, when President, gave a "volume" of Walt Whitman's poetry as a gift to Monica Lewinsky for her aiding him in staining her dress with a "sample" of his DNA.

Poetry and prose both have long been the accomplices of Power.

And both have been Power's opponents.

And Big Bill Clinton--how often did he not let trickle the hint of a tear, get a sob in his voice, give that "humble and uplifted Look?"

On Jan 11, 2008 8:15 AM, Barry Schwabsky <[REDACTED]> wrote:

"But how can you really care if anybody gets it, or gets what it means, or if it improves them. Improves them for what? for death? Why hurry them along? Too many poets act like a middle-aged mother trying to get her kids to eat too much cooked meat, and potatoes with drippings (tears)"--Frank O'Hara.
So maybe Hillary is a sort of poet, but unfortunately, one of "too many poets."
On the other hand, maybe O'Hara was just too twisted by his hateful relation with his mother.

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189. **Pierre Joris**

Fwd: readings

Fri 11 Jan 2008

Begin forwarded message:

>
>
> Monday January 14th 2008 at 7:30 pm
> Pierre Joris
> Eugene Ostashevsky
> Michael Loughran
> <http://www.readab.com/cal.html>
> 11th Street Bar
> 510 E. 11th Street
> (Between Avenues A & B)
> Manhattan, NYC.
> Free.
>
>
> Sunday January 27th at 6pm
> Nicole Peyrafitte
> Belle Gironde
> at the Zinc Bar (great caipirinhas!)
> 90 West Houston St. in Manhattan (below Zamir Furs)
> \$5 donation
> <http://www.lungfull.org/zinc/>
>
> Other reading at the Zinc this month:

> January 13 -- Jeremy Thompson & Joe Elliot
> January 20 -- Alan Davies & Jill Magi
> January 27 -- Nicole Peyrafitte & Belle Gironda
>
>
>
> Ta'wil Productions:
> <http://www.tawilproductions.com/reviewsjorispeyrafitte.htm>
> www.nicolepeyrafitte.com
> www.myspace.com/nicolepeyrafitte
>
>

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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190. **eric unger**

Re: Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007

Fri 11 Jan 2008

Dear David,

The example of the flag burning bill that Hillary sponsored is important specifically because she is running for president now. It is by no means the only instance of affronts to personal liberties by certain American politicians (therefore more broadly the US gov't) but it is worth focusing on because she went out of her way to draw up the thing and present it for consideration to her fellow senators. We could cherry pick different examples all day, but it is mainly -- but not solely -- the Bush administration who is to blame for the sorry

standing our nation finds itself in. In order to prevent another Republican from being president, we must elect someone who is not of that ilk, presumably a Democrat. Hillary is a politician and I am not surprised that she would stoop to such levels, and so it should be weighed that she explicitly doesn't believe in freedom of speech. It points to a greater attitude in this perceived time of national terror that in order to "protect the citizens", certain 'liberties' can be eroded or simply bypassed. There are of course very specific reasons why it would be in politicians' interests to promote such causes. Orwell wrote in 1984, "The object of persecution is persecution. The object of torture is torture. The object of power is power." As we unwittingly put another head into power, let's air out all the dirty laundry.

Eric

On 1/11/08, David Chiriot <[REDACTED]> wrote:

> Dear Eric:

>

> I appreciate your concern regrading the First Amendment, though criticizing
> Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass is a
> rather narrow frame for examining what the US Senate and Congress have
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> rubber stamping for the last 7 years, much of it far far worse than a failed
> consideration of torching Old Glory.

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> And the ugliness and suppression already very active, alive and well in a
> continual barrage of attacks on the First Amendment is about to get much
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> Free Speech has been under harassment and attack by private individuals,
> corporations and interest lobbies for a very long time, and in recent years
> has been evoking memories of the 1950's Black Listings and McCarthyism.
> Critics of U.S and especially Israeli policies have been targeted and
> lecture and book events cancelled, music and theater events cancelled,
> Presses have been threatened with loss of distribution, persons have lost
> jobs or nearly lost them, their reputations smeared and research demeaned.
> The American media mainstream is heavily censored as are a lot of the
> "alternative" media and events. There is a small library now out of books
> dedicated to the censor ships of the Bush era, of Middle East reporting,
> and harassment of "average" citizens, including children, who have written
> anti-Bush email or drawn pictures in school considered in some way offensive
> to the Dear Leader.

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> The First Amendment actually is a form of double standard as it is applied

- > in practice. To paraphrase Orwell's Animal Farm, "All Speech is Free, but
- > some is more Free than others." (See for example the two volume "Paper of
- > Record" hefty tomes devoted solely to the NY Times' more than dubious
- > practices.)
- >
- > Congress and almost all the candidates for President are beholden to
- > corporate and special interest lobbies, which means that with regards to
- > Free Speech criticism of these, they have implicitly pledged to minimize any
- > form of open discussion, presentation of ideas, research, or dissidence.
- > All the Democrats running for President except for Kucinich and Gravel
- > signed documents with AIPAC which places the protection of Israel and its
- > interests at the highest level, almost beyond those of the US itself.
- > Kucinich and Gravel have fared badly at finding media coverage, even being
- > ignored during the televised debates. (Due not only to AIPAC, but other
- > reasons as well. After all, if they are "minimized" in the media--this
- > makes them into "candidates too minimal to cover much." A form of
- > self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")
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- > Pharmaceuticals, Big Oil, a host of others effect Free Speech every day.
- > Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all
- > kept the nuke option open for Iran. None of them has done anything much in
- > office regarding the War in Iraq, health care, insurance and mortgage
- > frauds on massive-beyond-belief scales going out of control and dragging the
- > economy down with them , , , and so far of over 2500 questions addressed to
- > the candidates during the debates, only 3 have concerned the environment.
- > Far, far ore media time has been spent listening to the candidates discuss
- > just how badly they would torture "terrorist" "detainees" than has been
- > devoted to the catastrophic evidences that the environment is in Blowback
- > mode.
- >
- > There are far worse things coming though. The House last fall passed H.R.
- > 1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be voting
- > on this soon. So far, it appears to be a lock to pass, with perhaps a few
- > revisions or extras attached.
- >
- > Below are links for the text of the Bill and another with more information
- > about it.
- >
- > Whoever does become President will be very dangerous, as the current
- > Presidency has systemically chopped away as many as possible of the "checks
- > and balances' on an Imperial Presidency. The dismantling of the
- > Constitution, the tearing up and reconstruction of the bureaucracy and civil

> service, the appointment of a huge number of judges who find the
> Constitution and current laws and Amendments in need of over turning--all
> these have been putting into place the structure for an ever more open form
> of fascism than the one already merrily moving along. H.R. 1955 will speed
> up this process immeasurably.
>
> Even with the laws currently in place, it is possible the next election
> could be suspended for "reasons of national crisis and security" if an
> attack on Iran and perhaps Pakistan is under way. "Too dangerous to change
> governments during a time of global crisis, you know." It's hard to imagine
> the current Congress and Senate doing much about it--or even having the
> means to do so, having rubber stamped their own powers out of existence.
> Hitler, after all, came to power under the laws of the time, democratically
> and legally. The he turned around used the laws to install himself in
> absolute power and get rid of the laws which had put him there.
>
> Having failed with a remake of the Iraq 'WMD' reasons for War with Iran,
> now the US is "testing the waters" of a potential remake of the Gulf of
> Tonkin incident that was "lift off time" for the Vietnam escalation.
>
> As a "Writing Experiment" "compare and contrast" the following:
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> Amendment I to the Constitution of the United States of America
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> Congress shall make no law respecting an establishment of religion, or
> prohibiting the free exercise thereof; or abridging the freedom of
> speech, or of the press; or the right of the people peaceably to
> assemble, and to petition the Government for a redress of
grievances.GovTrack:
> H.R. 1955: Text of Legislation
>
> <http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955> ---
>
>
> H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act
of
> 2007 (GovTrack.us)
>
>
> <http://www.govtrack.us/congress/bill.xpd?bill=h110-1955> ---
>

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191. **julia bloch**

Emergency 1/17/08: Lasky & Rohrer

Fri 11 Jan 2008

The EMERGENCY Poetry Series
at the Kelly Writers House presents:

a reading and discussion with poets
MATTHEW ROHRER & DOROTHEA LASKY

Thursday, 1/17 at 6PM
3805 Locust Walk, Philadelphia
This event is free & open to the public

MATTHEW ROHRER is the author of "A Green Light" (Verse Press, 2004), which was shortlisted for the 2005 Griffin Poetry Prize. He is also the author of "Satellite" (Verse Press, 2001), and co-author, with Joshua Beckman, of "Nice Hat. Thanks." (Verse Press, 2002), and the audio CD "Adventures While Preaching the Gospel of Beauty." He has appeared on NPR's "All Things Considered" and "The Next Big Thing." His first book, "A Hummock in the Malookas" was selected for the National Poetry Series by Mary Oliver in 1994. He lives in Brooklyn, New York, and teaches in the undergraduate writing program at NYU.

DOROTHEA LASKY was born in St. Louis, MO, in 1978. Her first full-length collection, "AWE," has just come out this fall of from Wave Books. She is the author of three chapbooks: "The Hatmaker's Wife" (Braincase Press, 2006), "Art" (H_NGM_N Press, 2005), and "Alphabets and Portraits" (Anchorite Press, 2004). Her poems have appeared in Crowd, 6x6, Boston Review, Delmar, Filter, Knock, Drill, Lungfull!, and Carve, among others. Currently, she lives in Philadelphia, where she studies education at the University of Pennsylvania and co-edits the Katalanche Press chapbook series, along with the poet Michael Carr. She is a graduate of the M.F.A. program for Poets and Writers at the University of Massachusetts-Amherst and also has been educated at Harvard University and Washington University.

Learn more! --> <http://emergency-reading.blogspot.com>

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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192. **William James Austin**

Blackbox fall gallery

Fri 11 Jan 2008

Hello everyone,

The Blackbox fall gallery is now online.? Go to WilliamJamesAustin.com and follow the Blackbox link.? Then take a stroll (scroll) through the galleries until you reach the last gallery.? Enjoy!

Best, Bill

More new features than ever. Check out the new AOL Mail ! -
<http://webmail.aol.com>

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193. **Andy Gricevich**

announcing CANNOT EXIST no.1, and call for submissions for no.2

Fri 11 Jan 2008

Dear folks,

I'm thrilled to announce the paradoxical appearance of
CANNOT EXIST

a quarterly magazine of poetry
edited by Andy Gricevich

to appear

February 1st, 2008

with 50 pages of staggeringly good writing by

Rick Burkhardt

Arielle Guy

Rob Halpern

Roberto Harrison

Lisa Jarnot

Kent Johnson

Laura Sims

Rodrigo Toscano

\$4.00; \$15.00 for a four-issue subscription.

Saddle-stapled with hand-stamped card covers,
with outside cover featuring mind-bending artwork by Benjamin Grosser.

Submissions are open for the second issue.

Visit <http://cannotexist.blogspot.com> for guidelines and ordering information.

Thanks!

Andy

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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194. **Gabriel Gudding**

old Shaker song of Hannah Ann Agnew. New Lebanon, NY, 1838

Fri 11 Jan 2008

Hoo haw hum necatry O necatry O
Hoo haw hum necatry
O cum
Ne holium ne-holium necatry
O necatry O
Ne holium ne-holium ne hoo haw hum.

- p. 78. The Gift to be Simple: Songs, Dances and Rituals of the American Shakers. Edward Deming Andrews.

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195. **David Chirot**

Re: Hillary-- re: the first amendment // --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007

Fri 11 Jan 2008

Dear Eric:

I am not sure if you understood what I wrote.

The entirety of the piece is how Free Speech has been well on its way out for a long time, there is already censorship on a grand scale, and--in many cases, censorship does not to become law to be practised. And the situation is about to get far worse.

For seven years now, the entire government, House and Senate both, have been passing laws which have created all kinds of inroads on Free Speech. Over and over again our elected officials have sold the citizens down the river. Probably persons have become so used to this it has become invisible.

I know very well what Hillary--and all the other candidates stand for and it is NOT Freedom of Speech. None of them. For example, signing a document from AIPAC means one is going to be against criticism of Israeli policies as much as possible. Getting support from a big corporation means looking out for their interests. That means suppressing Free Speech when it interferes with the

functioning of that corporation. Censorship by omission is just as effective as censorship by commission and use of a law.

Did you read the H.R. 1955 texts--?

Basically the terms in it are vague enough that almost anyone could be, without its taking too much "poetic license," accused of some truly terrible things or even very small things-- and--well--who knows? Years of detention without being charged? A rendition trip to a "holiday overseas," a "tour of the world's secret American prisons?" A chance to test waterboarding for oneself?

NONE of the major candidates is for "Free Speech"--

Jewish Voice for Peace has an excellent newsletter called "Muzzleshoot" whose latest report I received today. It concerns the absence of anything being asked or said about Israel-Palestine by any of the major candidates, and gives examples of the very few times this has been addressed, in which the candidates, including Obama and Edwards, ignored the questions.

"Sins of omission" are a way of signalling things which are "not to be talked about." In other words, NOT Free Speech. Censorship does not need laws for its existence. There are a myriad ways in which it operates.

I used to write for newspapers. Newspapers are controlled by boards, who are controlled by the investors--advertisers, big corporations, interest groups--all of these influence what can and cannot be written and read, what can be written not now, but later (if ever), what may be written about in a piece while also what needs to be omitted, and a host of other methods for "controlling" the "sharing" of "information" with the public. (Think how many times you may have read about stories being held until permission was granted for their release.)

All the major news outlets in the USA use MEMRI for their coverage of the Middle East. MEMRI is known to be manufacturer of deliberate mis-translations and dis-translations, planted, deliberately fake stories, as well as a censorship machine. There isn't any law that says American media have to use this organization, yet they do. They choose to knowingly use an organization known for disinformation and censorship. And no one is the wiser--no one cares, until it is far too late. It takes a while before people begin to wonder if their lives are being radically affected by things untrue and manipulated, because one is always being assured that everything one hears and knows takes place "in a Free society."

None of the candidates has brought up any of these issues in which Free Speech is involved every minute of every hour. It would be biting the hand that feeds them in terms of "covering their campaigns." And, behind the pages of

the newspapers and the screens of the tv, the studios of the radio--biting the hands of the very ones who are funding both the the media and the campaigns.

That right there is an immense and isolating censorship.

You write that Hillary is a "politician" and "will stoop to anything."

Dear friend--are not the Senators Obama and Edwards also politicians, also running for President, who have also most likely already done some pretty low stooping themselves?

In fact, the whole government has stooped extremely low for years and years now--so low one refrains from saying the obvious--in too explicit terms----kowtowing and rubber stamping the Bush Administration's demands, the Administration's truly horrifying series of Attorney Generals, Ambassadors, Supreme Court Justices, Secretaries of the various departments of everything from Transportation, Education, Health to the wonders of the State and Defense Departments and the immense new bureaucracy of Homeland Security. Bush and Cheney are not alone, Hillary isn't alone--they are a great great many and they were all elected to represent you and I. And elected by if not you and I a great many of our compatriots!

I am not "cherry picking examples" but writing of a huge censorship already in existence and with the passage of H.R. 1955 the abyss yawns vastly much wider. The Senators and Congress persons have obediently and fearfully--who wants to look "weak" on terrorism, on Homeland Security?--just voted for every obscenity that came along. Everyone of the Bush appointees that persons love to hate, had to be approved of by our elected Representatives. The media for years has gone along for the ride. Censorship has been part and parcel of our everyday lives for so long now that is "second nature."

The issue of torture is a corollary to that of Free Speech perils.

Censorship is to "silence." Torture is TO FORCE ONE TO SPEAK.

The Bills that all the Democrats, the majors ones, have voted FOR are already far WORSE than the flag burning one. I agree with you that flag burning is a Right that should not be taken away. And yes it is terrible Hillary put her mind to this issue with such dedication. Look at all the huge number of sinister Bills that have passed, however. Look how many others have been and continue to be and will be with these new laws, will be taken away on a far greater scale with a far greater and more terrifying bunch of procedures and punishments

Notice also one of the main stated intentions of this Bill--the creation of a huge academic center for the study of Homegrown Terrorism and "Violent Radicalism." This further involves the academic world in its creations of new methods, new categories, new statistics, new information on citizens than it

already is. The House has already passed it and given the record of the Senate, it will be law before very long.

Will a Democrat be al the much "better" i the White House? Of course one hopes so!! But given the record of al of them one doesn't see much real chance of a change. The Democrats introduced H R 1955 and Pelosi made it an immediate statement of hers on becoming Speaker than there would be no options open for Impeachment. On the other hand, all options are open for nuking countries on the slightest of pretexts, or simply on invented ones.

The Bush Administration never could have accomplished what it has if it had not been for the continual approval and votes of the House and Senate. Pelosi was among those who knew from the start about the torture and other horrors going on. Other governmental officials on various committees and boards did also. No one objected that the Constitution might be in great danger with the steps that were being taken. They all went along.

Any time in which a Government says that it is at War and that Homeland Security is at risk--it is time of grave danger for civil liberties, especially freedom of expression. Persons who are critical of the events and decisions being made immediately find their lives and work in jeopardy--or are on the verge of risking this. Look how incredibly passive the United States has been during the last twenty five years. Aggressive abroad, passive at home. It takes an entire culture to contribute to this.

And that is one of the most nightmarish aspects of al of this. By steady degrees so many things that once would have been thought impossible are now laws--and an entire culture has been wlaking steadily into a nightmare which it has already been undergoing such a long acclimatization to that it barely is aware of what is happening to it.

What I am trying to say is--don't limit what you are being critical of to Hillary and Bush. It took an entire government, a whole nation to create this situation. And those not involved in creating it for the most part passively accepting it. Let alone the Senators and Congress actively giving approval and untold billions of funding for the nightmare. And by passively I don't mean "violent radicalization." I mean quite often simply speaking out about what is happening in a way which goes beyond the very narrow limits that one is "supposed to stay inside of."

Two books I'd recommend are Naomi Wolf's The End of America and Naomi Klein's The Shock Doctrine.

Especially the latter, one of the finest books of last year.

On Jan 11, 2008 11:24 AM, eric unger <[REDACTED]> wrote:

Dear David,

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Constitution and current laws and Amendments in need of over
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H.R. 1955: Text of Legislation

<http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955> ---

H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007 (GovTrack.us)

<http://www.govtrack.us/congress/bill.xpd?bill=h110-1955> ---

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196. **Gabriel Gudding**
september 21, 184-

Fri 11 Jan 2008

Song. O-le-er-lum-er-la. (A Shaker song learned by inspiration.)

Blanco. Holy Order and Square Order. (Dances)

Song. In the unknown tongue. (Learned by inspiration)

Le-Bala. Slow march and Quick March.

Song. Of the French Consul, sung and played on the spiritual Flute.

La-Bala. Square Hollow Company Labor. (A dance.)

Song. Osceolo and Pocahontas.

La-Bala. Square Check Company Labor. (A dance.)

Song. The Reapers, with motions to mortify pride.

Song. Come Life, Shaker Life.

Blanco. Mother's Love, Company Labor. (A dance)

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197. **Alan Sondheim**

bad sonnet

Fri 11 Jan 2008

bad sonnet

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pictures from bullets blood and a fistful of cash id 28149266 myspace profile for
murderedrum with true murderedrum member add to murderedrumhotmailcom
personal message click here murderedrum myspace this is my myspacecom
page murderedrum this is my personal site about interact with writer
redrumurder who has archived 1 stories reviews from redrumurder bones
trusted network whats this? 0 testimonials for redrumurder bone write a
testimonial about redrumurder bone posts all forums home redrumurder
redrumurder is embraced in thorns causing 10 damage 37 43 redrumurder for
34 damage 238 219 message send a private message to redrumurder date of
birth april 26 1992 age 15 redrumurder is not a member of any public groups
redrumurder 0147403 1.

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198. **Jennifer Karmin**

jan 26: woodland pattern poetry marathon

Sat 12 Jan 2008

hi poetics friends.....i'll be reading at woodland
pattern's 14th annual poetry marathon on january 26th.
this is a huge fundraiser for one of the best
non-profit book centers in the country located in
lovely milwaukee.

please be in touch if you're interested in pledging or
signing up as a reader. the day is almost filled with

readers but there are a few slots left from 11pm-1am.
http://www.woodlandpattern.org/marathon_2008.shtml

want to be a sponsor? pledge checks (in any amount)
can be made out to woodland pattern and mailed to me
at: 2652 w.evergreen #2r, chicago, il 60622. or, you
can sign up with woodland pattern to become a member
and get their snazzy newsletter delivered to your home
every month.
<http://www.woodlandpattern.org/membership/index.shtml>
more info posted below!

big thanks,
jennifer karmin

Woodland Pattern Book Center was founded as a
non-profit organization in Milwaukee, Wisconsin's
Riverwest neighborhood by Anne Kingsbury and Karl
Gartung in 1979. The center houses a bookstore with
over 25,000 small press titles otherwise unavailable
in the area. It also includes an art gallery which
hosts exhibitions, artist talks, readings, films,
concerts and writing workshops for adults and
children.

Every year, on the last Saturday of January, over 100
poets, writers, and performers show their support for
Woodland Pattern by participating in its Annual Poetry
Marathon & Benefit. Each writer presents five minutes
of work to a packed house and raises pledge money
benefiting Woodland Pattern programming.

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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199. **Jim Andrews**
Re: Spoofing Inaugural Poems
Sat 12 Jan 2008

*Every time we have this conversation, Jim, I thoroughly enjoy
myself. But before I respond to the more salient points you make,*

I do want to point one thing out about Deep Blue that often gets overlooked in the conversations about it. What Deep Blue did was very impressive, certainly. It learned its chess winning chess strategy (which while whether that actually beat kasparov or not is a bit controversial it could no doubt beat the pants off of me) on it's own, and that by itself is something that I think warrants its place in the history books. At the same time, the agreement Kasparov made with IBM, and which I think was a mistake on his part, allowed IBM to make adjustments to Deep Blue during the match but between games. That's important because one of those adjustments allowed the machine to avoid a trap it had fallen into twice previously, which if it hadn't done, Kasparov would have had mate.

That having been said, it being a bit of a pet peeve of mine to make that point whenever Deep Blue comes up, I do want to say that I don't think machine consciousness is impossible and that I agree that humans are largely mechanical (although to date there's no proof of this to come out of neuroscience and statements to the contrary are usually unpackable as a form of metaphysical bias). What I do believe is that whatever eventually allows us to create thinking machines is not going to be a software algorithm running on some sort of turing machine. The Dreyfus book is really good on this point, and I'm a little leery of paraphrasing him, but the basic argument boils down to this:

the concept of a computer as we currently understand it is some sort of logical, rule following machine that operates according to heuristics and algorithms.

heuristics are algorithms, Jason. a heuristic is an algorithm that may not do the task the best way (if there is a best way) but hopefully copes with the situation. but it is an algorithm.

an algorithm is simply a list of well-defined instructions for executing a task. Could be for baking a cake or consciousness souffle.

the analogy AI researchers often make, and have made for decades is between this and the human brain and the human mind. That is, the human brain is the hardware that runs the software algorithms that produce the mind as its output. Dreyfus argues, and I tend to agree with his argument, that while that can simulate what human consciousness is, it's not the same thing as a machine actually being conscious and for that the machine needs to be in the world and of the world and for the world always already the way that humans are. The reason being that the world is not composed of facts the way a computer needs to deal with them, as digital representations, but rather the world is composed of things and that the

fundamental act of humanity is to cope with those things, not to make representations of them to ourselves.

we have sensory input. sight sound smell touch taste proprioception. possibly others we haven't put a finger on. computers can have sensory input and bodies also. no doubt they would be different sensory inputs and different bodies. with different needs, weaknesses, strengths, abilities, and so on. any machine intelligence would be very very different from ours thereby.

but they could still be conscious, sentient, moral agents.

they could learn. and change their behavior thereby. as we do (sometimes). they could learn to be very discerning, as we do. they could learn to disobey the rules under certain circumstances, as we do. all of this is possible while still being programmed.

we are bio machines. nobody programmed us. nobody designed us. we have evolved for 2.5 billion years, like every other living thing on this planet, apparently. we are coded. not in a language. in bio code. for instance, our memories are coded. our dna is coded. not in a language, because we think of language as requiring conscious creators/designers, but in code. algorithms can operate at that level too. algorithms can be staggeringly flexible. if if if if if if if if if if if if... but regardless of our propensity to talk about algorithms in language--which gives the impression that language is required to code an algorithm--they do not require language, only code. if we see a little black box that has behavior, and when we do x it always does y, then regardless of whether its behavior is written in language, it is using an algorithm.

ja

<http://vispo.com>

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200. **David Chirot**

R.I. P. Boris Lurie: member of No! Art movement, artist of the Holocaust

Sat 12 Jan 2008

*A very powerful and amazing artist--

notice his Gallery owner's name--Gertrude Stein!

This page was sent to you by: * 

* ARTS * | January 12, 2008

* Boris Lurie, Leader of a Confrontational Art Movement, Dies at 83

<[http://www.nytimes.com/2008/01/12/arts/12lurie.html?](http://www.nytimes.com/2008/01/12/arts/12lurie.html?ex=1200805200&en=93a3cb6b5ad60f1c&ei=5070&emc=eta1)

[ex=1200805200&en=93a3cb6b5ad60f1c&ei=5070&emc=eta1](http://www.nytimes.com/2008/01/12/arts/12lurie.html?ex=1200805200&en=93a3cb6b5ad60f1c&ei=5070&emc=eta1)>

*

By COLIN MOYNIHAN

Boris Lurie was a Russian-born artist who survived the Holocaust and then depicted its horrors while leading a confrontational movement called No! Art.

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201. **CA Conrad**

POETS THEATER 2008 at Small Press Traffic in San Francisco

Sat 12 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

**

Please join us for two nights of plays and performance, featuring new work by writers and artists, along with new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT - there will be wine & refreshments, raffle items, video, books, and all sorts of festivities to go along with this year's batch of plays and performances...

FRIDAY JANUARY 18, 7:30pm:

"The Obituary Show" by CAConrad

"Up in Arms: a scene at Tense Borders" by Mary Diaz

"Olive Oil from the Notebooks, a radio film" by Arnold J. Kemp

"a fierce vexation of a dream: a tragical mirth"* *by sara m. larsen

"Yoda in His Youth" by Dana Ward

"RJ Romeo and Juliet (from The Code Poems)" by Hannah Weiner, dir. Suzanne Stein

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS REXAMINED, REANIMATED, & RESTAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about our Poets Theater Cabaret and other upcoming events, through our website — <http://www.sptraffic.org/html/events.htm> — and our new blog: <http://smallpresstraffic.blogspot.com/>

Unless otherwise noted, our events are presented in:

Timken Lecture Hall
California College of the Arts
1111 Eighth Street, San Francisco

see you there!

David Buuck, Cynthia Sillers, & Stephanie Young
PT08 Co-curators
Small Press Traffic

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202. **David Chiro**

Don't Forget--FW: DAY OF ACTION: January 11th is the 6th anniversary of the first transfer of detainees to Guantá

Sat 12 Jan 2008

From: [REDACTED]

To: [REDACTED]

Subject: DAY OF ACTION: January 11th is the 6th anniversary of the first transfer of detainees to Guantánamo Bay.

Dear David,

Mark your calendar. This January 11th is the 6th anniversary of the first transfer of detainees to Guantánamo Bay. To mark the occasion we are taking part in a worldwide protest denouncing torture and unlawful detentions. The largest protest will be in Washington but nation-wide Peace Action affiliates will mark this day with their own actions. Find out about the local events happening that day near you, here.

Orange jumpsuits provided...

An AI protester stands outside the US Supreme Court to mark the 5th anniversary of Guantanamo Bay detentions. Join us January 11th on the National Mall. At U.S. embassies and other prominent locations in Great Britain, the Netherlands, Spain, Ireland, Greece and right here in Washington DC, activists will rise up against the failed interrogation regime at Guantánamo.

Join us on the National Mall in Washington, DC on January 11th.

WHEN: Friday, January 11th at 11am

WHERE: National Mall at 12 St NW (Smithsonian Metro)

WHAT: Protest. Arrive early so you can suit up in an orange jumpsuit and join the visual count of current detainees.

Join peace and justice activists all over the world and across our nation to call for the closure of Guantánamo Bay, we cannot relent until justice prevails. Counter terror with justice at home and abroad. Sincerely,

Kevin M. Martin
Executive Director
Peace Action

[Click here to subscribe to the Action Alert Network](#)

[Take Action](#)

[Join us in Washington](#)

[Find a January 11th Event Near You.](#)

[Just in time for the New Hampshire Primary...](#)

[Check out the Peace Action Presidential Voter Guide '08](#)

[PDF of Peace Action e-Newsletter](#)

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www.Peace-Action.org

Put your friends on the big screen with Windows Vista(R) + Windows Live™. Start now!

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203. **James T Sherry**

Erica Hunt & James Sherry: Poetry Reading @ St. Marks

Sat 12 Jan 2008

*****SAVE THE DATE*****

JANUARY 23

Erica Hunt & James Sherry will read at:

St Marks Poetry Project

2nd Ave & 10th St.

Wednesday, January 23rd, 2008

8 PM

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204. **Michael Tod Edgerton**

Ekphrastic Fiction?

Sat 12 Jan 2008

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." -
Rosmarie Waldrop, *Lawn of Excluded Middle*

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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205. **Tisa Bryant**

AWP Events: Cave Canem & Afrilachian Poets Read Jan 30-31!

Sat 12 Jan 2008

TWO BOMB READINGS!! SAVE THE DATES

Wed. Jan. 30, 2008 - 10 p.m.

2nd Annual Cave Canem Fellows Reading
The Bowery Poetry Club
308 Bowery, New York, New York

Fellows Michelle Berry, DeLana Dameron, Jacqueline Johnson, LaTasha Nevada Diggs, Krista Franklin, Rachel Eliza Griffiths, Richard Hamilton; Myronn Hardy, Randall Horton, Marcus Jackson, Amanda Johnston, Jacqueline Jones LaMon, January O'Neal, Ernesto Mercer, Dante Micheaux, Indigo Moor, Nicole Sealey, Shia Shabazz, Evie Shockley, and Bianca Spriggs take a poetry marathon to New York City's literary hot spot. \$10 cover charge.

www.cavecanempoets.org

Thur. Jan. 31, 2008 - 6 p.m.

The Affrilachian Poets @ The Nuyorican Poets Cafe
236 East 3rd Street, between Avenues B and C
New York, New York

\$7 student
\$10 general

Featuring: Kelly Norman Ellis, Ellen Hagan, Parneshia Jones, Amanda Johnston, Hao Wang, Mitchell L. H. Douglas, Bianca Spriggs, Natasha Marin, Marta Miranda and special guest Rane Arroyo.

Learn more about the Affrilachian Poets at
<http://www.affrilachianpoets.com/>.

Check the flier at: http://affrilachianpoets.com/APs_at_Nuyo

My concern is never art, but always what art can be used for.
Gerhard Richter

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206. **Crane's Bills Books**

Re: Ekphrastic Fiction?

Sat 12 Jan 2008

Gilbert Sorrentino's Under the Shadow comes to mind. I feel certain that Julio Cortazar did something of the sort, but I can't think what. J. A. Lee

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

From: "Michael Tod Edgerton" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, January 12, 2008 10:58 AM

Subject: Ekphrastic Fiction?

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

*Michael Tod Edgerton
MFA '06 Literary Arts
Brown University*

*----
Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]*

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."

- Rosmarie Waldrop, Lawn of Excluded Middle

*-----
Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.*

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.17.13/1214 - Release Date: 1/8/2008

1:38 PM

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207. **Barry Schwabsky**

Re: Ekphrastic Fiction?

Sat 12 Jan 2008

The stories in Lynn Crawford's *Fortification Resort* (Black Square, 2005) were written in response to particular artworks, all identified in a "key" at the back of the book.

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

From: Michael Tod Edgerton <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 12 January, 2008 5:58:18 PM

Subject: Ekphrastic Fiction?

Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

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Rosmarie Waldrop, *Lawn of Excluded Middle*

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208. **Hugh Behm-Steinberg**

Re: Ekphrastic Fiction?

Sat 12 Jan 2008

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[REDACTED]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
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Brown University

Doctoral Student
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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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209. **Jim Andrews**

The Four Horsemen Project in Vancouver Jan 17-19

Sat 12 Jan 2008

last night i saw The Four Horsemen Project performed in Victoria. this is excellent. it's going to be in vancouver jan 17-19. go see it if you can.

info at <http://volcano.ca> -- more particularly, at

[http://www.volcano.ca/template.php?](http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject)

[content=productions_erupting&image=img_pr](http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject)

[oductions&submenu=sub_productions#TheFourHorsemenProject](http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject)

ja

<http://vispo.com>

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210. **Therese Broderick**

Ekphrastic Fiction?

Sat 12 Jan 2008

Perhaps this will help you--

1) go to my ekphrasis (poetry) blog--

poetryaboutart.wordpress.com

2) in right sidebar, under lower category "Ekphrasis Links," click on "David Wright's class"

3) under his category "Examples of Ekphrasis," first three listings are for fiction

Also, Susan Vreeland's historical fiction about major artists might help you. See her website--
www.svreeland.com

Sincerely,

Therese L. Broderick, MFA

freelance poet with specialty in ekphrasis

Albany, NY

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211. **Jim Andrews**

Recent work by Dan Waber

Sat 12 Jan 2008

Some recent work by Dan Waber:

At the Light & Dust Anthology of Poetry I've got some new work up of two sorts--there's a bit of prose on the work of bpNichol, and there's a digital reworking of bpNichol's TTA29 (done with Jason Pimble).

<http://www.thing.net/~grist/l&d/ligthom.htm>

And Dan has a book coming out:

<http://www.foothillspublishing.com/2008/id44.htm>

ja

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212. **steve d. dalachinsky**

Re: steve and Yuko's busy months

Sat 12 Jan 2008

Saturday January 19th 12-2pm

Brunch, Love??

The Bowery Poetry Club

Snacks and drinks at high noon, Saturday, celebrating the realese of "Love Does Not Make Me Gentle or Kind" , Short Fiction, Chavisa Woods, Fly by Night Press 2008.

Featuring readings and musical performances by, the Fools, Joseph Keckler, Steve Dalachinsky

Yuko Otomo, Danny Shot, Bonny Finberg, Sabrina Chap and Chavisa Woods

Reading from the book

with selected animations by Itziar Barrio

Sunday Jaunuary 20-

7 - 8:45 p.m. Winter Blossom Festival of Haiku - \$8.

"Well then, let's go - to the place where we tumble down looking at snow!"

Basho - Join us for this gala celebration of the pleasures of Haiku featuring

Steve Dalachinsky, Dorothy Friedman August, Tsaurah Litzky, Mankh,

Nancy Mercado, Yuko Otomo, Tony Pupello, Hersch Silverman,

Cor Van Den Heuvel, Bill Zavatsky & a reading of the Haiku of

Richard Wright! Plus a Haiku Open Slam - Bring your Haiku to read!

@ the Bowery Poetry Club, 308 Bowery, between Houson & Bleecker, NYC



and Yuko reads back to back

Sunday, January 20th @ 7PM - Free

Reading: Earthen Gardens, Earthen Madness

Please join us for an evening of stories about the earth's environment.

Vivian

Demuth will read from her novel "Eyes of the Forest," a political ode to nature

among a community of fire lookouts. Poet Nancy Mercado will read from "Concerns

the Madness," and Yuko Otomo will read from her collection, "Garden: The Selected Haiku."

BLUESTOCKINGS

172 Allen Street @ Stanton (1 block south of Houston)

www.bluestockings.com phone: [REDACTED]

steve reads at Living Theatre 21 Clinton Street 8PM

with Ty Cumbie's Musetry and Drew Gardner's Poetry orchestra

with guests Ellen Christi, Sharon Mesmer and others

steve reads in february 15 at 8 pm at bowery poetry club for a thomas chapin tribute

with lunar bob musso and many guests

steve and yuko reads feb 25 at 7ish at bowery poetry club

with federico ughi and other musicians and poets

steve reads march 8 with amiel alcaly and jake marma at the yippie cafe w/ musicians mor as it developes

steve reads march 21 at the recht forum with the incredible bassist joelle leandre 9 PM

wow was thast a mouthful

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213. **Gabriel Gudding**

masculinity as the performance of friendship with greatness

Sat 12 Jan 2008

THINKING OF MICHAEL DAVIDSON'S BOOK ON MASCULINITY WHILE
LISTENING TO DAVID SHAPIRO ON PENNSOUND

I said to Jasper Johns
I was walking with Allen Ginsberg
I wrote a book with Jacques Derrida
When I was at Columbia
It was one of those wonderful days
I commute a lot but I write while I'm commuting
Joe writes a lot when he commutes too
I dedicate this to the painter Jeremy Rahl
I hardly knew Kenneth then
I had memorized everything in the New York Public Library
I met Kenneth and I loved him
I met Joe Ceravalo and Frank Lima
We won the avant garde book award
We met almost all the time that we could
It was one of the first times that I had an essay in a dream
After that dream essay came this poem by Joe which is of course
Not by Joe but by me
That was a poem given to me by Joe
Kenneth said he did he did win a national award
This is a poem for Joe
I'll read another poem for Joe
I said when I was off the air
This is a poem I wrote thinking about how often we'd meet
He said, "I want to found a school, David."
I said, "Oh that sounds great, Joe."
And he said, "Yes, you know."
I also met Allen Ginsberg a lot and we would walk
I am referring mostly to Charles Ives
Allen Ginsberg walked beside me
That is influenced by Samuel Beckett's radio play Oh Joe
I was writing a book with Jacques Derrida
I heard a dog crying the day I had to give one seminar on prayer
Rabbi Heschel, the great protestor, his wife is now my cousin by
marriage
I wrote this work for Joe Ceravalo, my friend
At Bard College where I taught

I've always wanted to do an opera, it wd be very Kochian
I want to read something less lugubrious
I do have a lot of elegies
I'm getting to this age where people want me to write my memoirs
I said to Jasper Johns a year or two ago
When I was at Columbia I once threatened self-destruction to Kenneth Koch
This is a poem I wrote walking around the George Washington Bridge
Frank Lima writes in the subway every morning at six o'clock
My welsh terrier walked around this park a lot
I dedicate this to the painter Jeremy Rall
This was pre-Giuliani
Paul Georges once said
It's like one of those moments in Wallace Stevens
I want to read something for Rudy Burkhart
Of the great friends that I've lost, Kenneth Koch, Joe Ceravalo, Meyer
Schapiro
Jacob and I, Jacob his son, has worked with me at Cooper Union
I said to Rudy I said your the best photographer in America
He left me, he left my son, really, a hundred photographs
He drowned himself like his friend Edmund Denby
He said You're always giving me gifts, and he said Yes no more gifts
So I wrote this song for Rudy
He loved New York, he also loved nature
I said to him you're the best nature photographer
Antininio said I love Monica Vita but I also love a while line on a street
Rudy really knew how to make a white line on a street as beautiful as a
women, it's very hard to do
The architect John Hejduk makes a great drawing every day
He's another great friend and I'll read a poem for him later
Here's another poem for Rudy and it's really a 9-11 poem
I wrote a lot
I was a violinist
I was like a trained monkey and my family was all trained monkeys
My grandfather was one of the great singers of the world
He's a composer also
He was very important
You can still go to Judaica stores and buy them
Mozart is a standard
Where Glenn Gould is playing
My father was not only a violist but a sculptor
He studied with a student of Rodin
I remember when Kenneth said congratulations on yr dual career

I married an architect
She introduced me to Meyer Schapiro
He defended Jackson Pollock
He wd defend Wolf Kahns' landscapes
William de Kooning
My great teacher, he really introduced modern art studies at Columbia
He brought de Kooning and Barnett Newman and others TO Columbia
I once sd to Wm de Kooning is it true that Meyers saved yr woman number one?
As Delmore Schwartz once said
Here's a very funny one for Meyer
His great love Picasso
Meyer lectured on it for a famous five hours
An arrow wd not pierce her vagina
I could not erase one woman
Who is all cunt and spine and democratic bone
You're sucking me off
Certain people thought that I shouldn't publish that
But then forgave me
A lot of my life is about architecture
I worked for a long time with John Hejduk
When he met the Romanian president he gave him Emily Dickinson
When I was a fellow at Cambridge
My poem was placed in the castle in the castle and dedicated by Havel
He took a poem of mine and translated it
I'm looking forward to the day when the president of Columbia and I and
others
I met his brother and he sd the whole Palach family thanks you
What was moving in Prague when I read that poem
Havel said
Havel had someone recite my poem by heart
John Hejduk liked that part of the poem
Trosky was in love with my grandmother
My uncle was not only a great pianist but also wrote sonnets for the New
York Times
My father was also concerned with everything
Like Meyer Schapiro he also cared about everything
There were hordes of people of a variety of races in my home
Allen Ginsberg didn't like the left being violent nor did I
I felt very close to Robert Lowell
Kenneth used to say to me
This was published in South Africa when I was 12
Every poem of mine is an act of resistance

The old surrealists have grown up and have good jobs
A lot of us used to dream whether our names wd be next to Thucydides
Poem for my architect John Hejduk, the greatest architect
I wrote a long poem for him

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214. **steve russell**

***Re: Hillary-- re: the first amendment // --H.R. 1955: Violent
Radicalization and Homegrown Terrorism Prvention Act of 2007***

Sat 12 Jan 2008

It's true that Pelosi & company went along with much of the Bush administrations infringement of our civil liberties. But it's hard for me to believe that they would have initiated the same or similiar policies. The democratic congress is known for being spineless. Isn't it better to regard the current crop of candidtates in terms of who would be most likely to cause the least amount of harm? Other wise, our vote is meaningless since all parties are equally at fault.

David Chirot <[REDACTED]> wrote: Dear Eric:

I am not sure if you understood what I wrote.

The entirety of the piece is how Free Speech has been well on its way out for a long time, there is already censorship on a grand scale, and--in many cases, censorship does not to become law to be practised. And the situation is about to get far worse.

For seven years now, the entire government, House and Senate both, have been passing laws which have created all kinds of inroads on Free Speech. Over and over again our elected officials have sold the citizens down the river. Probably persons have become so used to this it has become invisible.

I know very well what Hillary--and al the other candidates stand for and it is NOT Freedom of Speech. None of them. For example, signing a doucment from AIPAC means one is going to be against criticism of Israeli policies as much as possible. Getting support from a big corporation means looking out for their interests. That means suppressing Free Speech when it interferes with the functioning of that corporation. Censorship by omission is just as effective as censorship by commission and use of a law.

Did you read the H.R. 1955 texts--?

Basically the terms in it are vague enough that almost anyone could be, without its taking too much "poetic license," accused of some truly terrible things or even very small things-- and--well--who knows? Years of detention without being charged? A rendition trip to a "holiday overseas," a "tour of the world's secret American prisons?" A chance to test waterboarding for oneself?

NONE of the major candidates is for "Free Speech"--

Jewish Voice for Peace has an excellent newsletter called "Muzzlewatch" whose latest report I received today. It concerns the absence of anything being asked or said about Israel-Palestine by any of the major candidates, and gives examples of the very few times this has been addressed, in which the candidates, including Obama and Edwards, ignored the questions.

"Sins of omission" are a way of signalling things which are "not to be talked about." In other words, NOT Free Speech. Censorship does not need laws for its existence. There are a myriad ways in which it operates.

I used to write for newspapers. Newspapers are controlled by boards, who are controlled by the investors--advertisers, big corporations, interest groups--all of these influence what can and cannot be written and read, what can be written not now, but later (if ever), what may be written about in a piece while also what needs to be omitted, and a host of other methods for "controlling" the "sharing" of "information" with the public. (Think how many times you may have read about stories being held until permission was granted for their release.)

All the major news outlets in the USA use MEMRI for their coverage of the Middle East. MEMRI is known to be manufacturer of deliberate mis-translations and dis-translations, planted, deliberately fake stories, as well as a censorship machine. There isn't any law that says American media have to use this organization, yet they do. They choose to knowingly use an organization known for disinformation and censorship. And no one is the wiser--no one cares, until it is far too late. It takes a while before people begin to wonder if their lives are being radically affected by things untrue and manipulated, because one is always being assured that everything one hears and knows takes place "in a Free society."

None of the candidates has brought up any of these issues in which Free Speech is involved every minute of every hour. It would be biting the hand that feeds them in terms of "covering their campaigns." And, behind the pages of the newspapers and the screens of the tv, the studios of the radio--biting the hands of the very ones who are funding both the the media and the campaigns.

That right there is an immense and isolating censorship.

You write that Hillary is a "politician" and "will stoop to anything."

Dear friend--are not the Senators Obama and Edwards also politicians, also running for President, who have also most likely already done some pretty low stooping themselves?

In fact, the whole government has stooped extremely low for years and years now--so low one refrains from saying the obvious--in too explicit terms----kowtowing and rubber stamping the Bush Administration's demands, the Administration's truly horrifying series of Attorney Generals, Ambassadors, Supreme Court Justices, Secretaries of the various departments of everything from Transportation, Education, Health to the wonders of the State and Defense Departments and the immense new bureaucracy of Homeland Security. Bush and Cheney are not alone, Hillary isn't alone--they are a great great many and they were all elected to represent you and I. And elected by if not you and I a great many of our compatriots!

I am not "cherry picking examples" but writing of a huge censorship already in existence and with the passage of H.R. 1955 the abyss yawns vastly much wider. The Senators and Congress persons have obediently and fearfully--who wants to look "weak" on terrorism, on Homeland Security?--just voted for every obscenity that came along. Everyone of the Bush appointees that persons love to hate, had to be approved of by our elected Representatives. The media for years has gone along for the ride. Censorship has been part and parcel of our everyday lives for so long now that is "second nature."

The issue of torture is a corollary to that of Free Speech perils.

Censorship is to "silence." Torture is TO FORCE ONE TO SPEAK.

The Bills that all the Democrats, the majors ones, have voted FOR are already far WORSE than the flag burning one. I agree with you that flag burning is a Right that should not be taken away. And yes it is terrible Hillary put her mind to this issue with such dedication. Look at all the huge number of sinister Bills that have passed, however. Look how many others have been and continue to be and will be with these new laws, will be taken away on a far greater scale with a far greater and more terrifying bunch of procedures and punishments

Notice also one of the main stated intentions of this Bill--the creation of a huge academic center for the study of Homegrown Terrorism and "Violent Radicalism." This further involves the academic world in its creations of new methods, new categories, new statistics, new information on citizens than it already is. The House has already passed it and given the record of the Senate, it will be law before very long.

Will a Democrat be all the much "better" in the White House? Of course one hopes so!! But given the record of all of them one doesn't see much real chance of a change. The Democrats introduced H R 1955 and Pelosi made it an immediate statement of hers on becoming Speaker than there would be no options open for Impeachment. On the other hand, all options are open for nuking countries on the slightest of pretexts, or simply on invented ones.

The Bush Administration never could have accomplished what it has if it had not been for the continual approval and votes of the House and Senate. Pelosi was among those who knew from the start about the torture and other horrors going on. Other governmental officials on various committees and boards did also. No one objected that the Constitution might be in great danger with the steps that were being taken. They all went along.

Any time in which a Government says that it is at War and that Homeland Security is at risk--it is time of grave danger for civil liberties, especially freedom of expression. Persons who are critical of the events and decisions being made immediately find their lives and work in jeopardy--or are on the verge of risking this. Look how incredibly passive the United States has been during the last twenty five years. Aggressive abroad, passive at home. It takes an entire culture to contribute to this.

And that is one of the most nightmarish aspects of all of this. By steady degrees so many things that once would have been thought impossible are now laws--and an entire culture has been walking steadily into a nightmare which it has already been undergoing such a long acclimatization to that it barely is aware of what is happening to it.

What I am trying to say is--don't limit what you are being critical of to Hillary and Bush. It took an entire government, a whole nation to create this situation. And those not involved in creating it for the most part passively accepting it. Let alone the Senators and Congress actively giving approval and untold billions of funding for the nightmare. And by passively I don't mean "violent radicalization." I mean quite often simply speaking out about what is happening in a way which goes beyond the very narrow limits that one is "supposed to stay inside of."

Two books I'd recommend are Naomi Wolf's *The End of America* and Naomi Klein's *The Shock Doctrine*.

Especially the latter, one of the finest books of last year.

On Jan 11, 2008 11:24 AM, eric unger wrote:

Dear David,

The example of the flag burning bill that Hillary sponsored is important specifically because she is running for president now. It is by no means the only instance of affronts to personal liberties by certain American politicians (therefore more broadly the US gov't) but it is worth focusing on because she went out of her way to draw up the thing and present it for consideration to her fellow senators. We could cherry pick different examples all day, but it is mainly -- but not solely -- the Bush administration who is to blame for the sorry standing our nation finds itself in. In order to prevent another

Republican from being president, we must elect someone who is not of that ilk, presumably a Democrat. Hillary is a politician and I am not surprised that she would stoop to such levels, and so it should be weighed that she explicitly doesn't believe in freedom of speech. It points to a greater attitude in this perceived time of national terror that in order to "protect the citizens", certain 'liberties' can be eroded or simply bypassed. There are of course very specific reasons why it would be in politicians' interests to promote such causes. Orwell wrote in 1984, "The object of persecution is persecution. The object of torture is torture. The object of power is power." As we unwittingly put another head into power, let's air out all the dirty laundry.

Eric

*On 1/11/08, David Chirot <[REDACTED]> wrote:
Dear Eric:*

*I appreciate your concern regarding the First Amendment, though criticizing
Hillary Clinton for sponsoring a bill re Flag Burning that didn't pass
is a
rather narrow frame for examining what the US Senate and Congress have
been
rubber stamping for the last 7 years, much of it far far worse than a
failed
consideration of torching Old Glory.*

*And the ugliness and suppression already very active, alive and well in
a
continual barrage of attacks on the First Amendment is about to get much
uglier.*

*Free Speech has been under harassment and attack by private
individuals,
corporations and interest lobbies for a very long time, and in recent
years
has been evoking memories of the 1950's Black Listings and McCarthyism.
Critics of U.S and especially Israeli policies have been targeted and
lecture and book events cancelled, music and theater events cancelled,
Presses have been threatened with loss of distribution, persons have
lost
jobs or nearly lost them, their reputations smeared and research
demeaned.
The American media mainstream is heavily censored as are a lot of the
"alternative" media and events. There is a small library now out of
books
dedicated to the censorship of the Bush era, of Middle East reporting,*

and harassment of "average" citizens, including children, who have written anti-Bush email or drawn pictures in school considered in some way offensive to the Dear Leader.

The First Amendment actually is a form of double standard as it is applied in practice. To paraphrase Orwell's *Animal Farm*, "All Speech is Free, but some is more Free than others." (See for example the two volume "Paper of Record" hefty tomes devoted solely to the NY Times' more than dubious practices.)

Congress and almost all the candidates for President are beholden to corporate and special interest lobbies, which means that with regards to Free Speech criticism of these, they have implicitly pledged to minimize any form of open discussion, presentation of ideas, research, or dissidence. All the Democrats running for President except for Kucinich and Gravel signed documents with AIPAC which places the protection of Israel and its interests at the highest level, almost beyond those of the US itself. Kucinich and Gravel have fared badly at finding media coverage, even being ignored during the televised debates. (Due not only to AIPAC, but other reasons as well. After all, if they are "minimized" in the media--this makes them into "candidates too minimal to cover much." A form of self-fulfilling prophecy disguised as a "fair and balanced" "reportage.")

Pharmaceuticals, Big Oil, a host of others effect Free Speech every day. Obama has said he would invade Pakistan, Hillary, Edwards, Obama have all kept the nuke option open for Iran. None of them has done anything much in office regarding the War in Iraq, health care, insurance and mortgage frauds on massive-beyond-belief scales going out of control and dragging the economy down with them , , , and so far of over 2500 questions addressed to the candidates during the debates, only 3 have concerned the environment. Far, far ore media time has been spent listening to the candidates discuss just how badly they would torture "terrorist" "detainees" than has been

*devoted to the catastrophic evidences that the environment is in
Blowback
mode.*

*There are far worse things coming though. The House last fall passed
H.R.
1955 (an almost entirely Democrat-sponsored Bill)--and Senate will be
voting
on this soon. So far, it appears to be a lock to pass, with perhaps a
few
revisions or extras attached.*

*Below are links for the text of the Bill and another with more
information
about it.*

*Whoever does become President will be very dangerous, as the current
Presidency has systemically chopped away as many as possible of the
"checks
and balances' on an Imperial Presidency. The dismantling of the
Constitution, the tearing up and reconstruction of the bureaucracy and
civil
service, the appointment of a huge number of judges who find the
Constitution and current laws and Amendments in need of over
turning--all
these have been putting into place the structure for an ever more open
form
of fascism than the one already merrily moving along. H.R. 1955 will
speed
up this process immeasurably.*

*Even with the laws currently in place, it is possible the next election
could be suspended for "reasons of national crisis and security" if an
attack on Iran and perhaps Pakistan is under way. "Too dangerous to
change
governments during a time of global crisis, you know." It's hard to
imagine
the current Congress and Senate doing much about it--or even having the
means to do so, having rubber stamped their own powers out of existence.
Hitler, after all, came to power under the laws of the time,
democratically
and legally. The he turned around used the laws to install himself in
absolute power and get rid of the laws which had put him there.*

*Having failed with a remake of the Iraq 'WMD' reasons for War with
Iran,
now the US is "testing the waters" of a potential remake of the Gulf of*

Tonkin incident that was "lift off time" for the Vietnam escalation.

As a "Writing Experiment" "compare and contrast" the following:

Amendment I to the Constitution of the United States of America

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

GovTrack:

H.R. 1955: Text of Legislation

<http://www.govtrack.us/congress/billtext.xpd?bill=h110-1955> ---

H.R. 1955: Violent Radicalization and Homegrown Terrorism Prevention Act of 2007 (GovTrack.us)

<http://www.govtrack.us/congress/bill.xpd?bill=h110-1955> ---

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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215. **Jesse Glass**

Hank Lazer's "First Portions"--Another Free Ahadada E-Chap For One and All!

Sun 13 Jan 2008

Dig in at www.ahadadabooks.com Jess

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216. **Jesse Glass**

Looking for A Web-Helper: Ahadada Books

Sun 13 Jan 2008

We're looking for someone conversant with web-building and other e-technologies, file editing, etc. to help us out at Ahadada books for 2008. We can't offer payment for services, but--if we like your writing--we could swap work for eventual publication. Duties include book design, website management, monitoring of our unique Small Press Exchange website, etc. etc.

Ahadada Books has been around for 10 years. Our books have garnered great reviews from The Guardian, PN Review, The Chicago Trib., the L.A. Times, the Japan Times, the Daily Yomiuri, and the Mainichi Shimbun. Future plans include several anthology projects and an audio site. We're based in Toronto and a suburb of Tokyo and do 99% of what we do on-line in cyberspace. Please back-channel if you're interested. Send a resume and letter of interest to: Jesse Glass [REDACTED], and CC Daniel Sendeki at [REDACTED] Please feel free to pass this notice on to anyone who might be interested. Check out what we do at: www.ahadadabooks.com All best, Jess

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217. **Stephen Vincent**

New de blog - Joanne Kyger, Hemp Haptics, etc.

Sun 13 Jan 2008

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

Joanne Kyger: My 91 year old mom's interpretations of some of Joanne's collected poems, and her take on the Life of a Ghost.

Dying Building and The Birth of Letters (small photo metro photo essay)

Multiple pieces from the "Hemp Haptic" series.

& photos and commentary from Valencia & 24th Street in San Francisco

Enjoy,

By the way, has anybody read a good article in which Facebook faces off against the Blog. Is it a duel to the death? Or?? Thinking minds want to know!

Stephen V

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218. **Tom Beckett**

Mary Rising Higgins

Sun 13 Jan 2008

"Linescapes: An Interview with Mary Rising Higgins" by Bruce Holsapple and John Tritica is up at: [_http://willtoexchange.blogspot.com_](http://willtoexchange.blogspot.com)
(<http://willtoexchange.blogspot.com>)

Note: if you click on the jpegs of the big shaped poems, they will enlarge.

*****Start the year off right. Easy ways to stay in shape.

<http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489>

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219. **Pierre Joris**

New Nomadics blog posts

Sun 13 Jan 2008

Check out these new posts on Nomadics blog: <http://pjoris.blogspot.com>

Provisional 08 Reading Schedule

Homer was no Greek

Allen Fisher's LEANS is out

L.A. Benefit Reading for Will Alexander

Henri Chopin (1922-2008)

be well & check us out on goodreads,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

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o: 518 442 40 71

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email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pjoris.blogspot.com>

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220. **heidi arnold**

Re: free speech --H.R. 1955: Violent Radicalization and Homegrown Terrorism Prvention Act of 2007

Sun 13 Jan 2008

david,

chiming in here.

i don't know the history of arguments surrounding free speech. in the case you cited, H.R. 1955, at least part of the problem seems to be with statements by independent civilians that would be used to incite violence. it seems to me that this at least in part raises an issue of interpretation, and that interpretation depends, in part, on one's religion, one's background. so you can have a group

of people who are pacifist, militant, monotheist, polytheist, what have you, all reading the same text and all seeing echoes of their own faith system. i think this is a good thing. because the text not only echoes the militant reverence for god, it also echoes pacifist wishes for nonviolence. if someone is killed it is hard to argue about what happened, no matter what one's faith system, in so far as there is a corpse and that is the bottom line. same thing with other forms of violence. and i think that desire to assert one's own view may be part of the impetus for inscribing things violently, you get a literal signature and interpretative positioning that is indelible. i can not tell you how heartbreaking that is to me. we don't need violent signatures on things to sort out religious conflict. it's useful, but it's the easy way out, i think it's the cowards way out, to say i can kill so you'd better believe me because my views are not going to persuade people who don't share my assumptions. vote democratic or i'll break your arms, as they say in one of my favorite cities. i can see that, but it's the easy way out.

but for the purpose of discussion, in philosophical terms, you can have texts that contain both worlds, that swallow the militance, suicide bombing and service to god, in all of its honor, in a different system of reverence, say pacifism, or sermon on the mount, or zen. you can give the killing a different theatre that doesn't require bloodshed is that ok? is it respectful of other faiths? is it too much cheek? i don't know. is it fair? i don't know. but i think it is possible to build dialogic containers for violent feelings and thoughts, and in so doing to expand the capacity of different peoples to sit down and chat, in spirit of respect, perhaps even friendship. the measure of interpretation is what is in one's own soul. go there. what's there. no one else can say. as pound wrote, something like, there are so many things in the heart, and there is no end of talking. we have all been harmed by this war, i mean the peoples of so many different countries and faiths. i think we have enough shared pain by now to be able to come together and see what might work in terms of sorting some things out, collectively, for the planet. if there were an innate limit to human pain, there would not be as much death. i think we are responsible to limit the pain we go ahead and inflict, and stop.

in the balance of freedom, or peace, which is more important, and how is that decided. or what kinds of things are freedom worth, if there are prices other than killing.

heidi

--

www.heidiarnold.org

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

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221. **Barry Schwabsky**
Re: New Nomadics blog posts
Sun 13 Jan 2008

I am very happy to read what you say about Allen Fisher. I've only been slowly getting acquainted with his work over the past couple of years but he is clearly one of the major living poets in the English language.

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

From: Pierre Joris <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 13 January, 2008 1:41:48 PM

Subject: New Nomadics blog posts

Check out these new posts on Nomadics blog: <http://pjoris.blogspot.com>

Provisional 08 Reading Schedule

Homer was no Greek

Allen Fisher's LEANS is out

L.A. Benefit Reading for Will Alexander

Henri Chopin (1922-2008)

be well & check us out on goodreads,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street

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h: [REDACTED]

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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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222. **Laural L. Adams**

Ekphrastic Defined?

Sun 13 Jan 2008

I've looked on the net at several resources and the term ekphrasitic seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's *Spell*, a book of poems that enters into and engages *Moby-Dick* (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

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

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Saturday, January 12, 2008 2:07:29 PM

Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel *Bluebeard* might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[REDACTED]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." -
Rosmarie Waldrop, *Lawn of Excluded Middle*

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223. **Small Press Traffic** ***SPT's Poets Theater 1/18 & 1/25***

Sun 13 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

Please join us for two nights of plays and performance, featuring new work by writers and artists, along with new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT – there will be wine & refreshments, raffle items, video, books, and all sorts of festivities to go along with this year's batch of plays and performances...

FRIDAY JANUARY 18, 7:30pm:

"The Obituary Show" by CA Conrad

"Up in Arms: a scene at Tense Borders" by Mary Diaz

"Olive Oil from the Notebooks, a radio film" by Arnold J. Kemp

"a fierce vexation of a dream: a tragical mirth"* *by sara m. larsen

"Yoda in His Youth" by Dana Ward

"RJ Romeo and Juliet (from The Code Poems)" by Hannah Weiner, dir. Suzanne Stein

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS REEXAMINED,
REANIMATED, & RESTAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about our Poets Theater Cabaret and other upcoming events, through our website —

<http://www.sptraffice.org/html/events.htm><<http://www.sptraffice.org/html/events.htm>>

—

and our new

blog:[*http://smallpresstraffice.blogspot.com/](http://smallpresstraffice.blogspot.com/)<<http://smallpresstraffice.blogspot.com/>>

Unless otherwise noted,our events are presented in:

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco

see you there!

David Buuck, Cynthia Sailors, & Stephanie Young

PT08 Co-curators

Small Press Traffic

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224. **Richard Jeffrey Newman**

Two Iranian Literature-related Announcements

Sun 13 Jan 2008

I have two things I'd like to announce to the list:

1. PUBLICATION: "A Bird in the Garden of Angels," by John Moyne with Richard Jeffrey Newman, a new Rumi reader published by Mazda Publishers (www.mazdapublisher.com/BookDetails.aspx?BookID=231), is now available. The books contains selections from all of the genres in which Rumi wrote, some of which have never been translated before. John Moyne, the primary translator--I collaborated with him on the poetry sections--has also published new versions of poems on which he originally worked with Coleman Barks. The book, which is intended as an introduction to Rumi for a general readership, contains as well two essays, one on Rumi's life and one on Sufism.

2. READING AND OPEN MIC: Persian Arts Festival, www.persianartsfestival.org, the organization for which I serve as Literary Arts

Director, has reestablished the monthly Shab-e She'r (Night Of Persian Poetry) that used to be held at The Bowery Poetry Club, though we are broadening the scope of the event to include not only classical Iranian poetry (Rumi, Sa'di, Hafez, in Persian and in translation), but also contemporary Iranian, Iranian-American or Iranian-connected literature, both prose and poetry. There is a featured reader and then an open mic. The open mic is for anyone who would like to read in Persian and/or English; all we ask is that the material you read have some connection to Iran, Iranian culture, the Iranian-American experience, etc.

PAF's Shab-e She'r will take place on the third Wednesday of every month through May, from 6-8 PM at the Bowery Poetry Club. Admission is \$12, which buys you one drink. The next Shab-e She'r is Wednesday, January 16 and out featured reader is Roger Sedarat (<http://sedarat.com>), whose first book of poems, *Dear Regime: Letters to the Islamic Republic*, just won Ohio University's Hollis Summers Poetry Prize. Here is the title poem:

Dear Regime,

After you've ground him into powder,
you can burn this to a fine ash. His family feels
it would be better off with nothing.

My father returned from Iran wit everything but his bones.
He said customs claimed them as government property.
We laid him on a Persian carpet in front of the television.
When I'd hold his wrist to his face
because he wanted to know the time,
we could see the holes made by the swords in his elbow.
His arms reminded of kebab kubideh.
It was hard for him to look outside;
he said the cumulus clouds
were too much like marrow
and he couldn't stand watching the dog
sniff the backyard, searching
for the rest of him. My sister and I put him to bed
thinking that beside our mother
he'd turn into himself,
but through the door we only heard him crying,
telling his wife he could never again make love,
and through the keyhole we saw her shivering with him
wrapped around her like an old blanket
until he died one morning.
She folded him into a rectangle,

mailing him in a white shoebox
back to his country.

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225. **Dan Wilcox**

Third Thursday Poetry Night in Albany

Sun 13 Jan 2008

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 17, 2008
7:00 sign up; 7:30 start

Featured Poet: Candice
with open mic for poets before & after the feature.
\$3.00 donation -- suggested, not enforced (we'll gladly accept \$50).
Your new year host: Dan Wilcox.

Candice turns scribbles on by the rhythmic tip-typing of keys, a glowing screen. Along with it, it brings a familiar sound, a unforgettable feeling. She received her Bachelors in Literature, from Southern Vermont College. Whether in print or over the loud speaker, Candice's voice is inimitable from that of a notorious poet, she is only growing in the new - used clothes she calls poetry.

the moon is your car with one headlight
i listened to your indicator
when i followed you home that night
i shouldn't of followed
i shouldn't have gone along
with signals to the left left then right
to where sky became our cars
where a dirt road became the stars
where streams of taillights became red twilight
in a cloud of gold-dust powder
where reflectors roadside were trees
and we couldn't help but to speed
into the corners
straight-a-ways
we tore that road up

i am not the best driver
or am i easy to handle
no one ever called me a smooth ride
no one could ever keep up or keep pace
but man your little clunker
that rusty old thing
on that rough terrain
whoaaa, hang on
hang on
i know we are both just - both decent
both upright and true
and both of us knew that road that night
and both of us liked it

i am not saying i'd take that route
not anytime soon
but your not a bad driver
and when those lights went on i just moved

###

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226. **Kyle Schlesinger**
new on the cuneiform blog

Sun 13 Jan 2008

School's Out (Bernstein and Creeley)
The Clockmaker's Memoir (Dan Featherston--Special Offer)
The Poem and the Chalkboard (Gregg Biglieri's Sleepy with Democracy)
Nathaniel Dorsky (at MoMa)
Beat Scene (Creeley's Typography and More)
The Portable Boog (is out)
Recently Received
Robert Creeley at Goddard College
Read the Fold (Antennae)
Sneak Preview (Berkson and Schneeman)

www.cuneiformpress.blogspot.com

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227. **Alan Sondheim**

Railroad Club

Sun 13 Jan 2008

Railroad Club

Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent. Who would call this the postmodern? One might locate something else here: not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of *_listening_* and its phenomenology.

But listening is skew-orthogonal, again, to the *_style_* of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, poverty, environmental pollution, mountain-topping, strip-mining, deep-mining, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

I will live forever

I will live forever

I will live forever

As a hungry ghost

As a hungry ghost

I will live forever

I don't remember the exact name of the railroad club or the members. Someone named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. The models were both outstanding, depressing to an outsider. The images appeared as images, imaginary, with whatever context I

might bring from the outside; the social depth was absent. I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad switching systems were fundamental to the development of the Internet. Evidence of electronic skein was everywhere. Jump-cut sutured into dream-scape, dream-screen, displacement/condensation semiotics. What is of truth or tending towards the indexical in the images applies as well to the visual in general, compounding of memory, suture, cut, surface. Whatever one sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic constructs within the dialog of image production. In any case, the postmodern is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kalachakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves are goddesses of offering; the middle alcove in the first story on the eastern side has a black wheel of doctrine with a buck and doe to the right and left." And so forth.) Now think of the Morgantown railroad club images in the same or different shimmer, think not of the imminent/immanent identification of entities within them, but of paths through or around or by virtue of these entities, which themselves are processes (one doesn't live forever, the tracks are constantly changing). Is there a meditation here, emission or spew that is sourceless except for (in spite of) the corners or frame of the image? Can one imagine a habitus, inhabitation? Is there a seeing that moves through memory near and far without the supplication of the

signifier? This is what literally remains to be seen, and brings the essay to its clothes.

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<http://www.alansondheim.org/rail28.jpg>

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228. **David A. Kirschenbaum**

d.a. levy lives: celebrating the renegade press 2008 schedule

Sun 13 Jan 2008

Hi all,

This past August we kicked off the fifth season of our d.a. levy lives: celebrating the renegade press series. Below is the remaining schedule, almost complete, for the season. (Poets and musical acts TBA, excluding January event, listed below.)

as ever,
David

P.S. And on Tues., March 11, at 8:00 p.m. at Cakeshop (152 Ludlow St., NYC) we will be doing another of our classic albums live shows. This time, for the 20th anniversary of the album, we will be performing live The Pixies' Surfer Rosa, as well as Doolittle (which is turning 19). With performances by Todd Carlstrom and the Clamour, The Leader, Chris Maher, Poton (featuring members of Dead Rabbit), and more.

d.a. levy lives: celebrating the renegade press
Remaining 2007-08 schedule

(all events take place at 6:00 p.m. on last Tuesdays--except July-- at ACA Galleries, 529 W.20th St., 5th Flr., NYC)

2008

Jan. 29 Instance Press (Boulder, Colo.; New York City; Oakland, Calif.)
Stacy Szymaszek, co-editor

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

Featuring readings from

Kimberly Lyons

Kevin Varrone

Craig Watson

and music from

The Moldy Peaches' Toby Goodshank

<http://www.myspace.com/tobygoodshank>

Feb. 26 Punch Press/damn the caesars (Buffalo, N.Y.)
Richard Owens, editor

<http://damnthecaesars.org/>

March 25 Outside Voices (Brooklyn, N.Y.)
Jessica Smith, editor

<http://poetry2008.blogspot.com/>

April 29 Abraham Lincoln (Ashland, Ore.)
K. Silem Mohammad and Anne Boyer, editors

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

May 27 Effing Press (Austin, Texas),
Scott Pierce, editor

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

June 24 Ixnay Press (Philadelphia),
Chris and Jenn McCreary, eds.

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

Thurs.

July 29 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://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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229. **steve d. dalachinsky**

Re: Ekphrastic Fiction?

Sun 13 Jan 2008

williams pictures from bruegel (wrong title i think) my wife's poems
and mine about art

oops

On Sat, 12 Jan 2008 13:44:06 -0800 Therese Broderick

<[REDACTED]> writes:

> Perhaps this will help you--

>

> 1) go to my ekphrasis (poetry) blog--

> poetryaboutart.wordpress.com

>

> 2) in right sidebar, under lower category "Ekphrasis

> Links," click on "David Wright's class"

>

> 3) under his category "Examples of Ekphrasis," first

> three listings are for fiction

>

> Also, Susan Vreeland's historical fiction about major

> artists might help you. See her website--
> www.svreeland.com
>
> Sincerely,
> Therese L. Broderick, MFA
> freelance poet with specialty in ekphrasis
> Albany, NY
>
>

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230. **steve d. dalachinsky**

Re: The Four Horsemen Project in Vancouver Jan 17-19

Sun 13 Jan 2008

is my good pal paul dutton still in that group?
or is this something different?

On Sat, 12 Jan 2008 13:43:19 -0800 Jim Andrews <[REDACTED]> writes:
> last night i saw The Four Horsemen Project performed in Victoria.
> this is
> excellent. it's going to be in vancouver jan 17-19. go see it if you
> can.
>
> info at <http://volcano.ca> -- more particularly, at
>
[http://www.volcano.ca/template.php?](http://www.volcano.ca/template.php?content=productions_erupting&image=img_pr)
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> <http://vispo.com>
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231. **Rob McLennan**

Re: The Four Horsemen Project in Vancouver Jan 17-19

Sun 13 Jan 2008

he was in the group; it doesnt exist anymore; bpNichol died in 1988, for
example; this is a very recent 4piece dance work based upon the original work

of The Four Horsemen (actually, predominantly based on the work of Nichol himself);

rob

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oductions&submenu=sub_productions#TheFourHorsemenProject)*

*ja
<http://vispo.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 2007-8 writer in residence, U of Alberta * <http://robmcLennan.blogspot.com/>

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232. **Rob McLennan**

Re: The Four Horsemen Project in Vancouver Jan 17-19

Sun 13 Jan 2008

the four horsemen were bp Nichol, Steve McCaffery, Paul Dutton, and Rafael Barreto-Rivera; a Toronto-based group.

<http://writing.upenn.edu/pennsound/x/4-Horsemen.html>

a 1970s sound poetry group that came out of their influence was Owen Sound (appropriately enough, from Owen Sound, Ontario);

Steve Ross Smith, Richard Truhlar, Michael Dean & David Penhale

<http://www.fluttertongue.ca/history.html>

alberta rob

I had the great fortune of seeing the Four Horseman perform at the Festival of Life and Learning at the University of Manitoba in the mid-70s. It was quite the experience. I'm trying to remember who was in there. I know BP was one. Was bissett another? Did George Bowering make it in there?
John Cunningham

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Rob McLennan

Sent: January 13, 2008 5:55 PM

To:

Subject: Re: The Four Horsemen Project in Vancouver Jan 17-19

he was in the group; it doesnt exist anymore; bpNichol died in 1988, for example; this is a very recent 4piece dance work based upon the original work of The Four Horsemen (actually, predominantly based on the work of Nichol himself);

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ja

<http://vispo.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 2007-8
writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>*

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Checked by AVG Free Edition.

*Version: 7.5.516 / Virus Database: 269.19.2/1221 - Release Date: 12/01/2008
2:04 PM*

No virus found in this outgoing message.

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residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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233. **Therese Broderick** ***Ekphrastic Defined?***

Sun 13 Jan 2008

The term "ekphrasis" can be used strictly or loosely,
in a conventional sense or in an outside-the-box
sense--just like the term "poetry." Definitions
evolve.

I've never seen the term "ekphrasis" applied to poetry
which is inspired by, triggered by, derivative of, or
translating other works of literature. When a poem
assumes the conventions of some other form of
literature (for example, a poem as correspondence to
the editor), I think that a more precise term for that
relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are
inspired by paintings which were inspired by myths,
fables, Biblical stories, historical accounts, etc. In
these cases, the work of visual art is a bridge
between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired by visual art but which also reproduce lines written by other writers. The phrase "with lines by" may appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis" was applied to the relationship between two similar mediums: film and painting. An online video presented a sequence of famous painted portraits, each face of which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict definition--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

Therese L. Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

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234. **Peter Ciccariello**

Re: Railroad Club

Sun 13 Jan 2008

Fascinating and beautiful Alan. I belonged to that world as a kid, with a subscription to Model Railroader magazine. First learned trompe l'oeil and how to dream worlds that didn't exist, put my head on the tracks and the smoke pellets filled the room till they faded into the white painted clouds.

- Peter

On Jan 13, 2008 3:19 PM, Alan Sondheim <[REDACTED]> wrote:

Railroad Club

Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent. Who would call this the postmodern? One might locate something else here: not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of _listening_ and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, poverty, environmental pollution, mountain-topping, strip-mining, deep-mining, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

*I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever*

I don't remember the exact name of the railroad club or the members. Someone named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. the models were both outstanding, depressing to an outsider. The images appeared as images, imaginary, with whatever context I might bring from the outside; the social depth was absent. I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale. Railroad switching systems were fundamental to the development of the Internet. Evidence of electronic skein was everywhere. Jump-cut sutured into dream-scape, dream-screen, displacement/condensation semiotics. What is of truth or tending towards the indexical in the images applies as well to the visual in general, compounding of memory, suture, cut, surface. Whatever one sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the

diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic construes within the dialog of image production. In any case, the postmodern is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kalachakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves are goddesses of offering; the middle alcove in the first story on the eastern side has a black wheel of doctrine with a buck and doe to the right and left." And so forth.) Now think of the Morgantown railroad club images in the same or different shimmer, think not of the imminent/immanent identification of entities within them, but of paths through or around or by virtue of these entities, which themselves are processes (one doesn't live forever, the tracks are constantly changing). Is there a meditation here, emission or spew that is sourceless except for (in spite of) the corners or frame of the image? Can one imagine a habitus, inhabitation? Is there a seeing that moves through memory near and far without the supplication of the signifier? This is what literally remains to be seen, and brings the essay to its clothes.

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NEW RELEASE

UNCOMMON VISION - The Art of Peter Ciccariello

<http://uncommon-vision.blogspot.com/>

66 pp. 42 color plates.

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235. **Gabriel Gudding**
fifteen minute poem for lola ridge

Sun 13 Jan 2008

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

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236. **Zamsky, Robert**
Re: Ekphrastic Defined?

Sun 13 Jan 2008

Texts commenting on and integrating other texts are decidedly not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).

Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's

depiction of the shield of Aeneis in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's *Laokoon*, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in *Untwisting the Serpent*. Williams' series, *Pictures from Breughel*, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's *Try* (though Mary Jo Bang's *The Eye Like a Strange Balloon* is a terrific read and teaches very well).

As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, *Picture Theory*). James Heffernan's book *A Museum Made of Words: The Poetics of Ekphrasis from Homer to Ashbery* is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's *Try* by Lynn Keller in *Contemporary Literature*, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

- rZ

From: UB Poetics discussion group on behalf of Laural L. Adams

Sent: Sun 1/13/2008 12:41 PM

To: [REDACTED]

Subject: Ekphrastic Defined?

I've looked on the net at several resources and the term ekphrasitic seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's *Spell*, a book of poems that enters into and engages *Moby-Dick* (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

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

From: Hugh Behm-Steinberg <[REDACTED]>

To: [REDACTED]

Sent: Saturday, January 12, 2008 2:07:29 PM

Subject: Re: Ekphrastic Fiction?

Kurt Vonnegut's novel *Bluebeard* might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[REDACTED]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." -
Rosmarie Waldrop, Lawn of Excluded Middle

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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237. **Jim Andrews**

Re: The Four Horsemen Project in Vancouver Jan 17-19

Sun 13 Jan 2008

he was in the group; it doesnt exist anymore; bpNichol died in 1988, for example; this is a very recent 4piece dance work based upon the original work of The Four Horsemen (actually, predominantly based on the work of Nichol himself);

rob

yes, all that's right.

i would add it's not solely dance. sound poetry. music. and some very good visual and animated poetry. the gear they're using for projection is impressive. i hear the main guy involved in that part of the show has some dough. the whole stage, both the floor and the back wall, is covered with animation, at times, quite a large area. and the performers in the midst of it. quite the writing space.

also there's use of archival footage. of the four horsemen. of richard kostelanetz talking about intermedia. of bpNichol by himself talking about poetry.

this piece goes well beyond homage to the four horsemen. though the material is faithful to the sound poetry and music and visual poetry of the horsemen and bpNichol.

three of the performers are female. this changes the sound poetry in a refreshing way. oompa! also, the synthesis of the sound poetry with dance,

theatricality, and sophisticated visuals is well beyond the time and scope of the horsemen. the performance is, justly, being raved about by theatre critics as refreshing in contemporary theatre.

i met ellie nichol yesterday. she's moved to victoria. she showed me the library she has of barrie's work. very large. j.w. curry, who apparently keeps an up-to-date bibliography of bpNichol's work, has catalogued over 10,000 items and periodically adds more as previously uncatalogued work comes to light.

info on the four horsemen project at <http://volcano.ca> -- more particularly, at http://www.volcano.ca/template.php?content=productions_erupting&image=img_productions&submenu=sub_productions#TheFourHorsemenProject

ja

<http://vispo.com>

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238. **Majena Mafe**

Re: POETICS Digest - 12 Jan 2008 to 13 Jan 2008 (#2008-14)

Mon 14 Jan 2008

Hi all, thought I'd let you know about a new blog I have set up called that-unsound <http://that-unsound.blogspot.com/> It's a portal for info, writings and research for the 'sounded' and 'soundings' in language, experimental writing and new media. I'm interested in correlations between sounded oralities and the perverse as a possible point of departure for new work/ideas, particularly in 'women's' experimental/ innovative/ ecriture/ language frames (that 'allow' just that bit extra).but all work fits under the skirt. Please feel free to visit.and put the word out. Thank you

Majena Mafe

<http://that-unsound.blogspot.com/>

<http://majenamafe.com/>

"Generally speaking anybody is more interesting doing nothing than doing anything." Gertrude Stein

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239. **David Chirot**

a week of entries

Mon 14 Jan 2008

I've never posted re my blog before and may not again-- i am not sure if posts re blogs are "annoying" or "welcome"-- it varies from day to day week to week

what all is there--sometimes more sometimes less of my own things and usually more of others' Visual Poetry-- i like to post essays and ideas by others rather than just my own for a much wider & international perspective- i'll be initiated shortly a new visual poetry/mail art call whose works are posted here--

<http://davidbaptistechirot.blogspot.com>

i thought it might be of interest as has things not "covered" on many other sites

From a week of entries--large multi-essay, art work, OU journal covers, dbc homages & videos for/of Henri Chopin, "On Music and War and Empathy" by Jazz Musician Gilad Atzmon, El Rey Ray Johnson homage collages--Essay by Sloban Serkovic--much else--Borges, Bunuel, Burroughs videos--Mail Art, Visual Poetry--Protests--News Reports--Book announcements--music--Exhibition News--

- * New Blackbox Gallery Up--Announcement from William James Austin
- * El Rey Ray Johnson 13 January Anniversary of His Final Plunge into the Eternal Network...collages by d-bc
- * WAR or PEACE Mail Art Call from Dorian Ribas Mariinho, from Brazil..
- * EL OJO DE DIOS Part One: Insects and Letters--short story & collages d-bc
- * tEYEpe wrEYEter of the shadows--collages -dbc
- * 2 new visual poetry books by Richard Tipping and Clemente Padin..
- * On Music and War And Empathy autobiographical essay by Jazz Musician Gilad..Atzmon.
- * Checkpoint 303 LIVE in AMSTERDAM and more! music announcements, radio shows
- * As Always, There Were Many Citizens Who Felt None ...paintings by d-b Chirot
- * Two Protest Wall Poems--Paintings by d-b Chirot
- * : The Golden Thread, TYR 3-Book Anouncement from Dominion Press
- * From Jewish Voice for Peace: Host an anti-occupation Seder..
- * War with No End, US Campaign Book Club Selection
- * FW: DAY OF ACTION: January 11th is the 6th anniversary of Arrival of First Detainees at Guantanamo...
- * Abismos de pasion/Wuthering Heights--Luis Bunuel
- * Los Olvidados ° Luis Buñuel 01--video
- * jorge luis borges--video interview
- * DOCUMENTARY BIOGRAPHY JORGE LUIS BORGES--video
- * William S Burroughs--Commissioner of Sewers Video
- * The Quiet War-Ethnic Cleansing of Bedouins
- * PERFORMANCE DE REYES TARRAGONA PXP/TDS
- * Borges and the Forseeable Future--Borges as precursor of Web..
- * Sabbah's Blog: Silence Day for Fouad Alfarhan
- *Henri Chopin And Individual and Sound Poet Beyond

Boundaries--Essay by Chopin, Bio, Articles, Ou Journal Covers & art
* Five Henri Chopin Videos
* Remaking Movies, Remaking Maps, Remaking Memories--Triptych of
Found Cut-Up Documentary-Poems and images
* Essay on Internet and Project Rastko--Sloban Serkovic

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240. **Joel Bettridge**

Metaphor Taking Shape: Poetry, Art, and the Book (The Beinecke Rare Book and Manuscript Library)

Mon 14 Jan 2008

The Beinecke Rare Book and Manuscript Library and the Arts of the Book Collection invite historians, literary scholars, poets, artists, publishers, and book arts enthusiasts to participate in Metaphor Taking Shape: Poetry, Art, and the Book, a symposium to be held on March 13 & 14, 2008, on the campus of Yale University. To register on line visit:

<http://beinecke.library.yale.edu/metaphor/index.html>

Speakers are Carolee Campbell, Macy Chadwick, Steve Clay, Simon Cutts, Johanna Drucker, Ann Lauterbach, Anna Moschovakis, C. Mikal Oness, Kyle Schlesinger, Buzz Spector, C. D. Wright, and John Yau.

The symposium will highlight strengths of the Yale Arts of the Book Collection and the Modern European and American collections at the Beinecke Rare Book and Manuscript Library in the accompanying exhibitions:

Metaphor Taking Shape: Poetry, Art, and the Book at the Beinecke Rare Book and Manuscript Library

The Publishers' Roundtable: Book Artists in Dialogue at the Arts of the Book Collection

Conference registration is free, but required for planning purposes. The deadline for registration is Monday, February 25, 2008. For questions, please contact:

Nancy Kuhl at [REDACTED]

Jae Rossman at [REDACTED]

Nancy Kuhl

Associate Curator, Yale Collection of American Literature

The Beinecke Rare Book and Manuscript Library

Yale University

121 Wall Street, P.O. Box 208240

New Haven, CT 06520-8240

Phone: [REDACTED]

African American Studies at Beinecke Library:

<http://beineckejwj.wordpress.com/>

Poetry at Beinecke Library: <http://beineckepoetry.wordpress.com/>

Room 26 Cabinet of Curiosities: <http://brblroom26.wordpress.com/>

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241. **Michael Kelleher**

Literary Buffalo Newsletter 1.14.08-1.20.08

Mon 14 Jan 2008

LITERARY BUFFALO

01.14.08-01.20.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit
<http://www.justbuffalo.org/babel>.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25 April

24 Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

BABEL EXTRA

A Promise to the Dead: The Exile Journey of Ariel Dorfman

Documentary Film Screening

_Saturday, January 19, 8 p.m. \$7, \$5 stu./sen., \$4 mem.

_Hallwalls Cinema, 341 Delaware @ Tupper

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

EVENTS

01.17.08

Just Buffalo/new/reNEW

Gary Earl Ross & Lisa Forrest

Poetry/Fiction Reading

Thursday, January 17, 7 p.m.

Impact Gallery, Tri-Main Center, 2495 Main St, Ste. 545

&

Just Buffalo Small Press Poetry Series

Peter Connors and Brian Mornar

Poetry Reading

Thursday, January 17, 7 p.m.

Rust Belt Books, 202 Allen St.

01.19.08

Babel/Hallwalls

A Promise to the Dead: The Exile Journey of Ariel Dorfman

Documentary Film Screening

Saturday, January 19, 8 p.m. \$7, \$5 stu./sen., \$4 mem.

Hallwalls Cinema, 341 Delaware @ Tupper

01.20.08

Spoken Word Sundays

Karima Amin & Jimmie Margaret Gilliam

Sunday, January 20, 8 p.m.

Allen Street Hardware, 245 Allen St.

Slots for open readers available

WESTERN NEW YORK BOOK ARTS WORKSHOPS

The Western NY Book Arts Collaborative presents its Winter 2008 book arts Saturday workshop series in the Buffalo NY area. We have spaces available still for all workshops, however space is limited, so please sign up soon if you are interested. All workshops are intro level and open to members and non-members.

For more details, registration information & additional events:

<http://www.wnybookarts.org/events.php>

JUST BUFFALO MEMBERS ONLY WRITER 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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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242. **Gabriel Gudding** *angel gonzalez has passed*

Mon 14 Jan 2008

http://ap.google.com/article/ALeqM5hR4A4h0g9E74TuoeNJ6JfY7M_oFwD8U5J69O0

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243. **Alan Sondheim**

Anti-Crystal

Mon 14 Jan 2008

Anti-Crystal

Crystal radio apparatus set up in Morgantown, with main inductor coil of the honeycomb type. A diode and air-capacitor were used; these three elements constituted the original radio, with the exception of the diode. The antenna was coupled with a variometer and second air-capacitor, both old. The antenna was 90 feet long-wire wrapped around two sides of a house in a hollow. Reception on 1300 from a local station was so dominant that I attempted at all costs to avoid it, bringing hum and background into play, with mixed results. The whole was fed into a sound editing program for further modification. I attempted a democratization of the airwaves, allowing the power grid and other interferences their say. The result is at <http://www.alansondheim.org/mg1.mov> which is a nice sound in a way, sculpted to be of sufficient interest in itself. This sculpting, like other aesthetic decisions, interfered with the original intent, but I do believe such interference constitutes the history of much recent art, if not certain schools of somewhat machinic poetics. For what is present must be presence, if presented, there must be a force behind it driving the efflorescence, there must be intention behind that force or a reading of that intention, there must be a consciousness behind that reading, there must be mind behind that consciousness, there must be confluence beyond that. What is here is confluence, for your listening and your listening pleasure.

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244. **Marcus Bales**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Mon 14 Jan 2008

Murat Nemet-Nejat wrote: "Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness."

Marcus Bales wrote: First, I assert that there is no such thing as `divine consciousness'. There is no god, of any sort. I think the feeling that is described as, for example, `divine consciousness' or `afflatus', among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Murat Nemet-Nejat wrote: "´Divine consciousness´ exists because it exists as a concept in Sufism. Do you mean that I made this whole assertion about Sufism up or only that the concept itself is an illusion?"

If "´divine consciousness´ exists ... as a concept in Sufism" then `a perpetual motion machine´ exists as a concept in western materialism - but neither one exists in the real world. To hold that something exists because someone has invented a name seems as if it is too postmodern even for a postmodernist.

If you assert that there is `divine consciousness´ in your poems, does that make it true, irrespective of any contrary opinion? Is all that is required for an assertion to be true in your view is that someone asserts it? What do you do, then, with assertions that your opinion is wrong? Aren't those assertions true, too, for you, simply because they're assertions? But if your assertion is true by definition, and any contrary assertion is also true by definition, by what means do you distinguish between them? Or do you? Do you simply choose randomly among all possible choices? Do you privilege your own assertions over others because they're your own, or Sufi assertions over others because they're Sufi? The notion that any assertion is true is self-refuting since it means that assertions contrary to any assertion are also true.

Murat Nemet-Nejat wrote: "... is `a psychological state´ then not merely a concept but something more? How is `a psychological state´ more real than `divine consciousness´? By your argument there is `a psychological state´ but no `divinity´? How are they different? Pray explain."

If all you're asserting by `divine consciousness´ is a `psychological state´, then we're merely arguing about terminology, and we have no disagreement that I can see. But you seem to be using the notion of `more real´ here to distinguish, if I understand it, between `divine consciousness´ and `psychological state´ by asserting that the former is in fact `more real´ than, or at least `as real´ as, the latter. By that I understand you to be claiming that there is such a thing in the real world as `divine consciousness´, something that is perhaps not as identifiable as `igneous rock´ but certainly as recognizable when one sees it as `pornography´.

(On reflection, considering Amy King's propensity to leap to unwarranted conclusions about name-calling and insult, I hope no one will take that to be a disparaging comparison: in the US the Supreme Court has famously ruled that, while they cannot define `pornography´, they are confident that local authorities will `know it when they see it´. It is in the category of `know it when they see it´ that I mean to put `divine consciousness´ as you use it, and emphatically NOT in the category of `pornography´.

(Certainly, though, I intend the comparison to be dismissive of your argument (though, once again, Amy King, not of Murat as a person), since I hold that in

important matters such as pornography and divine consciousness we MUST be willing to articulate definitions and stand by them at least provisionally until better definitions come along. If you cannot define 'divine consciousness' better than the Supreme Court defines 'pornography' then I hold that your argument ought to be dismissed on the same grounds as the Supreme Court's: that it is inadequate to the seriousness of the discussion. In the case of the Supreme Court, they have on their side the reason that it is the job of the political process and the lower courts to parse through the definitions, and the SC's job is to choose among those offered. You, however, having brought the notion of 'divine consciousness' to bear on this discussion, have the responsibility of actually defining your term.)

My understanding of the claims about 'divinity' or 'divine consciousness' is that they are claims about the supernatural, or at least about the external-to-the-human. As such, they would be different from 'psychological states', which are about the internal-to-the-human, and certainly not about the supernatural.

Murat Nemet-Nejat wrote: "How did you come out with the definition "it is human striving which creates art"? To expand on one of your metaphors, human striving might also be a solution to constipation, but is it art under the circumstances?"

Human striving is a necessary but not a sufficient condition for art. One can have human striving without art, but not art without human striving. No doubt someone can and will make (or perhaps has made) a piece of art about constipation - but what makes it art is the artist's striving (even if it is the relatively facile use of habits and tools, of his or her sensibilities, a striving that succeeds without encountering difficulties the existing set of habits, tools, and sensibilities cannot deal with), not the striving of the constipated person. I use 'striving' here as a species of intention. I hold that we cannot get art by accident. I don't hold that there are no accidents in art, however. It is the human striving, the intention to make art, that creates art, when it does (and the striving, the intention, is a necessary, but not sufficient, condition for art), and not the many accidents possible in the process of making art. The accidents don't make art; the artist does. That the artist may take advantage of accidents (there is the famous story of Apelles, Alexander's court painter, who got frustrated by his experiments with painting the froth on a horse's mouth and in exasperation threw a sponge at his painting, accidentally producing the effect he wanted, for example), doesn't mean that the accident is the art.

Murat Nemet-Nejat wrote: "Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?"

I don't say that art must be about any particular thing; I think art can be made of anything, but it is made by human beings, not a matter of chance or random occurrences. I also say that chance or random occurrences can be used by a human being to make art. Some pieces of art come easy, some come hard, to individual artists. As JM Whistler said when asked how long it took him to paint one of his nocturnes, "A lifetime." Of course no one imagines that the elapsed time to accomplish the painting was from his birth to the moment he finished; he was pointing out that the accomplishment of the painting was the result of a lifetime of human engagement with the world.

Murat Nemet-Nejat wrote:

"How come you equate 'living entirely in the moment' with being unconscious or being like an animal?"

I distinguish the animal's unconscious mind from the human's conscious mind. I think that animals have only very limited notions of time, space, and their own existence, and what I know about meditation in the various traditions with which I am even a little familiar suggests to me that the goal of such meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote: "Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea of their own individual death. It may be that being conscious of one's own death implies a consciousness of deathlessness. I'm not sure it does, frankly. I think it's entirely possible for organisms to struggle to survive without striving to make art; to have a determination to escape danger, even to recognize the differences between, say, the dangers of challenging another bull too big to be beaten, and the dangers of challenging the lion at all, and still not have any awareness of 'deathlessness'.

But more significantly, it seems to me that the notion of divinity is not merely the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring the hypothesis of the supernatural, though I don't imagine that animals with little or no conception of their own deaths can manage either one.

The notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever because it is the human ego, the human striving,

that creates art. It's a necessary but not sufficient condition. To eliminate one's humanity in favor of becoming unaware, unconscious, in favor of living so entirely in the moment that one has become merely an animal, and not an animal who is also human, must of necessity eliminate any human capacity for making art.

Marcus

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245. **Stuart Ross**
Re: a week of entries

Mon 14 Jan 2008

I like these synopses of recent stuff on people's blogs. A good way to find new blogs that might interest me.

I guess if everyone did it every week, it'd get sort of tedious. But the occasional catch-up list is nice.

Stuart

On 1/14/08 8:58 AM, "David Chirot" <[REDACTED]> wrote:

*I've never posted re my blog before and may not again--
i am not sure if posts re blogs are "annoying" or "welcome"--
it varies from day to day week to week what all is there--sometimes
more sometimes less of my own things and usually more of others'
Visual Poetry--
i like to post essays and ideas by others rather than just my own for
a much wider & international perspective-
i'll be initiated shortly a new visual poetry/mail art call whose
works are posted here--*

<http://davidbaptistechirot.blogspot.com>

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246. **Ryan Daley**
Re: a week of entries

Mon 14 Jan 2008

David,

I've often debated, for the same reason, the point you bring up.

If you want to check Giver, I'd love to see you around:
charitablegiving.blogspot.com

If not, está bien.

-Ryan

On Jan 14, 2008 7:03 PM, Stuart Ross <[REDACTED]> wrote:

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i like to post essays and ideas by others rather than just my own for
a much wider & international perspective--
i'll be initiated shortly a new visual poetry/mail art call whose
works are posted here--*

<http://davidbaptistechirot.blogspot.com>

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247. **Gabriel Gudding**
fifteen minute poem for eileen myles
Mon 14 Jan 2008

thanks for writing
ON THE DEATH OF ROBERT LOWELL
that goes
O, I don't give a shit
He was an old white haired man
Insensate beyond belief and
Filled with much anxiety about his imagined
Pain. Not that I'd know.
I hate fucking wasps.
The guy was a loon.
Signed up for the spring semester at MacLeans
A really lush retreat among pines and

Hippy attendants. Ray Charles also
Once rested there.
So did James Taylor...
The famous, as we know, are nuts.
Take Robert Lowell.
The old white haired coot.
Fucking dead. I found
this one in
Gary Lenhart's THE STAMP OF CLASS:
REFLECTIONS ON POETRY AND SOCIAL CLASS
which he fears is an "undertheorized poem"
a new book page 118
there's a minute left dslfjdsoz[ivjoizfjqwklrngtjkgjnk
vhncxzjkhvhoifwaiohjk
wnfljscnvjkzncxovho[w
irhjtoidsjfnlkcznvlknczljvnsdo;ghjrwoiagfjdlk
nvcsljvncxz;hv0iarwjgok fsangfjlsncjknjxznjklvnfaos;ghfoavncjlsnv;cjznv;jd
ahfsoighnafsjlvncjlsnvajshvo;fhgljafsnvjklcsnjklvnadwo;ghfjnvcljlsnv;osad
fhvoifhgofdsnlacjsnjklvnouarhgoifnasklvnfaso;vhropqughefio[vprug
yuterhgo fanvajscnvlk;acnsvo;ifajhgopifheogiunfdjkvndjkznviuefhw which is
also undertheorized

<http://gabrielgudding.blogspot.com>
<http://rhodeislandnotebook.blogspot.com>

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248. **Stephen Vincent**

Re: a week of entries

Mon 14 Jan 2008

Blogland is a curious land. In one way (for me) it's an incubator from which to throw things up - i.e., in the way of essays- or, as more and more in my case, a way to explore the relationship between pictures and text (which may be a totally fictional relationship!) In terms of response, I think there is a world of blog entries that become popular islands unto themselves. Last summer I wrote a piece on "Becoming an Eraser" for Ann Hamilton's Indigo Blue installation at the San Francisco Museum of Art. (Where I erased a book for 4 hours in a row!) It's constantly visited by 20 to 40 people a week, and often commented on on other 'art sites.' Ironically I have had no luck placing it with either Art and/or Literary publications where this kind of personal/critical essay does not seem to make a contemporary categorical or editorial fit. (Where it does 'fit' in the context of blog world). A photo/comment series on Philip Guston's visual echos

in the local street world also constantly gets hits. (Maybe there are just a lot of folks magnetized by both Hamilton and Guston??).

The most popular entry - that is even "linked" to the History channel - is a quip joke I made about George and Laura Bush getting divorced. It was just a small add on to something I was saying about going to the Zukofsky Conference at Columbia U a (now!) few years back. (Last time I ever saw Creeley - sigh!) Normally I would have deleted the joke, but introducing a few thousand people to the name and work of Zukofsky still seems not a bad thing to do. (A little bait and switch, some may say).

Now there is Facebook. Many friends/associates invite me to a friend on Facebook. I agree. I even have a Facebook page. I have yet to use any of it, yet. You Tube seems even more tempting. Take a look at "Hands" on Tom Raworth's site today - WCW on speed.

"Monsieur Flaubert, les mots sont injustes, jamais juste!" Quote attributed to Madame Bovary in manuscript,

Stephen V

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

Stuart Ross <[REDACTED]> wrote: I like these synopses of recent stuff on people's blogs. A good way to find new blogs that might interest me.

I guess if everyone did it every week, it'd get sort of tedious. But the occasional catch-up list is nice.

Stuart

On 1/14/08 8:58 AM, "David Chirot" wrote:

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more sometimes less of my own things and usually more of others'
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i like to post essays and ideas by others rather than just my own for
a much wider & international perspective-
i'll be initiated shortly a new visual poetry/mail art call whose
works are posted here--*

<http://davidbaptistechirot.blogspot.com>

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249. **Mark Prejsnar**

call for work: sound poetry

Mon 14 Jan 2008

<> a s l o n g a s i t t a k e s, a sound poetry magazine published by the Atlanta Poets Group, is seeking submissions for its inaugural issue. We are looking for sound poetry, scores for sound poetry and essays on sound poetry. "What is 'sound poetry'?" you ask. Good question. It's one of those know it when you see (hear) it kind of things. It's probably not music (thanks Dick Higgins). It might be noise. If you think about a spectrum of possible noise made by the human body (or simulations thereof or substitutions therefor), and at one end of the spectrum is a person reading her poem and at the other end is abstract noise, we're looking for works that incline towards the latter end. We are looking for works in/of/against the tradition(s) of Ball, Schwitters, Dûfrène, Henri Chopin, Jandl, Cobbing, The Four Horsemen . . . hopefully by now you get the idea. We're looking for stuff that will push/redefine the limits. The magazine will be Web-based.

Please send sound submissions to [REDACTED] <mailto:[REDACTED]> in one of the following formats: .mp3, .wav, .wma, or .flac. Scores or essays as Word documents or .pdfs. Please query before sending in other formats. If you can't get us the work via email, just send an email and let us know, and we can find another way. We don't know how long it will take to get back to you on your submissions, just be cool. We can't pay you anything for your work. All work that appears in the magazine will be available for download from the magazine's site under the Creative Commons' /Attribution Non-commercial Share Alike/ license (<http://creativecommons.org/licenses/by-nc-sa/3.0/>). If you are not comfortable with making your work available in that way, let us know and we can probably work something out.

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250. **CA Conrad**

SHAHER HALL & CACONRAD reading in Philly at THE BUBBLE HOUSE

Tue 15 Jan 2008

WEDNESDAY, JANUARY 23RD, 6PM

DETAILS HERE:

[HTTP://CAConradEVENTS.blogspot.com](http://CAConradEVENTS.blogspot.com)<<http://caconradevents.blogspot.com/>>

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251. **Murat Nemet-Nejat**

Re: Ekphrastic Defined?

Tue 15 Jan 2008

Keat's "Ode on a Grecian Urn" is Ekphrasis in the same way.

A great portion of my own work also tries to use language in a spatial way, very much interested in this transformation. My essay/poem *The Peripheral Space of Photography* is a good example. Also, my poem "Steps" tries to fuse multiple verbal fragments using movie aesthetics.

Ciao,

Murat

On Jan 13, 2008 8:55 PM, Zamsky, Robert <[REDACTED]> wrote:

Texts commenting on and integrating other texts are decidedly not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).

Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's depiction of the shield of Aeneas in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's Laokoon, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in Untwisting the Serpent. Williams' series, Pictures from Breughel, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's Try (though Mary Jo Bang's The Eye Like a Strange Balloon is a terrific read and teaches very well).

As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, Picture Theory). James Heffernan's book A Museum

Made of Words: The Poetics of Ekphrasis from Homer to Ashbery is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's Try by Lynn Keller in Contemporary Literature, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

- rz

*From: UB Poetics discussion group on behalf of Laural L. Adams
Sent: Sun 1/13/2008 12:41 PM
To: [REDACTED]
Subject: Ekphrastic Defined?*

I've looked on the net at several resources and the term ekphrasitc seems to refer to cross-medium responses, as in poems on visual art or visual art on music, etc. But does it/could it also include responses to the work in the same medium (Dan Beachy-Quick's Spell, a book of poems that enters into and engages Moby-Dick (and even features autoekphrasis - the commenting on the commenting, as it were, with poems in the form of correspondence to the editor))? Or is there another word for this?

Laural L. Adams

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

*From: Hugh Behm-Steinberg <[REDACTED]>
To: [REDACTED]
Sent: Saturday, January 12, 2008 2:07:29 PM
Subject: Re: Ekphrastic Fiction?*

Kurt Vonnegut's novel Bluebeard might be of use to you.

Best,

Hugh

Michael Tod Edgerton <[REDACTED]> wrote: Anybody know of any easily excerpted long or short fiction pieces that were written as responses to / "translations" of works of non-literary art? I feel certain that they're out there, but I'm drawing a blank and I need to find something asap for the workshop I'm teaching.

Thanks,

Tod

*Michael Tod Edgerton
MFA '06 Literary Arts
Brown University*

*----
Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]*

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."

- Rosmarie Waldrop, Lawn of Excluded Middle

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252. **Murat Nemet-Nejat**

Re: Railroad Club

Tue 15 Jan 2008

Alan,

In all these images images open to other images in disorienting perspectives, the frame disappearing. None of these images have frames. That is what is to me so wonderful about them. One sees the railroad and the table or the kids surrounding the railroad, etc.

One thing you do not mention -and to me is of the essence of these images- is that the place itself is the creation of a group of (or a single) fetishist aficionados, regardless of how much the lungs of the same people may have been scarred by the historical realities these images capture (suture?) in its peripheries -on the mind of the onlooker. I think (maybe!) I understand why you felt as an outsider there, not quite sharing the fetishistic impulse which paradoxically may have created the place.

Ciao,

Murat

On Jan 13, 2008 8:12 PM, Peter Ciccariello <[REDACTED]> wrote:

Fascinating and beautiful Alan. I belonged to that world as a kid, with a subscription to Model Railroader magazine. First learned trompe l'oeil and how to dream worlds that didn't exist, put my head on the tracks and the smoke pellets filled the room till they faded into the white painted clouds.

- Peter

On Jan 13, 2008 3:19 PM, Alan Sondheim <[REDACTED]> wrote:

Railroad Club

Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent.

Who would call this the postmodern? One might locate something else

here:

not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in to indicate multiculturalisms and emphases on locale and habitus tend both suture and division (these people, these others) in favor of *_listening_* and its phenomenology.

But listening is skew-orthogonal, again, to the *_style_* of the images, based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and entities are present within the true world filtered through the history of photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the life of the other?

You can already feel the economy of the land, extractive industries, pov-erty, environmental pollution, mountain-topping, strip-mining, deep-mining, feed stores, small towns in the hollows, grey dust, what's worn is worn, what's not is brought into play through deep memory's suture which even bends, transfigures the landscape, someday we'll all rise to the surface.

I will live forever
I will live forever
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As a hungry ghost
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I don't remember the exact name of the railroad club or the members. Some-one named Mike, I believe, made the larger mine model. I came in as a tourist finding nameless things. the models were both outstanding, depres-sing to an outsider. The images appeared as images, imaginary, with what-ever context I might bring from the outside; the social depth was

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I turned to the jump-cut.

The jump-cut was of the visual, that disparity of mind and scale.

Railroad

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sees is surface, surface-only; x-rays report on deeper surfaces, translucent or transparent to invisible light.

The photographs bother me, as if theory needed image-propping beyond the diagrammatic. But what can the image hold, if not an arrangement that might be constituted as evidence? If a diagram is indexical or symbolic, the photograph resides elsewhere; evidence stands for nothing and hardly represents itself, nor is it pointing towards something across ontological

or epistemological lines. On this level the photograph simply reports as Bazin might have it, on what-is, or rather the what-is and thetic construes within the dialog of image production. In any case, the postmodern

is left behind, or rather, is relegated to analyses of socio-economic phenomena where the theory works wonders; think of postmodern geography, Harvey or Roja for example.

What would postmodern geography make of mountain-topping? And then its representation which makes the wrecked landscape somehow graspable, something to walk around, replant with meadow or pasture?

I think of tantra, mandala, Jefferey Hopkins' introduction to the Kalachakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama, 1999). Hopkins walks/writes the body of the reader through the mandala ("Notice the entryway at the eastern door, wider than the doorway, with a three storied portico above the entranceway. Each of the stories of the portico

above the entryway has four pillars across the front, thereby creating three room-like alcoves on each story. In each of these eight alcoves are

goddesses of offering; the middle alcove in the first story on the eastern

side has a black wheel of doctrine with a buck and doe to the right and left." And so forth.) Now think of the Morgantown railroad club images

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<http://uncommon-vision.blogspot.com/>

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253. **Michael Tod Edgerton**

Re: Ekphrastic Defined?

Tue 15 Jan 2008

Check out Cole Swensen's "To Writewithiye" expansive and interesting discussion of writing's ekphrastic interaction with the other arts in American Letters & Commentary 13.

Tod

Therese Broderick <[REDACTED]> wrote: The term "ekphrasis" can be used strictly or loosely, in a conventional sense or in an outside-the-box sense--just like the term "poetry." Definitions evolve.

I've never seen the term "ekphrasis" applied to poetry which is inspired by, triggered by, derivative of, or translating other works of literature. When a poem assumes the conventions of some other form of literature (for example, a poem as correspondence to the editor), I think that a more precise term for that relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are inspired by paintings which were inspired by myths, fables, Biblical stories, historical accounts, etc. In these cases, the work of visual art is a bridge between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired by visual art but which also reproduce lines written by other writers. The phrase "with lines by" may appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis" was applied to the relationship between two similar mediums: film and painting. An online video presented a sequence of famous painted portraits, each face of

which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict definition--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

Therese L. Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." -
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254. **Jeffrey Side**
Review of 'Carrier of the Seed'
Tue 15 Jan 2008

There is a review by John M. Bennett of my ebook 'Carrier of the Seed' at Apocryphaltext:
http://apocryphaltextpoetry.com/Vol._2,_No.2_3/carrier_of_the_seed_jeffrey_side.htm

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255. **Alan Sondheim**

Re: Railroad Club

Tue 15 Jan 2008

Hi Murat - Actually, I'm not sure of the backgrounds of the people in the club, but it's in Morgantown, which is a university town, and I think a fair number may be connected to the university one way or another. They're also envisioning, both backwards in time of course, but also elsewhere into a landscape that is somewhat topographically accurate and somewhat imaginary.

I didn't see the participants as fetishistic in any way; instead it seemed more of a communality, even community - lots of children and wives (the builders seemed men) talking about all sorts of things. I thought there might have been some of the model railroad obsession with the engines themselves, but people seemed most excited about projects to complete and where the rails went! Because there were different levels to the models, a train might disappear into a tunnel and emerge somewhere unexpected. All of this reminds me of Levy's Hackers, with the description of the MIT model railroad club...

- Alan

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Alan,

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I will live forever

*I will live forever
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As a hungry ghost
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Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
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256. **Thomas savage**
Re: Ekphrastic Defined?
Tue 15 Jan 2008

I could be wrong. But, from my limited encounters with this word ekphrastic, it means poetry about visual art. If there are wider meanings to this word, it is new to me. Because I worked in the Metropolitan Museum for four years, I've written many poems that could be called "ekphrastic", although they were written before I was aware of the word. Artists whose work has inspired poems by me include but are not limited to Gericault, Barye, Rothko, Rosenquist, and a great tryptich from the early Renaissance by a Dutch artist whose name escapes me at the moment but which also inspired a poem by Rilke. I do wish

"ekphrastic" weren't such an ugly word for what it represents, however.
Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Keat's "Ode on a Grecian Urn" is Ekphrasis in the same way.

A great portion of my own work also tries to use language in a spatial way, very much interested in this transformation. My essay/poem *The Peripheral Space of Photography* is a good example. Also, my poem "Steps" tries to fuse multiple verbal fragments using movie aesthetics.

Ciao,

Murat

On Jan 13, 2008 8:55 PM, Zamsky, Robert wrote:

Texts commenting on and integrating other texts are decidedly not involved in ekphrasis. The examples cited below are interested in (among other things) questions of intertextuality, revisitation, and reflexivity. These are not the concerns of ekphrasis, which is all about cross-over, specifically the cross-over from arts of rest to those of movement (the critical discourse around the mode is rooted in Aristotelian distinctions).

Ekphrasis has a very clear and well documented history, with the first major example generally identified as Homer's description of Achilles' shield in Book 18 of the Iliad (though there are other ekphrastic moments earlier in the Iliad and throughout early Greek literature); the second important example is Virgil's depiction of the shield of Aeneas in the Aeneid. The mode crops up consistently in the English Renaissance and is important to Romanticism (especially Wordsworth's "Peele Castle" and Shelley's "On Looking at the Medusa of Leonardo da Vinci in the Florentine Gallery"). The first serious theoretical consideration is Gotthold Ephraim Lessing's Laokoon, in which he ruminates many examples of ekphrasis -- the book taking its title from the marble sculpture group representing the events from Book II of the Aeneid (Laokoon and his sons being eaten by the serpent). The relationship between the visual arts is often subsequently referred to as "the Laokoon problem," maybe most recently by Daniel Albright in Untwisting the Serpent. Williams' series, Pictures from Breughel, is important, as are Auden's "The Shield of Achilles" and "Musée des Beaux Arts" (which treats a painting also treated by Williams). The next biggie is Ashbery's "Self-Portrait," and I think the most important recent example is Cole Swensen's Try (though Mary Jo Bang's The Eye Like a Strange Balloon is a terrific read and teaches very well).

As far as defining the mode, it has been a bit slippery -- with significant efforts made in the last half-century by Murray Krieger (in his landmark essay, "Ekphrasis and the Still Movement of Poetry: or, Laokoon Revisited") and more recently by W. J. T. Mitchell in "Ekphrasis and the Other" (from his book, Picture Theory). James Heffernan's book A Museum

Made of Words: The Poetics of Ekphrasis from Homer to Ashbery is a terrific addition to the conversation, defining ekphrasis as the verbal representation of a visual representation (I'm paraphrasing b/c I don't have the book in front of me). I would take issue with his use of "representation," but the book is generally very, very good. There is an excellent article on Swensen's Try by Lynn Keller in Contemporary Literature, though I don't remember off-hand the date of publication.

All of this is simply to say that there is a large and lively conversation surrounding ekphrasis and that both the term and the mode it defines are of consistent critical interest -- for reasons suggested by both Mitchell's essay and by Carol Jacobs in an essay on the Shelley poem. The discussion always comes back to the same crux -- the irresolvable (often productively so) tension between temporal and spatial arts. Temporal arts commenting on one another simply don't raise these same questions. The definition can certainly be altered (especially since it has yet to be decided on) -- I think particularly with respect to poetry that responds to film, for example. But if we are going to use the term in any meaningful way, we need to be aware of its specific history.

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Tod

Michael Tod Edgerton
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"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score."

- Rosmarie Waldrop, *Lawn of Excluded Middle*

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257. **Louis Cabri**

Robert Budde Transparency Machine Event + Reading: Windsor Ontario, 21 Jan

Tue 15 Jan 2008

Robert Budde presents a Transparency Machine Event titled "Headwaters: Ecosophy & Ecopoetics," in Katzman Lounge, University of Windsor, Monday 21 January, 2:30-4:00 PM. That night he will be giving a reading at the Phog Lounge, 157 University W., 7:00 PM. All welcome to these two free public events.

Budde's selection of texts and images for his Transparency Machine Event are available for download from News & Events at [<http://web4.uwindsor.ca/english>](http://web4.uwindsor.ca/english).

Robert Budde has published two books of poetry - *Catch as Catch* (Turnstone Press, 1994) and *traffick* (Turnstone, 1999); two novels - *Misshapen* (NeWest, 1997) and *The Dying Poem* (Coach House, 2003); a collection of poets' interviews - *In Muddy Water* (J. Gordon Shillingford, 1995); and a book of short fiction - *Flicker* (Signature Editions, 2005). Most recently he edited and introduced a collection of poetry by the late Al Purdy called *The More Easily Kept Illusions* (Wilfred Laurier UP, 2006). Forthcoming are a third novel, *Finding Ft. George* (Nightwood Editions/Harbour) and a fourth collection of poetry, *declining america* (Book Thug).

The Transparency Machine Event Series invites a poet to talk about his or her work in the context of other texts selected by the poet. The series provides a forum (with overhead projector) for discussing the practice and theory of writing and reading poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series explores questions about the language of poetry, offering readers and writers a multi-dimensional experience

of the shapes and sounds of the contemporary moment by inviting leading and emerging innovative practitioners of the poetry art. Further info, <[REDACTED]>.

Budde's events are co-sponsored by The Canada Council and the Department of English Language, Literature, and Creative Writing, University of Windsor.

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258. **Alan Sondheim**
Touch of the Left Hand

Tue 15 Jan 2008

Touch of the Left Hand

Among two of them one of whom extended herself
And one of whom attached himself different

'It is time some of you vain babies, who have a 'body beautiful' complex about your dancing, realize that an expressive body is more beautiful than an unexpressive one. But no, you fight distorting your body - even the least bit. If you won't, you won't, but your dancing will be shallow, and as empty as the baby stare some of you are cultivating.' (Horst)

'I'm not asking you to tie yourself up like a pretzel or grovel on the floor, but there must be some distortion if you are portraying even a slight case of mental maladjustment - a little inferiority or martyr complex.' (Horst)

'You can't drag an analyst's couch out on the stage and tell us about it. You have to express the mental with your body, so you distort the movement somewhat to externalize.' (Horst)

'All of them died on my red lips
In my hands
In my sexlessness
Which possesses all sexes
I am as pale as moonsilver.' (Anita Berber trans. Gordon)

'In every experience of every objective 'This' by every experiencer the female differentiating function is necessary, but so too is the male seed of unity, which supplies 'Being' from the side of the subject, the unitary consciousness of self from the side of the experiencer.' (Rawson)

'Why are so many boys and girls not erect? Look in almost any school and you see that many of the pupils, whether sitting or standing, are never straight. Heads are forward; shoulders double over a little, sometimes a good deal; chests incline to droop, and grow flat. Fine, full chests, and an easy, graceful carriage, are rare.

As the pupils get older, these faults, instead of going away, grow worse.

Can this be helped? Is there any way to make a crooked boy or girl straight? Take a slim, angular boy, for instance, whose father is round-shouldered and flat-chested--and perhaps his mother, too: can he become straight, like a soldier?' (Blaikie)

'The same [entity] does not arise from [itself], and how can it arise from another? Neither does it arise from both [itself and another], and what exists without any cause?' (Candrakirti, trans. Huntington)

'The singularity of specular reflections is demonstrated by the fact that if one tries to apply to them the schema of a communicational process many puzzling conclusions arise: source and addressee coincide (at least in cases where a human being looks at him or herself in the mirror), receiver and transmitter coincide; expression and content coincide since the content of the reflected image is just the image of a body, not the body itself; as a matter of fact the referent of a mirror image is pure visual matter.' (Eco)

Among the two of them who extended
And both of whom attached themselves to both

<http://www.alansondheim.org/dominon.mp4>

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259. **Aaron Belz**

Special! Buy a Gudding or Swensen chapbook, get one free

Tue 15 Jan 2008

Hey all -

Observable Books wants to sell fifty chapbooks this week, so if you order a Gabe Gudding or Cole Swensen chapbook (\$8), you'll get one of the Observable anthologies (of your choice) FREE. I'm ending the offer Friday at midnight. No shipping charges! Paypal accepted. <http://observable.org/books/>

Aaron

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260. **Thomas savage**

Re: Ekphrastic Defined?

Tue 15 Jan 2008

The great Dutch landscape painter I was referring to in my earlier post in this discussion of "ekphrastic" is named Patinir. It's pronounced "pahtineer". Is anyone else familiar with this painter's works? I've returned many times to his great triptych in the Metropolitan but, other than that work, I don't really know what else he painted. He's considered one of the first great landscape painters

in the West although this tryptich is of episodes in the life of a saint. Saint Jerome, if I remember correctly. Regards, Tom Savage

Michael Tod Edgerton <[REDACTED]> wrote: Check out Cole Swensen's "To Writewithiye" expansive and interesting discussion of writing's ekphrastic interaction with the other arts in American Letters & Commentary 13.

Tod

Therese Broderick wrote: The term "ekphrasis" can be used strictly or loosely, in a conventional sense or in an outside-the-box sense--just like the term "poetry." Definitions evolve.

I've never seen the term "ekphrasis" applied to poetry which is inspired by, triggered by, derivative of, or translating other works of literature. When a poem assumes the conventions of some other form of literature (for example, a poem as correspondence to the editor), I think that a more precise term for that relationship might be "analogue."

I've seen "ekphrasis" applied to poems which are inspired by paintings which were inspired by myths, fables, Biblical stories, historical accounts, etc. In these cases, the work of visual art is a bridge between two works of verbal art.

I've also seen "ekphrasis" applied to poems inspired by visual art but which also reproduce lines written by other writers. The phrase "with lines by" may appear in the poem's epigraph.

I know of one instance in which the term "ekphrasis" was applied to the relationship between two similar mediums: film and painting. An online video presented a sequence of famous painted portraits, each face of which flowed seamlessly into the next face. (In my opinion, though, this is not ekphrasis.)

For the purposes of my blog, I use a rather traditional, strict definition--not so much because I'm a conservative purist on principle, but more because I need to set limits for the practical management of the blog and for my own writing. However, I can be persuaded to change.

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"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the instruments of defense eating inward without evening out the score." -
Rosmarie Waldrop, Lawn of Excluded Middle

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Never miss a thing. Make Yahoo your homepage.

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261. **Murat Nemet-Nejat**
Re: Spoofing Inaugural Poems, Nemet-Nejat
Tue 15 Jan 2008

Marcus,

I have tried to see where our essential disagreement lies. It seems it does in our concepts of divinity. For you divinity must be supernatural, something "outside" the natural. For me, the divine has to do with consciousness, something intimately related to language. You drastically distinguish between real and unreal, basically in terms of its human applicability, its specific technological prowess. The perpetual motion machine is unreal because it can not be produced and put to economic use. For me, on the other hand, the idea underlying the perpetual motion engine, something which rejuvenates itself through activity, is real, going beyond economic application, and is in some way the very definition of spiritual essence. For me the connection between idea, what is imagined or conceived, and what is real is much more fluid and cuts

across narrowly economic or practical considerations. This does not mean -as you seem to think- that one can call anything what one wants or, as you cutely analogize, one knows pornography when one sees it. Ideas -whether you (Marcus) believe in them or not- when powerful enough, speaking to a specific group of people, in your word, to their "aspirations, weave their intricate verbal and ideological pattern. In that way, they are very real. Post modernism -your slightly silly hobby horse in these discussions- involves a confrontation with the realness of the other. It has absolutely nothing to do, as the garden variety neo conservative seems to think, with the decline of intellectual standards or deterioration of moral values.

Ciao,

Murat

On Jan 14, 2008 5:24 PM, Marcus Bales <[REDACTED]> wrote:

Murat Nemet-Nejat wrote:

"Randomness has something to do, it seems to me, with the disintegration, destruction of the ego, which is an essential concept both in Sufism and perhaps Buddhism. In Sufism, this loss of ego (which , specifically in poetry, leads to Eda, a transformation in the concept of the lyric "I") opens up the spirit to divine consciousness."

Marcus Bales wrote:

First, I assert that there is no such thing as `divine consciousness`. There is no god, of any sort. I think the feeling that is described as, for example, `divine consciousness` or `afflatus`, among others, is merely a psychological state. It has no connection to any sort of divinity because there is no such thing as any kind of divinity.

Murat Nemet-Nejat wrote:

"`Divine consciousness` exists because it exists as a concept in Sufism. Do you mean that I made this whole assertion about Sufism up or only that the concept itself is an illusion?"

If "`divine consciousness` exists ... as a concept in Sufism" then `a perpetual motion machine` exists as a concept in western materialism - but neither one exists in the real world. To hold that something exists because someone has invented a name seems as if it is too postmodern even for a postmodernist.

If you assert that there is 'divine consciousness' in your poems, does that make it true, irrespective of any contrary opinion? Is all that is required for an assertion to be true in your view is that someone asserts it? What do you do, then, with assertions that your opinion is wrong? Aren't those assertions true, too, for you, simply because they're assertions? But if your assertion is true by definition, and any contrary assertion is also true by definition, by what means do you distinguish between them? Or do you? Do you simply choose randomly among all possible choices? Do you privilege your own assertions over others because they're your own, or Sufi assertions over others because they're Sufi? The notion that any assertion is true is self-refuting since it means that assertions contrary to any assertion are also true.

Murat Nemet-Nejat wrote:

"... is 'a psychological state' then not merely a concept but something more? How is 'a psychological state' more real than 'divine consciousness'? By your argument there is 'a psychological state' but no 'divinity'? How are they different? Pray explain."

If all you're asserting by 'divine consciousness' is a 'psychological state', then we're merely arguing about terminology, and we have no disagreement that I can see. But you seem to be using the notion of 'more real' here to distinguish, if I understand it, between 'divine consciousness' and 'psychological state' by asserting that the former is in fact 'more real' than, or at least 'as real' as, the latter. By that I understand you to be claiming that there is such a thing in the real world as 'divine consciousness', something that is perhaps not as identifiable as 'igneous rock' but certainly as recognizable when one sees it as 'pornography'.

(On reflection, considering Amy King's propensity to leap to unwarranted conclusions about name-calling and insult, I hope no one will take that to be a disparaging comparison: in the US the Supreme Court has famously ruled that, while they cannot define 'pornography', they are confident that

local

authorities will 'know it when they see it'. It is in the category of 'know it when they see it' that I mean to put 'divine consciousness' as you use it, and emphatically NOT in the category of 'pornography'.

(Certainly, though, I intend the comparison to be dismissive of your argument

(though, once again, Amy King, not of Murat as a person), since I hold that in

important matters such as pornography and divine consciousness we MUST be willing to articulate definitions and stand by them at least provisionally until

better definitions come along. If you cannot define 'divine consciousness' better

than the Supreme Court defines 'pornography' then I hold that your argument

ought to be dismissed on the same grounds as the Supreme Court's: that it is

inadequate to the seriousness of the discussion. In the case of the Supreme

Court, they have on their side the reason that it is the job of the political

process and the lower courts to parse through the definitions, and the SC's

job is to choose among those offered. You, however, having brought the notion of 'divine consciousness' to bear on this discussion, have the responsibility of actually defining your term.)

My understanding of the claims about 'divinity' or 'divine consciousness' is that

they are claims about the supernatural, or at least about the external-to-the-

human. As such, they would be different from 'psychological states', which are

about the internal-to-the-human, and certainly not about the supernatural.

Murat Nemet-Nejat wrote:

"How did you come out with the definition "it is human striving which creates

art"? To expand on one of your metaphors, human striving might also be a solution to constipation, but is it art under the circumstances?"

Human striving is a necessary but not a sufficient condition for art. One can

have human striving without art, but not art without human striving. No doubt

someone can and will make (or perhaps has made) a piece of art about

constipation - but what makes it art is the artist's striving (even if it is the relatively facile use of habits and tools, of his or her sensibilities, a striving that succeeds without encountering difficulties the existing set of habits, tools, and sensibilities cannot deal with), not the striving of the constipated person. I use 'striving' here as a species of intention. I hold that we cannot get art by accident. I don't hold that there are no accidents in art, however. It is the human striving, the intention to make art, that creates art, when it does (and the striving, the intention, is a necessary, but not sufficient, condition for art), and not the many accidents possible in the process of making art. The accidents don't make art; the artist does. That the artist may take advantage of accidents (there is the famous story of Apelles, Alexander's court painter, who got frustrated by his experiments with painting the froth on a horse's mouth and in exasperation threw a sponge at his painting, accidentally producing the effect he wanted, for example), doesn't mean that the accident is the art.

Murat Nemet-Nejat wrote:

"Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?"

I don't say that art must be about any particular thing; I think art can be made of anything, but it is made by human beings, not a matter of chance or random occurrences. I also say that chance or random occurrences can be used by a human being to make art. Some pieces of art come easy, some come hard, to individual artists. As JM Whistler said when asked how long it took him to paint one of his nocturnes, "A lifetime." Of course no one imagines that the elapsed time to accomplish the painting was from his birth to the moment he finished; he was pointing out that the accomplishment of the painting was the

result of a lifetime of human engagement with the world.

Murat Nemet-Nejat wrote:

*"How come you equate 'living entirely in the moment' with being unconscious
or being like an animal?"*

I distinguish the animal's unconscious mind from the human's conscious mind. I think that animals have only very limited notions of time, space, and their own existence, and what I know about meditation in the various traditions with which I am even a little familiar suggests to me that the goal of such meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote:

"Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being 'conscious of one's death' by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea of their own individual death. It may be that being conscious of one's own death implies a consciousness of deathlessness. I'm not sure it does, frankly. I think it's entirely possible for organisms to struggle to survive without striving to make art; to have a determination to escape danger, even to recognize the differences between, say, the dangers of challenging another bull too big to be beaten, and the dangers of challenging the lion at all, and still not have any awareness of 'deathlessness'.

But more significantly, it seems to me that the notion of divinity is not merely the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring

the hypothesis of the supernatural, though I don't imagine that animals with little or no conception of their own deaths can manage either one.

The notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever because it is the human ego, the human striving, that creates art. It's a necessary but not sufficient condition. To eliminate one's humanity in favor of becoming unaware, unconscious, in favor of living so entirely in the moment that one has become merely an animal, and not an animal who is also human, must of necessity eliminate any human capacity for making art.

Marcus

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262. **Murat Nemet-Nejat**

Re: Railroad Club

Tue 15 Jan 2008

Alan,

What you say is very interesting. What kind of place is this, a museum or an arcade? It seems to have elements of both. Also, was the place the creation of a person or a club (for instance, train schedules or locomotive engine aficionados) or historians? I could not tell. Obviously, you are reacting to the political, historical, topographical, etc., associations the images, perhaps the very place has for you. I also wrote in another place how photography elicits thoughts in the viewer thoughts which dissolve the frame, going far beyond the specific "subject matter." In so many of these photos railroads appear in one frame and disappear in another.

You do mention "the railroad obsession with the engines." And also perhaps the very specificity of the buildings, the trucks, a specific moment which they seem to capture as an evanescent tableau, do suggest an aura, a fetishistic longing. That's why I assumed the original place was the creation of one person, though I am aware of the kids playing around.

The continuous shifts of perspective is one of the most stunning things about the images you sent. One always seeing the "railroad" or the hill or the station, etc., surrounded by something else, for instance, the shelf on which the mock-up stands or kids playing on the corner, etc., etc. To me one of the most memorable is the one in which a courtyard and the trucks there are being looked up from an elevated point. The levation itself suggests a perspection in

which the observed objects are supposed to be seen smaller, miniaturized. But these objects, one realizes, are already miniatures. This effect of this double whammy, a visual illusion turning on itself and spelling it out by referring the conventions of a second illusion, is breathtaking.

Alan, I am not clear about one thing. The images you yourself posted, are they replicas of images which were there or are they -with their spaces cutting against each other- your own photographs of the place? To add another twist: if they are yours, did you tweak them in any way?

Ciao,

Murat

On Jan 15, 2008 11:18 AM, Alan Sondheim <[REDACTED]> wrote:

Hi Murat - Actually, I'm not sure of the backgrounds of the people in the club, but it's in Morgantown, which is a university town, and I think a fair number may be connected to the university one way or another. They're also envisioning, both backwards in time of course, but also elsewhere into a landscape that is somewhat topographically accurate and somewhat imaginary.

I didn't see the participants as fetishistic in any way; instead it seemed more of a communality, even community - lots of children and wives (the builders seemed men) talking about all sorts of things. I thought there might have been some of the model railroad obsession with the engines themselves, but people seemed most excited about projects to complete and where the rails went! Because there were different levels to the models, a train might disappear into a tunnel and emerge somewhere unexpected. All of this reminds me of Levy's Hackers, with the description of the MIT model railroad club...

- Alan

On Tue, 15 Jan 2008, Murat Nemet-Nejat wrote:

Alan,

In all these images images open to other images in disorienting perspectives, the frame disappearing. None of these images have frames. That is what is to me so wonderful about them. One sees the railroad and the table or the kids surrounding the railroad, etc.

One thing you do not mention -and to me is of the essence of these images- is that the place itself is the creation of a group of (or a single)

fetichist aficionados, regardless of how much the lungs of the same people may have been scarred by the historical realities these images capture (suture?) in its peripheries -on the mind of the onlooker. I think (maybe!)

I understand why you felt as an outsider there, not quite sharing the fetishistic impulse which paradoxically may have created the place.

Ciao,

Murat

On Jan 13, 2008 8:12 PM, Peter Ciccariello <[REDACTED]> wrote:

Fascinating and beautiful Alan. I belonged to that world as a kid, with a subscription to Model Railroader magazine. First learned trompe l'oeil and how to dream worlds that didn't exist, put my head on the tracks and the smoke pellets filled the room till they faded into the white painted clouds.

- Peter

On Jan 13, 2008 3:19 PM, Alan Sondheim <[REDACTED]> wrote:

Railroad Club

Images from open house, Morgantown model railroad club, embodying cuts from one scale to another, from human to true world, from mind to emanent.

Who would call this the postmodern? One might locate something else here:

not the cut but the suture, not disparity but deep memory; the locales represented, real and imaginary, conjure the West Virginia landscape of the 1950s, in the memory of many of the club members. What better than a photograph than a reconstruction in which everything is punctum, intended?

The photographs are of the text, of this text; they're weaker without it, they go elsewhere, I'm pulling them back in. I'm pulling them back in

to
indicate multiculturalisms and emphases on locale and habitus tend
both
suture and division (these people, these others) in favor of
listening
and its phenomenology.

But listening is skew-orthogonal, again, to the _style_ of the images,
based on any number of photographers and trajectories.

Now what do I see when I do not know what I see? Certainly aspects and
entities are present within the true world filtered through the
history
of
photography and photographers who have no responsibility for me.

Where are the passengers in this life? Where are the passengers in the
life of the other?

You can already feel the economy of the land, extractive industries,
pov-
erty, environmental pollution, mountain-topping, strip-mining,
deep-min-
ing, feed stores, small towns in the hollows, grey dust, what's worn
is
worn, what's not is brought into play through deep memory's suture
which
even bends, transfigures the landscape, someday we'll all rise to the
surface.

I will live forever
I will live forever
I will live forever
As a hungry ghost
As a hungry ghost
I will live forever

I don't remember the exact name of the railroad club or the members.
Some-
one named Mike, I believe, made the larger mine model. I came in as a
tourist finding nameless things. the models were both outstanding,
depres-
sing to an outsider. The images appeared as images, imaginary, with
what-
ever context I might bring from the outside; the social depth was
absent.
I turned to the jump-cut.

*The jump-cut was of the visual, that disparity of mind and scale.
Railroad
switching systems were fundamental to the development of the Internet.
Evidence of electronic skein was everywhere. Jump-cut sutured into
dream-
scape, dream-screen, displacement/condensation semiotics. What is of
truth
or tending towards the indexical in the images applies as well to the
vis-
ual in general, compounding of memory, suture, cut, surface. Whatever
one
sees is surface, surface-only; x-rays report on deeper surfaces,
translucent or transparent to invisible light.*

*The photographs bother me, as if theory needed image-propping beyond
the
diagrammatic. But what can the image hold, if not an arrangement that
might be constituted as evidence? If a diagram is indexical or
symbolic,
the photograph resides elsewhere; evidence stands for nothing and
hardly
represents itself, nor is it pointing towards something across
ontological
or epistemological lines. On this level the photograph simply reports
as
Bazin might have it, on what-is, or rather the what-is and thetic con-
strues within the dialog of image production. In any case, the
postmodern
is left behind, or rather, is relegated to analyses of socio-economic
phenomena where the theory works wonders; think of postmodern
geography,
Harvey or Roja for example.*

*What would postmodern geography make of mountain-topping? And then its
representation which makes the wrecked landscape somehow graspable,
something to walk around, replant with meadow or pasture?*

*I think of tantra, mandala, Jefferey Hopkins' introduction to the
Kala-
chakra Tantra (Kalachakra Tantra, Rite of Initiation, Dali Lama,
1999).
Hopkins walks/writes the body of the reader through the mandala
("Notice
the entryway at the eastern door, wider than the doorway, with a three
storied portico above the entranceway. Each of the stories of the
portico
above the entryway has four pillars across the front, thereby creating
three room-like alcoves on each story. In each of these eight alcoves*

are
goddesses of offering; the middle alcove in the first story on the
eastern
side has a black wheel of doctrine with a buck and doe to the right
and
left." And so forth.) Now think of the Morgantown railroad club images
in
the same or different shimmer, think not of the imminent/immanent
identi-
fication of entities within them, but of paths through or around or by
virtue of these entities, which themselves are processes (one doesn't
live
forever, the tracks are constantly changing). Is there a meditation
here,
emission or spew that is sourceless except for (in spite of) the
corners
or frame of the image? Can one imagine a habitus, inhabitation? Is
there
a
seeing that moves through memory near and far without the supplication
of
the signifier? This is what literally remains to be seen, and brings
the
essay to its clothes.

<http://www.alansondheim.org/rail01.jpg>
<http://www.alansondheim.org/rail02.jpg>
<http://www.alansondheim.org/rail03.jpg>
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Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel [REDACTED].
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etc.

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263. **James Cervantes**

10th Anniversary issue of The Salt River Review is online

Tue 15 Jan 2008

A 10th Anniversary edition of The Salt River Review is now online.

Poetry by Martin Ott, Halvard Johnson, Amanda Laughtland, John Morgan, Robert Lietz, Katherine Bogden, Sam Pereira, Peter Bruveris, Lynn Strongin, Wendy Taylor Carlisle, Kevin Conder, Sid Miller, Peggy Shumaker, & Barry Spacks.

Fiction by B.J. Hollars, Edward Salem, Lisa Veyssiere, Matt Maxwell, Jennifer Berney, Gail Louise Siegel, & Rochelle Cashdan.

<http://www.poetserv.org>

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264. **Kevin Gallagher**

andrew felsinger

Tue 15 Jan 2008

Dear Poets,

Do any of you have a current email for Andrew Felsinger, editor of the former e-magazine VeRT? Its important that I contact him. If you don't feel like broadcasting it you may email me separately at [REDACTED]

Best

KG

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265. **Alan Sondheim**

eyedrum call for work: 'crop circles, cosmogams, psychogeographies' (fwd)

Wed 16 Jan 2008

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

--0-1992391817-1200462266=:938

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

Date: Tue, 15 Jan 2008 12:26:09 -0500 (GMT-05:00)

From: robert cheatham <[REDACTED]>

To: [REDACTED]

Subject: eyedrum call for work: 'crop circles, cosmogams, psychogeographies'

Call for material for a visual arts show at
Eyedrum Art and Music Gallery, Atlanta, Georgia.

The show will run from
October 18 through November 29; it will also constitute
a featured issue similarly titled in
the online journal PERFORATIONS.

Deadline: August 1, 2008

Crop Circles, Cosmograms, Psychogeographies

If nothing else, perhaps it can be said that modernity is about diagrams, schematics, blueprints, Rorschach cards, flow charts, maps, floorplans and all

the other graphic devices designed to simplify and link the real, material world with the abstract world of thought and feeling. The same thing might be said of the visual arts in general.

The infamous crop circles started mysteriously appearing in the fields of England in the mid-Seventies. Over the past thirty plus years, they have become the source of much speculation, wonderment, hoaxing: were they made by artists? By aliens? By intelligent plasmas? Unknown terrestrial forces? Covert military operations? As with everything, your answers depended on your proclivities and stations in life. At the very least, they were beautiful and 'artistic' and SEEMED to be some form of cosmograms, in the same league with mandalas, Mayan city constructions, Egyptian mega-constructions, archaic native American pictographs and other nativistic schematics which seemed to link an astronomical world above with the terrestrial world below and to imbue those diagrams with a purported spiritual power.

All these types of 'ground-based' diagrams also have in common implicit psychological connections with the land even to the point of creating those connections ex nihilo. The term 'psychogeography' was coined some years ago to account for the feeling that the 'beach under the pavement' somehow makes itself felt in ideas, feelings, and 'spirits'.

The visual arts show at eyedrum art and music gallery will explore these connections and forms: What are these forms? Do they have effects and affects or is 'aesthetic' sufficient? Can they be created anew? Does technology facilitate these 'cosmic figures' and give them new voice or does it kill them off in paving them over and leave us with a dead schematic ... which nevertheless still tries to speak?

There is not much space so please contact the curator if you are interested in participating in the show.

Deadline: August 1, 2008

Curator: Robert Cheatham: [REDACTED]

Eyedrum: 290 Martin Luther King Drive SE, Suite 8. 30312
<http://www.eyedrum.org>

PERFORATIONS: <http://www.pd.org>

Georges Braque: "You must always have 2 ideas, one to destroy the other. The painting is finished when the concept is obliterated."

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266. **Alan Sondheim**

Re: Railroad Club

Wed 16 Jan 2008

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.

I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking `_this_` image and not another.

The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?

Thanks for this! - Alan

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267. **Jim Andrews**

on code poetry

Wed 16 Jan 2008

i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.

i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in

<http://www.electronicbookreview.com/thread/electropoetics/codology> or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable

programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.

perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at <http://www.electronicbookreview.com/thread/electropoetics/textualized> is quite articulate about the big picture:

"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

another advantage of the term "code" will emerge in the coming years as we come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what we think of as 'language'. there is no conscious creator of those codings, no designer, no consciousness below consciousness in a 'language' of memory,

most likely, but something that is probably better described as 'code'. and the same probably goes for information and information processing such as dna: it isn't so well described as 'language' as 'code'.

we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference between code and language or whether they bleed into one another as we ourselves are also part cyber.

so the notion of 'code poetry' is aware of the current and future growing interface between code and language and this is also the interface between humanity and machine.

ja
<http://vispo.com>

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268. **Gerald Schwartz**

@ house of hamez

Wed 16 Jan 2008

the FREE SPEECH ZONE Series
continues w/

Gerald Schwartz

(and special surprise guest)

8 p.m. Thursday

389 Gregory St.

Rochester, NY,

United States

!!FREE!!

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269. **Sharon Mesmer/David Borchart**

Mesmer and Nasdor Book Party

Wed 16 Jan 2008

Sharon Mesmer and Marc Nasdor invite you to celebrate with them the release of their new books

Annoying Diabetic Bitch (Combo Books)

Sonnetailia (Roof Books)

Thursday, January 24

8pm

Mehanata Bulgarian Bar
113 Ludlow Street
NYC

Eugene Hütz of Gogol Bordello DJ-ing at 10:30

Free admission until 10:30

\$10 after

Cash bar

F/J/M/Z trains to Delancey/Essex

More info:

<http://www.myspace.com/mehanata>

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

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270. **Rachel Loden**

new on wordstrumpet: nixon vets the candidates &c.

Wed 16 Jan 2008

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

- * How Would Nixon Vote? Tricky D. Vets the Candidates
- * A Poem for Primaries: Milhous as King of the Ghosts
- * The Moist Lotus Open Along Acheron: Sappho, psychopomp &c.
- * The Important Looking Men (with a Note from Mairéad Byrne)
- * Speechless: Woody Allen on the WGA strike; the "right-to-sing" state
- * Rose, Oh Pure Contradiction: Knox, Manguso & more
- * The More Things Change Dept.: Some Remarks on Humor by E.B. White
- * Susan Sontag: An Argument about Beauty
- * Concord in the Sixties: Hawthorne, the Alcotts, the Civil War
- * Poetry and the Theory of Heartbreak
- * A Fresh Face, Somebody Who Understands: Nixon and Rumsfeld
- * My Wicked Caddywumpus Ways: Blurb-Composition & other confusions
- * A Page from the Dangerfield Playbook: the Stephen T. Colbert Award for the Literary Excellence
- * Poetry, Grimness, and Gallows Humor: Mlinko, Brecht, Lerner, Flarf &c.
- * Adventures in Heresiology: Patrolling the Perimeter of the Avant-garde
- * Academy of Fine Arts: Linh Dinh by Jonathan Hill

* Poem in Spanish (with a Note from Paul Hoover)

* M. A. Numminen Sings Wittgenstein

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

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271. **Marcus Bales**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Wed 16 Jan 2008

Murat Nemet-Nejat wrote:

> I have tried to see where our essential disagreement lies. It seems
> it does in our concepts of divinity. For you divinity must be
> supernatural, something "outside" the natural. For me,
> the divine has to do with consciousness, something intimately
> related to language. <

Well, then, we've got merely a quibble about terminology between us, and no real misunderstanding at all. You are NOT saying that there is any real thing outside human psychology that is "divine" -- you're merely renaming the frisson of art "the divine" or "divinity". Your use of "the divine" or "divinity" is, since you use it casually without a disclaimer, a trifle disingenuous, don't you think? After all, "the divine" and "divinity" have been used traditionally in both Christianity and Islam to denote the supernatural.

Murat Nemet-Nejat wrote:

> You drastically distinguish between
> real and unreal, basically in terms of its human
> applicability, its specific technological prowess.<

No, I distinguish between the natural and the supernatural when people start talking about "the divine" or "divinity".

Murat Nemet-Nejat wrote:

> The perpetual motion machine is unreal because it can not be produced
> and put to economic use.<

No, the perpetual motion machine is unreal because it is, so far as we know now, impossible to build in the real world. It has nothing to do with its economic uses -- it can't be made whether it has economic uses or not: so far as we know now the way reality is made up there can be no perpetual motion machine -- not even the whole of the universe is seen as such a thing.

Murat Nemet-Nejat wrote:

> For me, one the other hand, the idea underlying

> the perpetual motion engine, something which rejuvenates itself through
> activity, is real<

I don't dispute that we can think of the idea, and that by thinking of the idea we make the idea "real" in the sense that we can talk about it. But the notion that by talking about something one has actually done something is what I call "intellectual's disease". Talking about the plumbing doesn't stop the leak; talking about a perpetual motion machine doesn't create one.

Murat Nemet-Nejat wrote:

> ... the idea underlying the perpetual motion engine ... is in some way the
> very definition of spiritual essence.<

If the idea underlying the perpetual motion engine, and not that engine itself, is what you hold is the definition of spiritual essence, then it sounds as if our disagreement is between The Romantic, you, and The Skeptic, me. You very much wish that there were a supernatural, but you know there isn't, so you content yourself with posing on the cliff's edge with your cape blowing behind you in the approaching storm, fists on hips, one foot thrust forward, hair askew (but not too askew to be sexually attractive) in the wind, and your face molded with determination not to let any real storm spoil your walk, and hoping that your return, sopping wet and shivering, to your lover will result in your welcome with hot chocolate and open arms.

Murat Nemet-Nejat wrote:

> For me the connection between idea,
> what is imagined or conceived, and what is real is much more fluid and cuts
> across narrowly economic or practical considerations. This does not mean
> -as you seem to think- that one can call anything what one wants ...<

Why doesn't it mean that. It seems that the notion that if the connection between idea and real is really as fluid as you claim, then the act of calling one thing by another thing's name ought to make the one thing into the other thing. Just how fluid, in other words, do you claim the connection is? If it is not fluid enough to make changes simply by renaming, but fluid enough that we cannot really name anything without disingenuous mis-uses of terminology to make specious arguments being seen as valid objections, as in the case of "the divine" or "divinity" in your hands, then just how fluid IS that connection, eh?

Murat Nemet-Nejat wrote:

> ... Ideas -whether you (Marcus) believe in them or not- when powerful
> enough, speaking to a specific group of people, in your word, to their
> "aspirations, weave their intricate verbal and ideological pattern.
> In that way, they are very real.<

Just how powerful is "powerful enough", though? That's the crux. In fact, people can be swayed to genocide by powerful emotional appeals based on lies. Real lies. Real emotions. Real genocide. We don't disagree that ideas can be powerful enough to change how people view the world culturally -- but you seem to be saying, or implying, anyway, that if we just believed hard enough in a perpetual motion machine we could believe it into existence, and Tinkerbell will live!

Murat Nemet-Nejat wrote:

> Post modernism ... involves a confrontation with the realness of the other.<

No, it doesn't. Postmodernism involves denying that 'Reason', as used in the Platonic and Kantian traditions, means truth as correspondence, knowledge as discovery of essence, and morality as obedience to principle, notions the postmodern wants to deconstruct and deny. There can be no "realness of the other" where there can be no truth, no knowledge, no morality, because what is "real" about the "other", or even "other" about the "other" if we deny reason?

Liberality of mind and critical thought are not, in the postmodern view, matters of abstractness, but rather of relativity, of alternative perspectives, and all perspectives are held to be equally valid. The postmodern can privilege no perspective over another. Critical thinking become playing off alternatives against one another, rather than playing them off against the criteria of rationality or reasonableness.

Murat Nemet-Nejat wrote:

> It has absolutely nothing to do ... with the decline of intellectual standards
> or deterioration of moral values.<

It is the postmodern practice to deconstruct "intellectual standards" or "moral values" so that anything anyone calls "intellectual standards" or "moral values" are, by the mere naming of them, so. One can only hope that postmodernists have the courage of their convictions, and when they contract diseases, they will redefine or deconstruct them as a tummy-ache, confident that the mere re-naming will mean the problem is solved. Not that there's any chance we may yet get rid of the postmodernists by holding them to their own, um, er, well, 'standards'. In spite of their purported beliefs that deconstructing "reality" by talking about it powerfully will 'weave their intricate verbal and ideological pattern', postmodernists with access insist on going to hospitals and doctors. They don't even see the irony, much less the hypocrisy.

Postmodernists are merely the contemporary version of fundamentalist Christian Scientists, but with advanced degrees and no street smarts. Good luck with that.

Marcus

On Jan 14, 2008 5:24 PM, Marcus Bales <[REDACTED]>
wrote:

Murat Nemet-Nejat wrote:

"Randomness has something to do, it seems to me, with the
disintegration,
destruction of the ego, which is an essential concept both in
Sufism and
perhaps Buddhism. In Sufism, this loss of ego (which ,
specifically in
poetry,
leads to *Eda*, a transformation in the concept of the lyric "I")
opens up
the
spirit to divine consciousness."

Marcus Bales wrote:

First, I assert that there is no such thing as `divine
consciousness`.
There is no
god, of any sort. I think the feeling
that is described as, for example, `divine consciousness` or
`afflatus`,
among
others, is merely a psychological state. It has no connection to
any sort
of
divinity because there is no such thing as any kind of divinity.

Murat Nemet-Nejat wrote:

"`Divine consciousness` exists because it exists as a concept in
Sufism. Do you mean that I made this whole assertion about Sufism
up or
only that the concept itself is an illusion?"

If "`divine consciousness` exists ... as a concept in Sufism" then
`a
perpetual
motion machine` exists as a concept in western materialism - but
neither
one
exists in the real world. To hold that something exists because
someone
has
invented a name seems as if it is too postmodern even for a
postmodernist.

If you assert that there is `divine consciousness` in your poems,

does
that
make it true, irrespective of any contrary opinion? Is all that
is
required for an
assertion to be true in your view is that someone asserts it? What
do you
do,
then, with assertions that your opinion is wrong? Aren't those
assertions
true,
too, for you, simply because they're assertions? But if your
assertion is
true by
definition, and any contrary assertion is also true by definition,
by what
means
do you distinguish between them? Or do you? Do you simply choose
randomly
among all possible choices? Do you privilege your own assertions
over
others
because they're your own, or Sufi assertions over others because
they're
Sufi? The notion that any assertion is true is self-refuting since
it
means that
assertions contrary to any assertion are also true.

Murat Nemet-Nejat wrote:

"... is 'a psychological state' then not merely a concept but
something
more?
How is 'a psychological state' more real than 'divine
consciousness'? By
your
argument there is 'a psychological state' but no 'divinity'? How
are they
different? Pray explain."

If all you're asserting by 'divine consciousness' is a
'psychological
state', then
we're merely arguing about terminology, and we have no
disagreement that I
can see. But you seem to be using the notion of 'more real' here
to
distinguish, if I understand it, between 'divine consciousness'

and
`psychological state' by asserting that the former is in fact
`more real'
than, or
at least `as real' as, the latter. By that I understand you to be
claiming
that
there is such a thing in the real world as `divine
consciousness',
something
that is perhaps not as identifiable as `igneous rock' but
certainly as
recognizable when one sees it as `pornography'.

(On reflection, considering Amy King's propensity to leap to
unwarranted
conclusions about name-calling and insult, I hope no one will take
that to
be a
disparaging comparison: in the US the Supreme Court has famously
ruled
that, while they cannot define `pornography', they are confident
that
local
authorities will `know it when they see it'. It is in the category
of
`know it when
they see it' that I mean to put `divine consciousness' as you use
it, and
emphatically NOT in the category of `pornography'.

(Certainly, though, I intend the comparison to be dismissive of
your
argument
(though, once again, Amy King, not of Murat as a person), since I
hold
that in
important matters such as pornography and divine consciousness we
MUST
be willing to articulate definitions and stand by them at least
provisionally until
better definitions come along. If you cannot define `divine
consciousness'
better
than the Supreme Court defines `pornography' then I hold that
your
argument
ought to be dismissed on the same grounds as the Supreme Court's:

that it
is
inadequate to the seriousness of the discussion. In the case of
the
Supreme
Court, they have on their side the reason that it is the job of
the
political
process and the lower courts to parse through the definitions, and
the
SC's
job is to choose among those offered. You, however, having brought
the
notion of 'divine consciousness' to bear on this discussion, have
the
responsibility of actually defining your term.)

My understanding of the claims about 'divinity' or 'divine
consciousness'
is that
they are claims about the supernatural, or at least about the
external-to-the-
human. As such, they would be different from 'psychological
states', which
are
about the internal-to-the-human, and certainly not about the
supernatural.

Murat Nemet-Nejat wrote:

"How did you come out with the definition "it is human striving
which
creates
art"? To expand on one of your metaphors, human striving might
also be a
solution to constipation, but is it art under the
circumstances?"

Human striving is a necessary but not a sufficient condition for
art. One
can
have human striving without art, but not art without human
striving. No
doubt
someone can and will make (or perhaps has made) a piece of art
about
constipation - but what makes it art is the artist's striving
(even if it
is the

relatively facile use of habits and tools, of his or her sensibilities, a striving that succeeds without encountering difficulties the existing set of habits, tools, and sensibilities cannot deal with), not the striving of the constipated person. I use 'striving' here as a species of intention. I hold that we cannot get art by accident. I don't hold that there are no accidents in art, however. It is the human striving, the intention to make art, that creates art, when it does (and the striving, the intention, is a necessary, but not sufficient, condition for art), and not the many accidents possible in the process of making art. The accidents don't make art; the artist does. That the artist may take advantage of accidents (there is the famous story of Apelles, Alexander's court painter, who got frustrated by his experiments with painting the froth on a horse's mouth and in exasperation threw a sponge at his painting, accidentally producing the effect he wanted, for example), doesn't mean that the accident is the art.

Murat Nemet-Nejat wrote:

"Does it mean that if a poem is written easily, it is not an artistic poem? Or do you mean that the subject of art should be about aspiring to something superior or out of ordinary, provided that abject is not divine; but it can be about a psychological state?"

I don't say that art must be about any particular thing; I think art can be made of anything, but it is made by human beings, not a matter of chance or random occurrences. I also say that chance or random occurrences can be used by a human being to make art. Some pieces of art come easy, some come hard, to individual artists. As JM Whistler said when asked how long it took him to paint one of his nocturnes, "A lifetime." Of course no one imagines that the elapsed time to accomplish the painting was from his birth to the moment he finished; he was pointing out that the accomplishment of the painting was the result of a lifetime of human engagement with the world.

*Murat Nemet-Nejat wrote:
"How come you equate 'living entirely in the moment' with being unconscious or being like an animal?"*

I distinguish the animal's unconscious mind from the human's conscious mind. I think that animals have only very limited notions of time, space, and their own existence, and what I know about meditation in the various traditions with which I am even a little familiar suggests to me that the goal of such meditations is to abandon the human consciousness and its immersion a world of short- and long-term consequences in favor of the animal unconsciousness and its lack of understanding of any but short-term consequences, if there is an understanding of any consequences at all.

Murat Nemet-Nejat wrote:

"Come to think of it, do animals live in the moment? Does one need language to say that? When we say an animal does not think of or know its death, do we not mean it has no language in relation to us? Doesn't being "conscious of one's death" by necessity imply the consciousness of deathlessness - in other words divinity -- whether such a thing exists or not?"

Yes, I think animals live in the moment and have no understanding of the idea of their own individual death. It may be that being conscious of one's own death implies a consciousness of deathlessness. I'm not sure it does, frankly. I think it's entirely possible for organisms to struggle to survive without striving to make art; to have a determination to escape danger, even to recognize the differences between, say, the dangers of challenging another bull too big to be beaten, and the dangers of challenging the lion at all, and still not have any awareness of 'deathlessness'.

But more significantly, it seems to me that the notion of divinity is not merely the notion of the consciousness of deathlessness. The notion of divinity implies the supernatural. One may imagine deathlessness without requiring the hypothesis of the supernatural, though I don't imagine that animals with little or no conception of their own deaths can manage either

one.

The notion of destruction of ego seems to me to absolutely eliminate the possibility of any art whatever because it is the human ego, the human striving, that creates art. It's a necessary but not sufficient condition.
To eliminate one's humanity in favor of becoming unaware, unconscious, in favor of living so entirely in the moment that one has become merely an animal, and not an animal who is also human, must of necessity eliminate any human capacity for making art.

Marcus

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*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.19.2/1224 - Release Date:
1/14/2008 5:39 PM*

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272. **Wendy Kramer**
david larsen's email

Wed 16 Jan 2008

hello,
anyone have david larsen's email? thanks,
wendy kramer

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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273. **David Chirot**
Re: on code poetry
Wed 16 Jan 2008

"Savinio said he was certain that the the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."

--Leonardo Sciascia, *The Moro Affair* (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)

One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language. "Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics, politics, romance, entertainment, narcotics, any kind of "illicit" activity one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public say something completely different to those who know how to read their codes.

Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."

With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks, the news, followed by the stock market ticker.

The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.

In the digital era these are predicated on the electricity being on. More than ever in recent genocides and wars the cut off of electricity grids has

become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning, no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.

The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)

Poetry itself is an already coded language, and language itself is already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all manner of purposes. The idea that new forms of codes will be some how more open than any previous seems disingenuous. The first persons to really make use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final glossary, therefore, cannot be provided for words whose intentions are fugitive." The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war machines for "Homeland Security;" physics applied to giant catapults. The oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the

secret code of the Trojan Horse, thousands of "undeciphered writings" the world over, "objects we know not the use of."

'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another.' --Sciascia, The Moro Affair

On Jan 16, 2008 4:14 AM, Jim Andrews <[REDACTED]> wrote:

i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.

i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in <http://www.electronicbookreview.com/thread/electropoetics/codology> or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.

perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at <http://www.electronicbookreview.com/thread/electropoetics/textualized> is quite articulate about the big picture:

"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some

sort of intense engagement with code.

*and it opens poetry to types of language and, well, codes, that haven't been
so prominently associated with poetry before.*

*also, it avoids limiting its focus to computation. it refers as prominently
to matters of language and culture as to computation.*

and that's a healthy inclusive broadness.

*much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice
flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.*

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

*another advantage of the term "code" will emerge in the coming years as we come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what we think of as 'language'. there is no conscious creator of those codings, no designer, no consciousness below consciousness in a 'language' of memory,
most likely, but something that is probably better described as 'code'.
and
the same probably goes for information and information processing such as dna: it isn't so well described as 'language' as 'code'.*

*we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference
between code and language or whether they bleed into one another as we ourselves are also part cyber.*

so the notion of 'code poetry' is aware of the current and future growing interface between code and language and this is also the interface between humanity and machine.

*ja
<http://vispo.com>*

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274. **Mark Truscott**

January 23: Hall and Maranda at Test (Toronto)

Wed 16 Jan 2008

Dear friends:

A very special edition of the Test Reading Series comin' at ya:

PHIL HALL and MICHAEL MARANDA (bios below)

Wednesday, 23 January 2008, 8 pm

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Free (small donations toward the running of the series gratefully accepted)

A map and more information on the readers: www.testreading.org.

Hope to see you there,

Mark

***** PHIL HALL was born in 1953 and raised on farms in the Kawarthas region of Ontario. He attended the University of Windsor in the 70s, where he received an MA in English and Creative Writing. His first book, *Eighteen Poems*, was published in Mexico City in 1973. Since then he has published 13 other books of poems, four chapbooks, and a cassette of labour songs. He is also a publisher of broadsides and chapbooks under his Flat Singles Press imprint. In the early 80s he was a member of the Vancouver Industrial Writers' Union. In the early 90s he was Literary Editor at *This Magazine*, and also edited a shortlived literary journal called *Don't Quit Yr Day-Job*. Among his titles are *Homes* (1979), *Old Enemy Juice* (1988), *The Unsaid* (1992), *Hearthedral—A Folk-Hermetic* (1996), and *Trouble Sleeping* (2000), which was nominated for the Governor General's Award for poetry. In 2005, Brick Books (celebrating 20 years as Hall's publisher) brought out *An Oak Hunch*, which was nominated for the Griffin Poetry Prize in 2006. Hall has taught writing and literature at the Kootenay School of Writing, York University, Ryerson Polytechnical University, and many colleges. He has been poet-in-residence at the University of Western Ontario, the Sage Hill Writing Experience (Sask.), the Berton House in Dawson City, Yukon, and elsewhere. This fall, 2007, BookThug has published Hall's long poem, *White Porcupine*, and also a revised second edition of his essay/poem, *The Bad Sequence*. Over the years, Hall has collected two full decks of random playing cards from the streets, and numerous albums of found photographs. He calls all of this ephemera his "Pedestrian Archives." He is learning to play clawhammer banjo.

MICHAEL MARANDA lives in Toronto.

He edits professionally, vocationally, and recreationally.

His day-job on week-days is assistant curator (for the Art Gallery of York University).

His day-job on alternate weekends is proprietor of Parasitic Ventures Press, a small artist-books publisher.

His job in evenings and other alternate weekends is as a visual artist.

He hasn't written much of late beyond grant applications, and this bio.

He has a half a share in a grey cat.

www.michaelmaranda.com

www.parasiticventurespress.com

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275. **steve d. dalachinsky**

Re: Fw: Re: steve and Yuko's busy months - sorry forgot date on this 1st listing

Wed 16 Jan 2008

JAN 22

steve reads at Living Theatre 21 Clinton Street 8PM
with Ty Cumbie's Musetry and Drew Gardner's Poetry orchestra
with guests Ellen Christi, Sharon Mesmer and others

steve reads in february 15 at 8 pm at bowery poetry club for a thomas chapin tribute
with lunar bob musso and many guests

steve and yuko reads feb 25 at 7ish at bowery poetry club
with federico ughi and other musicians and poets

steve reads march 8 with amiel alcaly and jake marma at the yippie cafe w/
musicians mor as it developes

steve reads march 21 at the recht forum with the incredible bassist joelle leandre 9 PM

wow was thast a mouthful

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276. **Douglas Manson**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Wed 16 Jan 2008

Marcus Bales Wrote:

"You very much wish that there were a supernatural, but you know there isn't, so
you content yourself with posing on the cliff's edge with your cape blowing
behind you in the approaching storm, fists on hips, one foot thrust forward,
hair askew (but not too askew to be sexually attractive) in the wind, and
your
face molded with determination not to let any real storm spoil your walk,
and
hoping that your return, sopping wet and shivering, to your lover will
result in
your welcome with hot chocolate and open arms."

While i can't accept the terms of what one writer may "wish" as a direct consequence of a dispute over the terms "natural" and "supernatural"--as I am very much engaged with the linguistic philosophy that's being worked out here, though in a limping antagonistic way--I'm certainly in favor of one's gaining a very practical result of chocolate and some good loving for an entirely irrational act of standing out on a cliff during a rainstorm. So, if I could go on the record for wishing anything, it would be more of these boundary-walking lovers & hot chocolate chefs. I'll leave the finer points of metaphysics and metalinguistics to the encyclopedia writers and enraged microscope lens grinders. Standing in a rainstorm feels good. Everyone should try it, cape or no cape. Take your PDA with you, if you have to. My personal wish is for this discussion to take up "sensate" and "insensate" as possibly mutually opposed terms.

All these angry metaphors are very telling even if they only indicate a capacity to generate them--whereas I find a good deal of historical, social, and political information, too. Play on, you clashing civilizations!

douglas manson

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277. **Therese Broderick**

Ekphrastic Defined?

Wed 16 Jan 2008

If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm

already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.

Sincere thanks.

Therese Broderick, MFA

Albany, NY

poetryaboutart.wordpress.com

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278. **Jason Quackenbush**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Wed 16 Jan 2008

Hey Marcus, I don't want to butt in over much in this fascinating discussion, but your conception of reason here is overly narrow and it's leading you into a trap in your criticism of the post modern.

No, it doesn't. Postmodernism involves denying that 'Reason', as used in the Platonic and Kantian traditions, means truth as correspondence, knowledge as discovery of essence, and morality as obedience to principle, notions the postmodern wants to deconstruct and deny. There can be no "realness of the other" where there can be no truth, no knowledge, no morality, because what is "real" about the "other", or even "other" about the "other" if we deny reason?

Let's take these in order:

"Truth as Correspondence" This is hardly uncontroversial and is denied by deflationary theories of truth (held by ultra non-postmodern thinkers like Frege, Ramsey, Quine, Tarski, and many many others), Coherence Theories of truth (notably held to be the case by a number of positivists, and the thoroughly in the modern camp Leibniz and Spinoza), Pragmatic Theories of truth (Peirce, James, Davidson et al), Semantic theories of truth (Russell, Wittgenstein [sort of], Kripke, Strawson (sort of)). I'm not going to explain all of these theories. Most of them are given pretty good treatments on Wikipedia if you're curious. The point here is that they all deny that "A proposition is true iff. it corresponds to the real," without being in the least bit postmodern.

"Knowledge as discovery of essence" sounds a bit like Ayn Rand and/or her incoherent rendering of Aristotelian biological models as a form of psychological theory, but I don't really know because I can't ever make sense of the woman. But almost everyone else in the history of western thought, including Plato and Kant, thinks differently on this subject in some way shape or form. Essence is not something that is generally discovered, it is what makes

a thing that thing and not something else. As such, it's a metaphysical view, not an epistemological view. Epistemology, from Socrates on down, has been a process not of knowing things, but of explaining how we're justified in thinking that we know something. There are a wide range of views on this point, some of them mirroring theories of truth (there are correspondence, coherence, and pragmatic theories of justification, which, incidentally, don't necessarily require their truth theoretic correlates. one can be a disquotationalist as regards truth and a coherence theorist as regards justification (as I am.)). But there isn't, that I'm aware of, a distinctly postmodern view of justification. It's a question that has been by and large disregarded as shown to be unimportant by heidegger by most postmodern theorists, which is why most of them say so very little about the issue of knowlege. There is of course the default position of epistemological skepticism, which is largely a bogeyman and not a genuine position defended by anyone, but rather seen as a sort of trap that a viable theory of knowledge has to avoid falling into.

"Morality as obedience to principle" is certainly one view, but it is far from the dominant one outside postmodern theory. For most of history, a Morality as Display of Virtues model was argued for. There have been a number of interesting developments in modern ethics in the 20th century, beginning with GE Moore and stemming through all sorts of different views of what morality means. There are definitely views that Morality is Obedience to Principle, and my own take is a version of that, but there are other ways of looking at things like Agency, Virtue, Right and Wrong, and The Good that are certainly tenable that don't take principles to be primitive. Even if one accepts that adherence to principles is what it means to be moral, there is still the vexed question of how one rationally grounds those principles and what justifies using one principle and not another. Again, lots of thought and disagreement here on the nonpostmodern theorist side of the fence, while the post-phenomenology crowd largely leave the issue of personal morality alone and focus more on the rightness and wrongness of institutions using a different set of intellectual tools.

Liberality of mind and critical thought are not, in the postmodern view, matters of abstractness, but rather of relativity, of alternative perspectives, and all perspectives are held to be equally valid. The postmodern can privilege no perspective over another. Critical thinking become playing off alternatives against one another, rather than playing them off against the criteria of rationality or reasonableness.

This is a strawman and I believe I've called you on it before. I double dog dare you to point me to five postmodern theorists stating that rationality is merely one possible perspective in an infinite field of equally valid alternate perspectives. You can't do it because nobody actually believes this. You're

ascribing a weaker position to your opponent than the one that "they" actually hold, attacking it, defeating it (sort of), and claiming victory over them. This is a common bit of sophistry that's codified in all the lists of logical fallacies: your logic is fallacious aka irrational (under one view of rationality at least, and the one that you seem to be espousing) and therefore you aren't measuring up to your own standards. Meaning your argument renders itself moot. Is it possible you're a secret postmodernist merely pretending to be a follower of Alan Sokal?

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279. **Rob McLennan**
ottawater #4 now on-line!

Wed 16 Jan 2008

the fourth issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online (with previous issues archived).

The fourth issue features work by various residents current and former, including: Gary Barwin, Louis Cabri, John Cloutier, Michael Dennis, Adam Dickinson, Rhonda Douglas, Laura Farina, Andrew Faulkner, Laurie Fuhr, Chris Jennings, John Lavery, Nicholas Lea, Anne Le Dressay, Rob Manery, Karen Massey, Seymour Mayne, Marcus McCann, Christian McPherson, Colin Morton, Pearl Pirie, Craig Poile, Peter Richardson, Sandra Ridley, Priscila Uppal, Andy Weaver and Ian Whistle, interviews with Nicholas Lea, Anne Le Dressay and David O'Meara, and reviews of new books by Rob Winger and John Newlove, as well as artwork by various Ottawa artists.

The launch party for the fourth issue will be happening Thursday, January 24th, 2008, as part of The Factory Reading Series at the Ottawa Art Gallery (doors 7pm/readings 7:30) in the Arts Court Building, 2 Daly Avenue (at Nicholas), lovingly hosted by Monty Reid. ottawater would like to thank designer Tanya Sprowl, Emily Falvey from the Ottawa Art Gallery, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

-- 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 2007-8 writer in residence, U of Alberta * <http://robmclennan.blogspot.com/>

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280. **Marcus Bales**
Re: Ekphrastic Defined?
Wed 16 Jan 2008

One hopes if there are such classes, courses, or conferences, that at least one of them is titled "The Pulchritude of Ekphrasis", just for fun.

M

On 16 Jan 2008 at 13:34, Therese Broderick wrote:

If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.

*Sincere thanks.
Therese Broderick, MFA
Albany, NY
poetryaboutart.wordpress.com*

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*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.516 / Virus Database: 269.19.5/1228 - Release Date:
1/16/2008 9:01 AM*

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281. **Anny Ballardini**
for those who like thrillers
Wed 16 Jan 2008

Bill Loehfelm is one of the club, or of the gang if you prefer. The story is well written, the several beginning pages Amazon offers, which sort of makes you think that it will continue till the end. Why not then? I am pasting the original message:

Hey y'all,

I have exciting news. My novel Fresh Kills has advanced to the semi-final round of the Amazon Breakthrough Novel Award, meaning I finished in the top twenty percent out of over 5,000 entries. The grand prize is a publishing contract with

Penguin, one of the world's leading publishers. Out of the semi-finalists 100 writers will be selected for the finals.

Here's the critical part: Advancement to the finals will be determined by reader downloads and reviews for the novel excerpt currently available at a link I'll post at the end of this message. If the link doesn't work, you can access the contest page through Amazon's home page. Just scroll down on the left and you'll find the name of the contest. My novel is entered under mystery, suspense and thriller. Click that link and I'm on page 6. The excerpt is available for download and comment until March 2. Throughout the process, representatives from Penguin and from industry publication Publishers Weekly will be watching for entrants that get a lot of attention.

This contest is the best opportunity I've had in a while to get my work significant attention. I beg you to take a few minutes to download the excerpt (it's free and it's printable), read it, and write a review. I really need everyone's help on this. I will be forever grateful.

<http://www.amazon.com/dp/B00121WDJM>

Thanks and wish me luck,

Bill

--

--

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!

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282. **Alan Sondheim**

The Beautiful Throbbled Emanentation

Wed 16 Jan 2008

The Beautiful Throbbled Emanentation

The following is a culmination of certain directions associated with motion capture - in particular, operating too near and too far from the receiving antenna, with mixed sensors. In both positions, the configuration generates furious behavior as clusters of sensors shoot to ragged infinities and back again. Heads may detach and the cartoon integrity returns as such. The reading, however, is different, as is the jectivity; the reading is external,

jectivity internal. The reading searches for coherency: which body belongs with which organ? Jectivity follows organ, head, and limb paths, identification with approaching, consummating, withdrawing, churning. This is Brownian motion, but radically integral.

So what is being modeled? For one thing, slow-simple movement, carefully seducing, caressing, antenna and sensor alike. For another, electronic jitters which threaten to break apart the world.

In all of these instances there are two or three figures; at times, they duplicate or fall behind or beyond one another; at times they ingest one another; at times flail uselessly apart; at times, entangle. They cohere and the video/project/ion is one of cohering, hysteric communality at the catastrophic limit. Sheave-skins, which are usually reserved for too-close caress or voyeurism in Second Life, split constantly here; wounds heal, reopen, the body channels the body. Mind-only emptiness, no mind running these emanents into the ground.

Violence, abjection, arousal, caress, tumescence, thickening, cutting of the sheaves. Sheave-figures which I am sure will soon be independent of our desire or construct.

(This is some of the most advanced video/mocap work I've done; I'm always amazed that both beauty and wonder can come out of such poverty. It's the machines which are talking, which are rubbing against one another, which parlay communication into visionary ekstasis. I must learn, I continue to learn, how to listen, how to see, what is proffered, what is not within my powers of conjuration. Magic is magic because it always come from the Other. I have lost expectation.)

Abjection is the most difficult. How to dis/comfort and fetishize, hold and release simultaneously. These emanants do this naturally, as Azure Carter, original model, follows suit.

<http://www.alansondheim.org/throbbled.mp4>

Abjection is the most difficult, less so as the camera moves in, cuts through sheaves. For the viewer there is the level of the subterranean bvh code in dialog with the exigencies of Poser models, but there are also levels of organs and affect, and it is the breasts and hands, high-speed maternal display, that provide tremulous scaffolding:

<http://www.alansondheim.org/wideinternals.mp4>

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283. **Murat Nemet-Nejat**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Wed 16 Jan 2008

Murat Nemet-Nejat wrote:

> I have tried to see where our essential disagreement lies. It seems
> it does in our concepts of divinity. For you divinity must be
> supernatural, something "outside" the natural. For me,
> the divine has to do with consciousness, something intimately
> related to language. <

Well, then, we've got merely a quibble about terminology between us, and no real misunderstanding at all. You are NOT saying that there is any real thing outside human psychology that is "divine" -- you're merely renaming the frisson of art "the divine" or "divinity". Your use of "the divine" or "divinity" is, since you use it casually without a disclaimer, a trifle disingenuous, don't you think? After all, "the divine" and "divinity" have been used traditionally in both Christianity and Islam to denote the supernatural.

In Spinoza, divinity is separated from any connection to providence. That is to say, the idea of divinity the way I use the term is very much part of the matrix of Western thought, though in direct opposition, through a critique to Cartesian dualism with which you, I suspect innocently and completely unconsciously, are entangled with.

Given your inability to see much beyond your own nose, added to an irrepressible bad manners to which you seem to be addicted, this discussion ends here as far as I am concerned.

From the edge of the cliff and my romantic cape blowing in the wind, tremulous and panting and parched with deluded longings (is that near enough?),

Ciao,

Murat

On Jan 16, 2008 4:11 PM, Douglas Manson <[REDACTED]> wrote:

Marcus Bales Wrote:

*"You very much wish that there were a supernatural, but you know there isn't, so
you content yourself with posing on the cliff's edge with your cape
blowing
behind you in the approaching storm, fists on hips, one foot thrust
forward,
hair askew (but not too askew to be sexually attractive) in the wind, and
your
face molded with determination not to let any real storm spoil your walk,
and*

*hoping that your return, sopping wet and shivering, to your lover will
result in
your welcome with hot chocolate and open arms."*

*While i can't accept the terms of what one writer may "wish" as a direct
consequence of a dispute over the terms "natural" and "supernatural"--as I
am very much engaged with the linguistic philosophy that's being worked
out*

*here, though in a limping antagonistic way--I'm certainly in favor of
one's*

*gaining a very practical result of chocolate and some good loving for an
entirely irrational act of standing out on a cliff during a rainstorm.*

*So,
if I could go on the record for wishing anything, it would be more of
these*

*boundary-walking lovers & hot chocolate chefs. I'll leave the finer
points*

*of metaphysics and metalinguistics to the encyclopedia writers and
enraged*

*microscope lens grinders. Standing in a rainstorm feels good. Everyone
should try it, cape or no cape. Take your PDA with you, if you have to.*

*My
personal wish is for this discussion to take up "sensate" and "insensate"
as
possibly mutually opposed terms.*

*All these angry metaphors are very telling even if they only indicate a
capacity to generate them--whereas I find a good deal of historical,
social,
and political information, too. Play on, you clashing civilizations!*

douglas manson

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284. **Murat Nemet-Nejat**

Re: on code poetry

Wed 16 Jan 2008

David,

Thank you again for making the distinction between codes being a means by the suppressed of avoiding the eyes of power and the code as a means of control clear. Of course, in literature, codes are means of escaping authority. For instance, from what I understand, in Korean literature surrealist devices were used means of communication avoiding the notice of the Japanese occupying authorities. The Turkish poet Ece Ayhan used street slang as a means to reveal

(while still hiding) an "invisible" gay and Armenian and Jewish, etc., culture. In his case, as in his book **Orthodoxies**, the slang meaning of a word was the very reverse of its official meaning. For instance, "orthodox" officially means Eastern orthodox Christian, holy; in street slang, it means a hustler. A "drum player" is a gay person. Ayhan's poetry, on the surface, is full of elusive, disjunctive reference or images, creating basically a very suggestive puzzle. The poem itself both hides and reveals the puzzle, embodying the ambivalent struggle of consciousness to reveal itself in a repressive environment.

Jim, in the idea of code you present, does the code not emphasize the controlling dimension of code against which, as David points, "the cutting of electricity" is both a means of escape (eluding the matrix of the code's panopticon eyes) and painful invisibility?

Ciao,

Murat

On Jan 16, 2008 12:47 PM, David Chirot <[REDACTED]> wrote:

"Savinio said he was certain that the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."

--Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)

One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language.

"Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics,

politics, romance, entertainment, narcotics, any kind of "illicit" activity
one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public
say something completely different to those who know how to read their codes.

Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."

With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks, the news, followed by the stock market ticker.

The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.

In the digital era these are predicated on the electricity being on. More than ever in recent genocides and wars the cut off of electricity grids has become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning, no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.

The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)

Poetry itself is an already coded language, and language itself is

already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all manner of purposes. The idea that new forms of codes will be some how more open than any previous seems disingenuous. The first persons to really make use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final glossary, therefore, cannot be provided for words whose intentions are fugitive."

The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war machines for "Homeland Security;" physics applied to giant catapults.

The oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse, thousands of "undeciphered writings" the world over, "objects we know not the use of."

'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another.'

--Sciascia, The Moro Affair

On Jan 16, 2008 4:14 AM, Jim Andrews <[REDACTED]> wrote:

i've been thinking a bit about 'code poetry' recently; a piece of mine is going to be in an issue of wordforword.info including some 'code poetry'.

i think it's good that the term is still wide open. it can apply to the sort of work mark marino talks about in <http://www.electronicbookreview.com/thread/electropoetics/codology> or to other types. no one group can really colonize and hold the territory to themselves, because "code" operates at too many levels and has too many different relevant meanings in today's world. those who don't know programming have lots of scope since "code" isn't necessarily executable programming language or even plain old programming language. "code" doesn't have to have anything to do with computers at all, for that matter.

perhaps there are some things, though, that most if not all code poetries are dealing with. the article by søren pold on christophe bruno's work at <http://www.electronicbookreview.com/thread/electropoetics/textualized> is quite articulate about the big picture:

"...while books are not becoming insignificant or superfluous anytime soon, we still have a new dominant medium for the organization of knowledge, culture, and society. Digital literature consequently has a role to play as a form of media-art that makes us aware of what is happening to text as a material and concept, to reading and writing, and to the material basis of text in the ongoing process of digitization, networking, and mediation, and how these material and formal changes correspond to social and cultural changes. The concept of text is currently undergoing dramatic changes, and most text is now produced and read at the networked interface. Text in contemporary society has become increasingly kinetic, electrified, spatial, and more or less cybernetically controlled by, for instance, commercialization in our postmodern urban environment and on the web."

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.

the first time i heard the term discussed was by ted warnell on the webartery list back around 1999 or 2000.

another advantage of the term "code" will emerge in the coming years as we come to understand more about the way the brain codes and processes information, i suspect. however it is done, probably it isn't done in what we think of as 'language'. there is no conscious creator of those codings, no designer, no consciousness below consciousness in a 'language' of memory, most likely, but something that is probably better described as 'code'. and the same probably goes for information and information processing such as dna: it isn't so well described as 'language' as 'code'.

we are in an intense engagement with 'code', these days, and it deeply affects language. and we wonder what and if there is a definitive difference between code and language or whether they bleed into one another as we ourselves are also part cyber.

so the notion of 'code poetry' is aware of the current and future growing interface between code and language and this is also the interface between humanity and machine.

ja
<http://vispo.com>

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285. **noah eli gordon**
Ariana Reines email?

Wed 16 Jan 2008

Could someone please float me an email for Ariana Reines?

Watch "Cause Effect," a show about real people making a real difference.
http://im.live.com/Messenger/IM/MTV/?source=text_watchcause=

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286. **Jim Andrews**
Re: on code poetry

Wed 16 Jan 2008

"Savinio said he was certain that the the ruins Schliemann excavated must be those of ancient Troy, because during the First World War the British destroyer Agamemnon had bombarded them. If the British sailors had not been inspired by the unspent fury of Agamemnon, why should they have fired at ruins in the wilderness? Names are more than a definition of things, they are the thing itself."

--Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De Chirico was the brother of the painter Giorgio)

One of the great anxieties of the Pentagon with allowing a few poems to be translated for inclusion in the published book of Guantanamo Poems was that poetry by its very nature is a form of code. A poetic image even in translation may still have meaning to a reader from another culture indicating a meaning concealed to the reader limited to the culture of the translation only. The use of non-literary translators was made to hopefully further distance the original poetic images from their sources, to further "muddy" and "confuse" their "signals." By making the poems as "unpoetical" as possible in English, it was hoped that they will also be as far from their "poetic" origins as possible, in order not to convey any

information of a "secret" or "dangerous" nature to those addressed across the linguistic divide in the original language.

"Code poetry," "code writing," and "code speech" have been used from "time immemorial" to conceal meanings, for reasons of survival, economics, politics, romance, entertainment, narcotics, any kind of "illicit" activity one may think of. Graffiti written in plain sight on walls, mail boxes, subways, buses, telephone poles, that appear to say one thing to the public say something completely different to those who know how to read their codes.

Jim--on the one hand you are saying that computers don't have to do with the codes and code poetries and aren't colonizing, and then you are turning to the example quoted below in which the computers and digital literature are "the dominant" method of "organization" and "commercialization."

well here we are, david, talking about it via email.

"code" doesn't necessarily refer to anything to do with computers.

the term "code poetry" could be construed as not necessarily having anything to do with computers by someone who hadn't read about "code poetry" just as "modernism" could be construed to be about something contemporary.

i have never heard the poems from guantanamo referred to as "code poetry" before. but of course you're right that the notion of code is crucial there. i totally agree.

the term "code poetry" is used to refer to different types of poetry and the poetry of particular people--it means different things to different people in the same sort of way that "modernism" is used in all sorts of different ways.

<http://revcom2.portcom.intercom.org.br/index.php/galaxia/article/viewFile/1252/1023> is a pdf version of a printed mag called galaxia from brazil. this pdf is from galaxia in 2001. it consists of emails from 2000 from the webartery list. the emails discuss different notions of "code poetry". this is the first pub i know of in which "code poetry" was discussed.

it starts out with a post by ted warnell (of <http://warnell.com>), part of which i quote:

"The term 'code poetry' goes back a ways. From what I am able to find on the Web, at AltaVista and the snappy new, totally useful and beautiful (and FAST) Google.com search engines, the term has long time but limited definition as:

- 1) literal, as in poetry realized in Morse Code.
- 2) literal, as used to convey covert messages in time of war — (there are several examples of this — interesting use of poetry).
- 3) some refer to the 'art of (digital) programming', and the resulting computer code as 'poetry'.
- 4) there are a couple of references, titles of vizpo works, I think, as CODE POEMS, dating to about 1968.

Found also a single reference by Margie L., at ELO chat archives, which reference, judging by the context of the conversation, is as we here at webA are most familiar: a genre of poem/poetics. Also, there are numerous references here in the webA archives that go to this idea of a genre of poem/poetics, and in the Glazier Defib. Beyond these, there is little else on the subject of code poetry. When I think of code poetry, I immediately think of some of the lively, often spontaneous exchanges that happen frequently here at webA"

ted mentions the notion of "code poetry" "as used to convey covert messages in time of war".

but the main thrust of discussion of the term "code poetry", david, i think it's fair to say it concerns digital poetry.

notice how ted uses the word "literal" in 1, 2, and sort of 3, above. whereas what he has in mind is not so much a literal notion of "code poetry" as poetry in which code itself is a concern. possibly a subject. not simply a communications strategy out of necessity to hide or conceal or simply to encode, as in morse code.

With the telegraph there were immediately codes developed--Morse Code for the transmission of information to do with transportation, stocks, the news, followed by the stock market ticker.

The development of codes tends to be for purposes of efficiency of communication, control of communication and secrecy of communication.

In the digital era these are predicated on the electricity being on. More than ever in recent genocides and wars the cut off of electricity grids has become of the utmost importance. The digital cutoff has meant that persons have "ceased to exist" within this "inclusive code." The bombings of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric grids. The genocide of Rwanda was preceded by the severing of all electric, cable, phone lines, in Burma, the protests initiated the digital

cutoff and in Gaza the electric shut down accompanies ever more drastic measures. Without electricity, no digital codes, no hospitals functioning, no water pumps working, no tv etc. Via these means huge areas of the world are not permitted to enter as it were the 21 st century.

The interrelationship of poetry with codes was beautifully demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he challenged all comers to send to him codes which he claimed he would proceed to crack. And he did. No one was able to send in one which he he did not succeed in cracking. (Though, being Poe, he may have supplied a few of the codes to be cracked himself! After all, did he not create the code to cracked in his story the "The Goldbug" and conceal "the Purloined Letter" for his detective Dupin to find?)

Poetry itself is an already coded language, and language itself is already the carrier of a myriad linguistic codes and cultural codes and is inscribed with a myriad myriad human codes, biological, chemical and neurological codes. Already with these codes one is aware of the abilities of humans to create controls, subterfuges, manipulations, camouflages, forgeries, doublings, all manner of rhetorical devices in the employ of all manner of purposes. The idea that new forms of codes will be some how more open than any previous seems disingenuous. The first persons to really make use of new codes are usually the military, the corporations and the hackers.

In Junkie, Burroughs' notes at the end of his Introduction re the little group of definitions he has given at the back of the book: "A final glossary, therefore, cannot be provided for words whose intentions are fugitive."

The writer's "Job" for Burroughs is a DIY "fugitive" activity which is "hidden in plain sight."

The very language one has used for concealment one now has to learn to use in order to reveal the things one hopes to convey through the impenetrability one has become habituated to use as to a cloak worn in a enshrouding darkness, as "El Hombre Invisible."

The interface of humanity and the machine one might say has existed since the very earliest tools, writing implements, fire. Archimedes calculator of the grains of sand in the known universe, creator of war

machines for "Homeland Security;" physics applied to giant catapults. The oldest poetry recounts mighty machines used in great battles, arms and armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse, thousands of "undeciphered writings" the world over, "objects we know not the use of."

'In all things . . . there is a 'rational' mystery of essences and correspondences, a tight, uninterrupted network of almost imperceptible, almost inexpressible significances linking one point to another, one thing to another, one being to another.'

--Sciascia, The Moro Affair

I think those are all great examples of the continuing relevance of the notion of "code".

Look at it this way. Other people did things similar to the cutup. But Burroughs didn't use it as an occasional subterfuge or novelty. He developed a whole poetics and philosophy in which cutup was crucial. His concern with cutup and disjunction was very deep and insightful, not simply occasional. Similarly, the notion of "code poetry", as formulated by some digital poets, is involved with code at a deeper level, artistic level, social level.

ja

<http://vispo.com>

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287. **Jesse Crockett**

Listenlight 14 --- call for work

Wed 16 Jan 2008

Dear All,

As visitorship climbs, the volume of inbound work declines even lesser than the inverse. Yet, I don't start any design work until near certain as to her load-bearing structures --- your work.

I am tempted to generate from pure reason to lure much more work than I could hope to facilitate, but things have worked out for the better without having resorted to such tactics.

All best,

Jesse Crockett

<http://listenlight.net>

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288. **Alexander Jorgensen**

Looking for ED SCHENK

Thu 17 Jan 2008

Am looking to make contact with the talented Ed Schenk. I need contact details.

Your time will be appreciated!

AJ

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - Same, same, but different...

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289. **Murat Nemet-Nejat**

Re: Railroad Club

Thu 17 Jan 2008

Alan,

Did you see the movie *The Station Master*? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wonder if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?

Trains of an earlier generation -which both Morganton images and the trains in *The Station Master* reflect- contained an element of duration which contemporary/bullet trains do not. Things happened in those trains. Murders were committed, people met, spies intrigued against each other, at their departures lovers got separated, wives left behind during the war waited for their soldier husbands, often of the defeated army, to return. Stations were built as contemporaneous palaces. Can you imagine the same mythical aura - what Walter Benjamin assigns to the "new" technologies of our childhood ("wornout images?") as a dialectic, analytic dream of history- existing around a bullet train? The images of your Morgantown photos have a similar duration. The function of the place is problematic, not exactly a symbol or a fetish; but simply there, basically at least to us, a found object a la David. This ambiguous use creates duration, thickens, substantiates the empty areas, problematizes perspective.

When you write, "the images (they're mine) were completely unmodified, except of course for size reduction," what do you mean? I assume you took the photographs? How did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the photograph? Do you understand what I mean by the independence of "gesture" -of what is before the lens- creates the photograph, despite all the manipulative impulses of the photographer? This democratic/chaotic impulse inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful."

Exactly. That's what I mean by duration and the unsettling substatiation the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[REDACTED]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings,

but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.

I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another.

The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?

Thanks for this! - Alan

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290. **Bob Heman**

Prarie Fire group reading - Back Fence feature - next CLWN WR reading

Thu 17 Jan 2008

For those of you who have missed Peter Chelnik's monthly Prarie Fire Series at DTUT on the upper east side this is just to let you know that it's back at a new venue. A group reading by Patricia Carragon, Peter Chelnik, Christine Graff, Bob Heman, Roxanne Hoffman, Eugenia Macer-Story, Sally Milgrim & Leo on Sunday, January 20, 2008 from 8-10 PM will inaugurate the reborn series in its new space at the American Theater of Actors at 314 W. 54th Street between 8th and 9th Aves. A suggested donation of \$5 will help support the theater. Take the A, C, D or 1 to Columbus Circle.

And for those of you who are interested i'll be featuring at Robert Dunn's Asbestos series at the Back Fence on Sunday, February 10 at 3 PM. This well known Village venue is located at 155 Bleecker St. at the corner of Thompson and can be reached by the A, C, E, B, D, F and V to West 4th St. Admission is \$5 plus a \$3 minimum at the bar. There'll be an open mic.

Plus mark your calendar. The next big CLWN WR reading is scheduled for March 20 at the SAFE-T-GALLERY in DUMBO. Pencilled in so far are feature Liza Wolsky and special guests R. Nemo Hill, Richard Loranger, Jane Ormerod, Joanne Pagano Weber and Francine Witte, with more features and guests still to be named.

Hope you all have a surprisingly wonderful New Year.

- Bob

Bob Heman



EarthLink Revolves Around You.

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291. **Marcus Bales**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Thu 17 Jan 2008

Jason Quackenbush wrote:

- > ... your conception of reason here is overly narrow and
- > it's leading you into a trap in your criticism of the post modern.

It is the postmodernist conception of reason (and truth, knowledge, and morality) that is overly narrow, I think -- the postmodern reaction to a narrow view of what postmodernists consider the dominant mode is why postmodernism seems so silly, I think. I am not asserting that the kind of reason (and truth, knowledge, and morality) postmodernism is reacting against is my preferred sort; I'm saying that that is what postmodernism is reacting against in its silly way.

Thanks for your review of types of truth, knowledge, and morality, though.

Jason Quackenbush wrote:

- > ... I double dog dare you to point me to five postmodern theorists stating
- > that rationality is merely one possible perspective in an infinite
- > field of equally valid alternate perspectives. You can't do it
- > because nobody actually believes this. You're ascribing a weaker
- > position to your opponent than the one that "they" actually hold<

Well, there's Rorty, of course, and Foucault. And let's see ... Derrida no doubt, and Stanley Fish along with Merleau-Ponty. Is that five? Well, maybe with postmodern counting it's seven or three, since anything is what anyone asserts it is within this strange world view. And of course there can be no straw men in postmodernism because everything is whatever one asserts it is.

But of course you're right that none of them would test gravity by leaping out a 20 story window -- they may be academic postmodernists but they're not complete fools. They also go to doctors when they're ill, obey the traffic laws, and pay their taxes. But that is the point, isn't it -- that they stake out an extreme position in intellectual terms, if one wants laughingly to call it that, that they do not care to test in the real world.

The postmodern view of the world seems to be largely composed of trying to see every individual thing, person, culture, what have you, as a series of black boxes, all equal, all mysterious in their self-sufficiency, and with nothing to

choose among them except the accident of birth, and even that questionable. It's not so much that postmodernists have any theories about truth, justice, beauty, or proportion, or knowledge or morality either, so much as that they accept all theories indiscriminately. It's all relative, and it's all uncertain -- and they know that because they've heard that Einstein and Heisenberg said so.

I don't advocate that such folks must hold to this or that theory of truth, knowledge, morality, justice, beauty, or proportion -- but I think it would do them a world of good to have to do their own home and auto repairs so they have to learn at least some practical science, instead of imagining that how to operate the lock to a house or car is all you have to know about the thing itself.

Marcus

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292. **susan maurer**

Re: on code poetry

Thu 17 Jan 2008

interesting murat and nicely written .s maurer> Date: Wed, 16 Jan 2008
19:47:34 -0500> From: [REDACTED]> Subject: Re: on code poetry> To: [REDACTED]> >
David,> > Thank you again for making the distinction between codes being a
means by> the suppressed of avoiding the eyes of power and the code as a
means of> control clear. Of course, in literature, codes are means of escaping>
authority. For instance, from what I understand, in Korean literature>
surrealist devices were used means of communication avoiding the notice of>
the Japanese occupying authorities. The Turkish poet Ece Ayhan used street>
slang as a means to reveal (while still hiding) an "invisible" gay and> Armenian
and Jewish, etc., culture. In his case, as in his book *Orthodoxies> *, the slang
meaning of a word was the very reverse of its official meaning.> For instance,
"orthodox" officially means Eastern orthodox Christian, holy;> in street slang, it
means a hustler. A "drum player" is a gay person.> Ayhan's poetry, on the
surface, is full of elusive, disjunctive reference or> images, creating basically a
very suggestive puzzle. The poem itself both> hides and reveals the puzzle,
embodying the ambivalent struggle of> consciousness to reveal itself in a
repressive environment.> > Jim, in the idea of code you present, does the code
not emphasize the> controlling dimension of code against which, as David
points, "the cutting> of electricity" is both a means of escape (eluding the
matrix of the code's> panopticon eyes) and painful invisibility?> > Ciao,> >
Murat> > On Jan 16, 2008 12:47 PM, David Chirot <[REDACTED]> wrote:> >
> "Savinio said he was certain that the the ruins Schliemann excavated> >
must be those of ancient Troy, because during the First World War the> >
British destroyer Agamemnon had bombarded them. If the British sailors> >

had> > not been inspired by the unspent fury of Agamemnon, why should they have> > fired at ruins in the wilderness? Names are more than a definition of> > things, they are the thing itself."> >> > --Leonardo Sciascia, The Moro Affair (Alberto Savinio aka Andrea De> > Chirico> > was the brother of the painter Giorgio)> >> > One of the great anxieties of the Pentagon with allowing a few poems to be> > translated for inclusion in the published book of Guantanamo Poems was> > that> > poetry by its very nature is a form of code. A poetic image even in> > translation may still have meaning to a reader from another culture> > indicating a meaning concealed to the reader limited to the culture of the> > translation only. The use of non-literary translators was made to> > hopefully further distance the original poetic images from their sources,> > to> > further "muddy" and "confuse" their "signals." By making the poems as> > "unpoetical" as possible in English, it was hoped that they will also be> > as> > far from their "poetic" origins as possible, in order not to convey any> > information of a "secret" or "dangerous" nature to those addressed across> > the linguistic divide in the original language.> > "Code poetry," "code writing," and "code speech" have been used from> > "time immemorial" to conceal meanings, for reasons of survival, economics,> > politics, romance, entertainment, narcotics, any kind of "illicit"> > activity> > one may think of. Graffiti written in plain sight on walls, mail boxes,> > subways, buses, telephone poles, that appear to say one thing to the> > public> > say something completely different to those who know how to read their> > codes.> >> > Jim--on the one hand you are saying that computers don't have to do> > with the codes and code poetries and aren't colonizing, and then you are> > turning to the example quoted below in which the computers and digital> > literature are "the dominant" method of "organization" and> > "commercialization."> >> > With the telegraph there were immediately codes developed--Morse> > Code for the transmission of information to do with transportation,> > stocks,> > the news, followed by the stock market ticker.> >> > The development of codes tends to be for purposes of efficiency of> > communication, control of communication and secrecy of communication.> >> > In the digital era these are predicated on the electricity being on.> > More than ever in recent genocides and wars the cut off of electricity> > grids> > has become of the utmost importance. The digital cutoff has meant that> > persons have "ceased to exist" within this "inclusive code." The bombings> > of Iraq, Yugoslavia, Afghanistan, Lebanon were all targeting the electric> > grids. The genocide of Rwanda was preceded by the severing of all> > electric, cable, phone lines, in Burma, the protests initiated the digital> > cutoff and in Gaza the electric shut down accompanies ever more drastic> > measures. Without electricity, no digital codes, no hospitals> > functioning,> > no water pumps working, no tv etc. Via these means huge areas of the world> > are not permitted to enter as it were the 21 st century.> >> > The interrelationship of

poetry with codes was beautifully> > demonstrated by Edgar Allan Poe. Poe ran a newspaper column in which he> > challenged all comers to send to him codes which he claimed he would> > proceed> > to crack. And he did. No one was able to send in one which he he did not> > succeed in cracking. (Though, being Poe, he may have supplied a few of> > the> > codes to be cracked himself! After all, did he not create the code to> > cracked in his story the "The Goldbug" and conceal "the Purloined Letter"> > for his detective Dupin to find?)> >> > Poetry itself is an already coded language, and language itself is> > already the carrier of a myriad linguistic codes and cultural codes and is> > inscribed with a myriad myriad human codes, biological, chemical and> > neurological codes. Already with these codes one is aware of the> > abilities> > of humans to create controls, subterfuges, manipulations, camouflages,> > forgeries, doublings, all manner of rhetorical devices in the employ of> > all> > manner of purposes. The idea that new forms of codes will be some how> > more> > open than any previous seems disingenuous. The first persons to really> > make> > use of new codes are usually the military, the corporations and the> > hackers.> >> > In Junkie, Burroughs' notes at the end of his Introduction re the> > little group of definitions he has given at the back of the book: "A> > final> > glossary, therefore, cannot be provided for words whose intentions are> > fugitive."> > The writer's "Job" for Burroughs is a DIY "fugitive" activity which> > is "hidden in plain sight."> >> > The very language one has used for concealment one now has to learn> > to use in order to reveal the things one hopes to convey through the> > impenetrability one has become habituated to use as to a cloak worn in a> > enshrouding darkness, as "El Hombre Invisible."> >> > The interface of humanity and the machine one might say has existed> > since the very earliest tools, writing implements, fire. Archimedes> > calculator of the grains of sand in the known universe, creator of war> > machines for "Homeland Security;" physics applied to giant catapults.> > The> > oldest poetry recounts mighty machines used in great battles, arms and> > armors of Gilgamesh, Arjuna, the secret code of the Trojan Horse,> > thousands> > of "undeciphered writings" the world over, "objects we know not the use> > of."> >> > 'In all things . . . there is a 'rational' mystery of essences and> > correspondences, a tight, uninterrupted network of almost imperceptible,> > almost inexpressible significances linking one point to another, one thing> > to another, one being to another."> > -- Sciascia, The Moro Affair> >> >> >> > On Jan 16, 2008 4:14 AM, Jim Andrews <[REDACTED]> wrote:> >> > > i've been thinking a bit about 'code poetry' recently; a piece of mine> > is> > > going to be in an issue of wordforword.info including some 'code> > poetry'.> > >> > > i think it's good that the term is still wide open. it can apply to the> > > sort> > > of work mark marino talks about in> > > <http://www.electronicbookreview.com/thread/electropoetics/codology> or to> >

> other types. no one group can really colonize and hold the territory to> > >
themselves, because "code" operates at too many levels and has too many> > >
different relevant meanings in today's world. those who don't know> > >
programming have lots of scope since "code" isn't necessarily executable> > >
programming language or even plain old programming language. "code"> > >
doesn't> > > have to have anything to do with computers at all, for that
matter.> > >> > perhaps there are some things, though, that most if not all
code> > > poetries> > > are dealing with. the article by søren pold on
christophe bruno's work> > at> > >
<http://www.electronicbookreview.com/thread/electropoetics/textualized> is> > >
quite articulate about the big picture:> > >> > > "...while books are not
becoming insignificant or superfluous anytime> > > soon,> > > we still have a
new dominant medium for the organization of knowledge,> > > culture, and
society. Digital literature consequently has a role to play> > > as> > > a form
of media-art that makes us aware of what is happening to text as> > > a> > >
material and concept, to reading and writing, and to the material basis> > > of>
> > text in the ongoing process of digitization, networking, and mediation,> > >
> and> > > how these material and formal changes correspond to social and
cultural> > > changes. The concept of text is currently undergoing dramatic
changes,> > > and> > > most text is now produced and read at the networked
interface. Text in> > > contemporary society has become increasingly kinetic,
electrified,> > > spatial,> > > and more or less cybernetically controlled by,
for instance,> > > commercialization in our postmodern urban environment
and on the web."> > >> > the term "code poetry" is a good one partly
because it is open. it isn't> > > a> > > 'school of poetry' made up of a central
group. it's poetry that has some> > > sort of intense engagement with code.>
> >> > and it opens poetry to types of language and, well, codes, that
haven't> > > been> > > so prominently associated with poetry before.> > >>
> > also, it avoids limiting its focus to computation. it refers as> > >
prominently> > > to matters of language and culture as to computation.> >
>> > > and that's a healthy inclusive broadness.> > >> > much as i would
like to see a more intense engagement within the art and> > > poetry worlds
with issues concerning the role of programming in art (not> > > simply
programming as a technician's job), it's important to keep the> > > juice> > >
flowing from many areas through poetry, and the term 'code poetry' does> > >
that> > > quite nicely.> > >> > the first time i heard the term discussed
was by ted warnell on the> > > webartery list back around 1999 or 2000.> >
>> > > another advantage of the term "code" will emerge in the coming years
as> > > we> > > come to understand more about the way the brain codes and
processes> > > information, i suspect. however it is done, probably it isn't
done in> > > what> > > we think of as 'language'. there is no conscious creator
of those> > > codings,> > > no designer, no consciousness below consciousness

in a 'language' of> > > memory,> > > most likely, but something that is probably better described as 'code'.> > > and> > > the same probably goes for information and information processing such> > > as> > > dna: it isn't so well described as 'language' as 'code'.> > >> > > we are in an intense engagement with 'code', these days, and it deeply> > > affects language. and we wonder what and if there is a definitive> > > difference> > > between code and language or whether they bleed into one another as we> > > ourselves are also part cyber.> > >> > > so the notion of 'code poetry' is aware of the current and future> > > growing> > > interface between code and language and this is also the interface> > > between> > > humanity and machine.> > >> > > ja> > > > http://vispo.com> > >> >

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293. **teersteeg**

Re: Ekphrastic Defined?

Thu 17 Jan 2008

For younger readers the recent Crizmac catalog:

www.crizmac.com

has a book entitled "Paint Me a Poem" with : "...13 delightful paintings paired with paintings by artists Goya...Rothko..."

regards,

bruno

On 16 Jan 2008 at 13:34, Therese Broderick wrote:

If anyone knows of any online classes, correspondence courses, or conferences on the theory or history of ekphrasis (yes, it's an ugly word), please post. I'm already registered for some practical training in the teaching of "writing from art," so I don't now need more of that kind of workshop. I'm looking instead for coursework of deeper substance (short of a PhD program, that is). I can travel. I'll be at AWP, too.

Sincere thanks.

Therese Broderick, MFA

Albany, NY

poetryaboutart.wordpress.com

--

No virus found in this incoming message.

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1/16/2008 9:01 AM

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294. **Martha King**

Reading Feb 10 in NYC - please post

Thu 17 Jan 2008

Martha King and Elinor Nauen present

and

Andrei Codrescu and Sharon Mesmer

on

Thursday, February 7, 2008 (Chinese New Year!)

6:30 – 8:30 p.m.

at

The Telephone Bar & Grill 149 Second Avenue btw 9th & 10th Streets

In the Lounge

* Excellent food and drink available *

All trains to Union Square, 6 to Astor Place, F to Second Avenue

and

Andrei Codrescu is the author of *New Orleans, Mon Amour: Twenty Years of Writing from the City*, a collection in response to the catastrophe that devastated his adopted city in 2005. In 1989 he returned to his native Romania to cover the collapse of a catastrophic history and wrote *The Hole in the Flag: An Exile's Tale of Return and Revolution*. History is explored playfully in a book-length interview called *Miracle and Catastrophe: an interview with Andrei Codrescu* by Robert Lazu, published in Romania by Hartmann publishers in 2005. Otherwise, he has no interest in catastrophe, which is why he comes to New York only twice a year.

Codrescu's other books are more about miracles, really. They include: *Wakefield*, a novel; *It Was Today: New Poems*; *Casanova in Bohemia*; *Alien Candor: Selected Poems 1970-1997*; *The Blood Countess*; *Messiah*; *Ay, Cuba: a Socio-Erotic Journey* and *Hail, Babylon: Looking at American Cities*. For more info, visit www.codrescu.com or www.corpse.org.

Sharon Mesmer (aka Annoying Diabetic Bitch) has been active in the New York City literary scene since moving from Chicago and receiving a MacArthur Scholarship from Brooklyn College on the recommendation of Allen Ginsberg. (We won't tell you when.) Known as a poet and performance artist, she's performed internationally, especially as a founding member of the Mellow Freakin' Woodies band. Among her poetry collections are Half Angel/ Half Lunch and Lonely Tylenol, an art-poetry collaboration with David Humphrey.

Her texts blur poetry/prose distinctions so cleverly that reviewers habitually call her prose poetic, as well as "witty" "dazzling" and "deep." Her prose works include a collection of short fiction, The Empty Quarter and a full length novel In Ordinary Time. Mesmer's works have also appeared in Rattapallax, Lungfull!, The World, Gargoyle and other literary magazines. She is currently English-language editor of American Book Jam, a Japanese literary magazine, and teaches at New School University.

Â

Admission is FREE but please

CONTRIBUTE GENEROUSLY when we pass the hat

All proceeds go to the readers

Â

Coming up: March 6, Eileen Myles and Sanjna Singh; April 3, Maggie Dubris and Geoffrey O'Brien

Â

For more information: [REDACTED] or [REDACTED]

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295. **Gwyn McVay**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Thu 17 Jan 2008

*From the edge of the cliff and my romantic cape blowing in the wind,
tremulous and panting and parched with deluded longings (is that near
enough?),*

There are scenic overlooks in my county, if not cliffs qua cliffs. I'm just sayin' that if some poet did this at me in order to be sopping, romantic, and poetic, I would not only fix hot chocolate, I would also bake cookies.

The answer, my friend, is blowin' in the wind -- Gwyn

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296. **Aaron Belz**

Observable - Gudding, Swensen, Buy ONE get a free anthology

Thu 17 Jan 2008

Poetry friends,

I am amazed at how popular these chapbooks are turning out to be--many orders are for both! There are only a few left before the goal of 50 is reached, so go ahead, make my day: <http://observable.org/books/> Details are printed in red at the top of the page.

Deadline is Friday at midnight.

Pax,

Aaron

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297. **Halvard Johnson**

Re: Railroad Club

Thu 17 Jan 2008

And let's not forget "Closely Watched Trains."

Hal

"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>

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

On Jan 17, 2008, at 1:04 AM, Murat Nemet-Nejat wrote:

Alan,

Did you see the movie The Station Master? In that movie also there is a club

where all meet and watch films of trains moving in rapt attention, just

moving? The main character, who is a dwarf, loves trains, their schedules,
takes walks on the rail lines. I wonder if on some level the
miniaturization
in the mock ups in the Morganton figures -and your photos of them- the
importance of that miniaturization in all sorts of way and the main
character in the movie being a dwarf connect in an important way?
What is
real?

Trains of an earlier generation -which both Morganton images and the
trains
in The Station Master reflect- contained an element of duration which
contemporary/bullet trains do not. Things happened in those trains.
Murders
were committed, people met, spies intrigued against each other, at
their
departures lovers got separated, wives left behind during the war
waited for
their soldier husbands, often of the defeated army, to return.
Stations were
built as contemporaneous palaces. Can you imagine the same mythical
aura
-what Walter Benjamin assigns to the "new" technologies of our
childhood
("wornout images?") as a dialectic, analytic dream of history-
existing
around a bullet train? The images of your Morgantown photos have a
similar
duration. The function of the place is problematic, not exactly a
symbol or
a fetish; but simply there, basically at least to us, a found object
a la
David. This ambiguous use creates duration, thickens, substantiates
the
empty areas.problematizes perspective.

When you write, "the images (they're mine) were completely unmodified,
except of course for
size reduction," what do you mean? I assume you took the
photographs? How
did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is
arbitrary and
what's of interest is almost off-handedly captured by the exigencies
of
taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the photograph? Do you understand what I mean by the independence of "gesture"

-of what is before the lens- creates the photograph, despite all the manipulative impulses of the photographer? This democratic/chaotic impulse inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful."

Exactly. That's what I mean by duration and the unsettling substantiation the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[REDACTED]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a

popular
restaurant here in Morgantown. There are about 26 members of the
club,
most of whom I gather are active. We found this out when visiting.
The
model is in several sections, and each seems to have 'modules' made
by
various members. I was fascinated by the wornout imagery; this
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reflects aura, but not fetishization. Instead, the club emphasizes,
as
these usually do I think, community, social/charitable events, etc.
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images (they're mine) were completely unmodified, except of course
for
size reduction. The model railroad club meets, I think, Thursday
evenings,
but I'm not sure whether or not this is every Thursday. I wish I
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tell you more! We may end up going to a meeting to see what it's
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it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to
Eco's
notion of double coding?

Thanks for this! - Alan

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298. **Caleb Cluff**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Thu 17 Jan 2008

| They also... obey the traffic laws,

Apparently not Barthes.

Caleb

=====
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this email and any attachment is confidential and may contain legally privileged
or copyright material. It is intended only for the use of the addressee(s). If
you are not the intended recipient of this email, you are not permitted to
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299. **Barry Schwabsky**

Re: Railroad Club

Thu 17 Jan 2008

Jean-Pierre Gorin--a sometime collaborator of Jean-Luc Godard's--made a documentary called Ordinary Pleasures in 1985. Here's the description from allmovie.com:

"Perhaps quirky to some but still intriguing, this documentary compares the tiny world created by model train buffs as a setting for their tracks and locomotives to paintings by Manny Farber, and features excerpts from his writings. The model train system is complex and large enough to occupy a part of an airplane hangar in Del Mar, California. Small cities and villages, hills and valleys and bridges, an entire rural and urban landscape in miniature provide the setting for a railway system built by a group of aficionados. But what the model train enthusiasts see as essential to a realistic and ideal landscape may or may not coincide with what Farber sees in an American view of both landscape and culture."

(Manny Farber, just as a reminder, is not only one of the outstanding American film critics--see his book Negative Space--but also a rather good painter, born in 1917.)

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

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 17 January, 2008 6:19:05 PM

Subject: Re: Railroad Club

And let's not forget "Closely Watched Trains."

Hal

"Getting shot hurts."

--Ronald Reagan

Halvard Johnson

=====



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aura

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Thanks for this! - Alan

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300. **David Chirot**
Re: on code poetry

Thu 17 Jan 2008

Dear Jim and Murat--

(I added on after this part of a Burroughs note i sent last week as i think it got lost in the shuffle and it relates with some of this)

I looked up "code poetry" and there are 443,000 listings so it is literally a "going concern" complete with ads for t-shirts and logos and lesson books, programs, web sites und so weider--

When we were 12 my friend Sergio and i, to make school more interesting, invented a "secret society" called SHAM--"Secret Horrible And Mysterious"--we made up codes and planted all over the school messages and signs in them, some elaborately hidden, some in plain sight--no one ever caught on--we never were sure if this meant we had succeeded or in some way had failed--on the one hand we were indeed secret and mysterious--but if unknown to such a degree--were we at all able to be horrible?

I find it still a fascinating, time traveling code that Savinio sees in the "proof" of Schliemann's Troy being revealed by its shelling by a First World War British ship named Agamemnon. (This is the kind of incident that Burroughs worked to find with his cut-ups among his notebooks, his creations of time travel.) That the majority of persons will miss this code and instead read the scene simply as a British warship shelling a bunch of ruins in Turkey has a

parallel in the reception of Savinio's own work. As Leonardo Sciascia writes: "But who in Italy has read his works, despite the optimistic reissue of some them in recent years? Savinio himself, speaking of foolish and mediocre readers would say: "But are there among Savinio's readers fools and mediocrities?" Not a question, but an assertion; he was sure there were none."

Sciascia uses this example as an aside to demonstrate an event that occurs in his search for a possible solution to an enigma, the disappearance in 1938 of the Italian nuclear physicist Ettore Majorana. (Remember this is an Italian story--): A person who gives information to a person who supplies a corroboration for Sciascia that Majorana, who it is supposed knew before anyone else the secret of the A-Bomb, and may have sought refuge in a monastery, supplies also the information that it is rumored that one of the members of the crew of the bomber that dropped the A-Bomb on Hiroshima had also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a bit, the writing is now called "Before Curveball." "Curveball" himself now features in a piece leading up to and including the Guantanamo Poems, as "Curveball" is the code name for the Iraqi informer whose fake information was used as "solid evidence" which was presented complete with models to the UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball" all right, with as disastrous effects as the spying of Moe Berg. These bizarre baseball connections thus link two American wars and the poetries connected with them by their own strange routes.

These create a code which one finds as one goes along--

I think this finding of codes is different from the programming of them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which

greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo. The Guantanamo Poems weren't very well received of course. "A product of the Pentagon, " "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamofascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are. This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further the public image of his D/C current as the "Safe" one. Westinghouse would be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be light" as opposed to "let there be the dark hood." So the "battle of the codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry-- i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more complex formulae-- or weren't many formulae in themselves poetry in their condensed "perfection"-- moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have

a completely different meaning. It's the art of speaking night thoughts in broad daylight. The language of the "world within the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event it seemed we had been talking about and what a nice time we must have had. Actually we were discussing a body found laid out neatly as a sign beside a dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that event when going to buy cigarettes, about forty feet away from me. And only from the back. And only in code, so to speak. We had also been discussing the rise in price of cigarettes and bus tickets. All of it impenetrable to my friend, and just as well.

Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are within the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the calligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes. Reading some of the examples in the journal noted, what one finds is not that the ideas are new, but simply that the medium being used is different. Long before Morse code poems for example, there were semaphore poems, made by the international codes using flags from ship to ship or hill to hill--I imagine many smoke signal poems and also mirror flashing poems among messages transmitted at a distance by these, let alone carrier pigeon poems, the first Air Mail Art being borne aloft in this manner also.

"A poem can be made of anything" as WC Williams wrote. One could take the junk on this table and arrange it a myriad ways as poems, or take a bunch of identical plates or cups out of a cupboard and arrange them in various patterns as "lines", with spacings suggestive of "pauses" and "accents" and "volumes."

Murat and I are interested in the ways in which language camouflages an identity so that it may appear to "assimilate" for reasons of survival, as well as means of resistance. Codes at one level have to do with "value" in terms of the "status" of the "object"--for example bar codes and ISBN numbers. In the computer information world, codes such as these are shifted on to persons in as many ways as there are codes for determining angles of value determination. New forms of camouflaging and resisting will be developed just as quickly as new methods of "identifying" and "profiling" are. As the then Soviets and now Americans are discovering in Afghanistan, their seeming complete superiority in technology and communications over the Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations. Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burrogghs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to *Queer*--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of *Junkie*, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories, dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises' and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "characters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious" are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transmutations of his own cutting and pasting by hand--and the n arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughs constitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to *Queer*--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in

which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades" not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control. The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefeller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intelligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from all sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness" and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the mass production of texts "reflecting" the "point of view" of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E Pluribus Unum" which can be interpreted many ways, not all of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes I wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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301. **Poetry Project**

Events at The Poetry Project January

Thu 17 Jan 2008

Here are the upcoming readings at The Poetry Project. Also, scroll down for info on our Spring workshops.

Friday, January 18, 10 PM
Fall Workshop Reading

Students from Patricia Spears Jones', Todd Colby's and Rachel Levitsky's fall poetry workshops will share their work.

Wednesday, January 23, 8 PM

Erica Hunt & James Sherry

Erica Hunt works at the forefront of experimental poetry and poetics, critical race theory, and feminist aesthetics. She has written three books of poetry: *Arcade*, with artist Alison Saar, *Piece Logic*, and *Local History*. Hunt has also worked as a housing organizer, radio producer, poetry teacher, and program officer for a social justice campaign. She is currently president of The Twenty-First Century Foundation. James Sherry is the author of ten books of poetry and criticism. He is the editor of *Roof Books* and runs the *Segue Foundation* in NYC. For the past 10 years he has been involved with theoretical environmentalism and has been writing extensively on the subject of poetry and the environment.

Introductory Poetry Workshop◀ Frank Lima

Tuesdays At 7pm: 10 Sessions Begin February 13

This workshop will engage you with poems of the New York School, in addition to some South American poets such as Neruda and Vallejo. You'll receive weekly writing assignments that aim to expand your range and encourage you to take chances, from writing sestinas to more contemporary approaches. Vigorous attention will be placed on editing your poems. Guest poets will visit the workshop from time to time to discuss their work.

Frank Lima was born in New York and studied with both Kenneth Koch and Frank O'Hara. He is the author of *Inventory*, among other titles, and has written two opera librettos.

Poetry And The Visual Arts Vincent Katz

Thursdays At 7pm: 5 Sessions Begin February 14

Poetry has had a long and fruitful symbiosis with the visual arts; this workshop will examine some of the relationships and ways that a deeper understanding of the visual arts can enhance one's writing and understanding of poetry. We will look at collaborations between visual artists and poets, the effect of the visual on modern and contemporary poets, and Pound's division of *logopoeia*/*melopoeia*/*phanopoeia* and *phanopoeia*'s possible meanings. Poets who have worked as art critics and poets who have been alive to visual art's stimulations whose work we will discuss include Baudelaire, Apollinaire, Frank O'Hara, John Ashbery, Robert Creeley, Ron Padgett, Anne Waldman, Bill Berkson, Ted Berrigan, Joe Brainard, Eileen Myles, John Yau, and Carter Ratcliff.

Vincent Katz is a poet, translator, art critic, editor, and curator. He is the author of nine books of poetry, including *Understanding Objects*.

Know Your Place: Experiments In The Eco-Sphere Lisa Jarnot Fridays At 7pm:
10 Sessions Begin February 15th What is or what can be a writer's relation to
space and place? In what ways are ecology and environment intrinsic to
creative awareness beyond the stereotypes of mytho-poetic tree worship? How
does one transform the particular flora, fauna, and detritus of the domestic into
vibrant art? These are the questions we'll ask as we plot a course deep into our
own "environments". Weekly readings will be complemented with exercises,
experiments, and on-site writing. We'll move through Zukofsky's New York,
Olson's Gloucester, Allen Ginsberg's apartment, Hannah Weiner's sink,
Berrigan's Cranston Near the City Line, Juliana Spahr's Dole Street, and C.S.
Giscombe's Giscome Road.

Lisa Jarnot's fourth book of poems, *Night Scenes*, is forthcoming from Flood
Editions in early 2008. She has taught at Naropa, Bard College, Wesleyan
University, and Brooklyn College.

The Poet In The Library: Research And Imaginative Writing Jill Magi Saturdays
At Noon: 10 Sessions Begin February 16th Is there a role for research in
imaginative or creative writing projects? Sure! In this workshop we'll combine
prior knowledge with curiosity, creating opportunities to ³stumble upon²
interesting language and images. We'll develop research questions to
accompany our intuitive and imaginative writings; search for materials in
books, historical documents, articles, newspapers; take field trips to public
archives, libraries, and historical sites; experiment with using found text;
explore ways to structure a long poem, including the possibility of creating a
hybrid text, and a text that includes visuals. All along, we'll take a look at works
by Susan Howe, Gale Jackson, Claudia Rankine, Juliana Spahr, and others, and
the visual/text work of Mary Kelly, Lorna Simpson, The Atlas Group, and others.

Jill Magi is the author of *Threads and Torchwood*. She runs Sona Books.

The workshop fee is \$350, which includes a one year Sustaining Poetry Project
membership and tuition for any and all spring and fall classes. Reservations are
required due to limited class space, and payment must be received in advance.
Caps on class sizes, if in effect, will be determined by workshop leaders. Please
send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email:
[REDACTED].

All workshops will be held in the Parish Hall at St. Mark's Church on the corner of 10th St. and 2nd Ave.

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Fall 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 .

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302. **Tom Beckett**
Just out from Otoliths

Thu 17 Jan 2008

Just out from Otoliths:

Flush Contour

Spencer Selby

84 pages, full color

ISBN: 978-0-9804541-1-6

Otoliths 2008

\$24.95 + p&h

URL: [_http://www.lulu.com/content/1492039_](http://www.lulu.com/content/1492039)

(<http://www.lulu.com/content/1492039>)

Flush Contour is Spencer Selby's fourth collection of visual work, containing 72 vibrant color prints of abstract intermedia art.

"Indeed, in Selby's case I sense a stubborn refusal to resolve the image that also inflects"or infects"some of his written work, which seems to elide the meaning it nevertheless intends, to construct a syntax that implies a certain result then eludes that result for something that is less authoritative, more evocative. The words that appear and disappear in these works, both type- and

hand-written, likewise have a protean quality, they seem to be being made before our eyes from the chaos out of which language does actually come; word strings that are generative in the same way that those strings of recombinant amino acids in the warm pre-Cambrian seas were, we are told, generative: of life itself." from the introduction by Martin Edmond, author of Luca Antara. Place of Uncertainty Tom Hibbard 92 pages Cover design by MÃrton KoppÃny ISBN: 978-0-9804541-2-3 Otoliths 2008 \$12.95 + p&h URL: [_http://www.lulu.com/content/1696322_](http://www.lulu.com/content/1696322) (<http://www.lulu.com/content/1696322>) A new collection of poetry from Tom Hibbard who has recently enjoyed getting much of his literary work published on and off-line. Poems, reviews, essays and translations can be found at Jacket, Big Bridge, Word For /Word, Moria, Milk, Fish Drum, Cricket, eÂratio, Otoliths and elsewhere. An essay on "Linear/Nonlinear" was published in the 2007 issue of Big Bridge. Also in 2007 Bronze Skull published a prose poem titled Critique of North American Space. Hibbard lives in Wisconsin, U.S.A., where he devotes his spare time to growing pumpkins. Poemergency Room Paul Siegell 116 pages Cover design by Reed Altemus ISBN: 978-0-9804541-0-9 Otoliths 2008 \$13.45 + p&h URL: [_http://www.lulu.com/content/1711938_](http://www.lulu.com/content/1711938) (<http://www.lulu.com/content/1711938>) "Something HUGE flexes joy here! This is the suicide by cop where banging cymbals rip the portal open! Poetry is the daily political at every mouthful of Siegell as dots connect dimension to dementia! Tell the funeral director I'd like my coffin lined with these pages, preventing a death of the sleeping! Careful, nutjobs, this is a brother of the Vibratory Order! THANK YOU, Paul Siegell, for making some real live fucking magic for us!" â€”CAConrad, author of Deviant Propulsion (Soft Skull Press, 2006) "Paul Siegell's are smart, rich poems. Spectacular, defiant iconographs of cells mid-mitosis, a b-boy mid-break dance move, and more. Nine-to-five frustration and transcendence, train rides, road trips, teen tours, rock concerts, and sudden tragedies. Paul Siegell's poems are full of unexpected significances, each one balanced like a tightrope acrobat always on the edge of ruin. Fluent, aware, visual, wholehearted, Paul Siegell clearly sides with pleasure in the making of poems. Prepare to be challenged, entertained and astounded." â€” Jeff Oaks "Paul Siegell's the most original poet â€” in sound and sight â€” to break into print so far this millennium. Siegell owns a megaphone in the contest to be voice of a generation." -- Charles McNair, author of Land O' Goshen and Book Editor at Paste Magazine "I'm always thrilled by Paul's work, especially when I can understand it!" â€”Elaine Siegell, Paul's mom In addition, parts one & two of the print edition of Otoliths seven are now available at The Otoliths Storefront: [_http://stores.lulu.com/l_m_young_](http://stores.lulu.com/l_m_young) (http://stores.lulu.com/l_m_young) Part one â€” the b&w & shades of gray part â€” contains work from Paul Siegell, Sheila E. Murphy, Julian Jason Haladyn, Bill Drennan, Jeff Harrison, Jim Leftwich, Matt Hetherington, Mark Prejsnar,

Michael Steven, Geof Huth, Anny Ballardini, dan raphael, derek beaulieu, Raymond Farr, Jordan Stempleman, Vernon Frazer, Mark Cunningham, Randall Brock, Tom Hibbard, Andrew Topel, Andrew Taylor, Anne Heide, Catherine Daly, Karri Kokko, Martin Edmond, John M. Bennett, Lars Palm & David-Baptiste Chiot. 144 pages. Part two is in full color & contains work from Andrew Topel & John M. Bennett, Robert Gauldie, Marko Niemi, Nigel Long, Matina L. Stamatakis, Nico Vassilakis, John M. Bennett, Jeff Crouch, Eileen R. Tabios, Mårton Koppány, Katrinka Moore, John M. Bennett & Friends, Alexander Jorgensen, Daniel f Bradley, harry k stammer & David-Baptiste Chiot. 112 pages.

Mark Young

(http://stores.lulu.com/l_m_young)

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303. **David Buuck**

Small Press Traffic Poets Theater News - & new SPT Blog!

Thu 17 Jan 2008

1. Please come to the opening night of Poets Theater 08 this Friday the 18th in SF. Details at our new BLOG:

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

2. As many of you in the Bay Area have no doubt heard, our sister institution 21Grand, home to the important New Yipes reading series as well as wonderful music, art, film & performance programming, has recently been dealing with some "code compliance issues" as defined (& "enforced") by the City of Oakland. As a result, 21Grand has had to jump through numerous bureaucratic hoops in order to retain its licenses for the kinds of programming that tends to challenge the kinds of code categories that city authorities wish to impose. Sadly, although 21G is on the way to getting things squared away with the city, SPT has had to postpone our scheduled Feb.3 Poets Theater Cabaret until this summer. Keep an eye on our blog and/or website for updated information...

David Buuck

Board President

Small Press Traffic

spttraffic.org

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

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304. **blacksox**

Alfred Corn on Ekphrasis

Thu 17 Jan 2008

Notes on Ekphrasis

by Alfred Corn

Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek ek, "out of," and phrasis, "speech" or "expression." It's often been translated simply as "description," and seems originally to have been used as a rhetorical term designating a passage in prose or poetry that describes something. More narrowly, it could designate a passage providing a short speech attributed to a mute work of visual art. In recent decades, the use of the term has been limited, first, to visual description and then even more specifically to the description of a real or imagined work of visual art. The use of visual description in poetry is a huge subject, and a good treatment of the topic is found in Carol T. Christ's study *The Finer Optic*. Descriptions, in poems, of works of music, cinema, or choreography might also qualify as instances of ekphrasis. But these notes will be concerned only with descriptions of works of visual art in a poem, not with description in general, or with description of other kinds of art. Horace, in his *Epistles*, writes a verse letter to his friend Pisos, the opening lines of which develop the metaphor of painting as a means of criticizing arbitrary combinations of incompatible components in a poem. (This is the third letter of Book II of the *Epistles*.) Beginning at line 361, in a passage that includes the phrase *ut pictura poesis* ("like a picture, poetry," or "poetry is like a painting") Horace makes a comparison between the two arts. These lines are often cited as the foundational text establishing a connection between visual and verbal art. But note that Horace describes no particular painting; he refers abstractly to various aspects of the art of painting purely as a metaphor to get at the good or bad qualities a poem may exhibit. The earliest and best known example of ekphrasis is the long description of the shield made by Hephaistos and given to Achilles by his mother Thetis. (The passage is found in Book 18 of the *Iliad*.) Low-relief sculpture embossed in metal on the surface of the shield is described in elaborate detail. Hephaistos's subjects include constellations, pastures, dancing, and great cities. In fact, visual notation is so extensive that critics have commented that no actual shield in the real world would be able to contain the disparate elements mentioned. So then Homer has imagined a work of art that could not, materially, exist. The immaterial nature of verbal art allows him to do this. The effect on the reader of his description is multi-faceted. On one hand, it tends to move the narrative farther away from ordinary plausibility. On the other, it provides a dreamlike expansion of the subject at hand and allows the poet to make oblique comments on the *Iliad*'s main narrative. Similar to Homer's description of Achilles's shield, though briefer, is the description in

Book I of Virgil's *Aeneid*, beginning at line 450, of the carvings on the wall of the temple Aeneas visits when he first comes to Carthage. Depicted are scenes from the Trojan War, which alert the exiled hero to the fact that the story of the Trojan War and his part in it are already legendary. Another notable instance of ekphrasis occurs in Canto X of Dante's *Purgatorio*, where the pilgrim poet describes low relief sculptures in white marble carved on the side of the mountain of Purgatory, next to its upward track. These carvings depict Biblical and classical examples of the virtue of humility: the Annunciation, David dancing before the Ark of the Covenant, and the Roman Emperor Trajan addressing the mother of a soldier who has been killed. *Purgatorio* in Dante consists of an upwardly spiraling climb around a mountain, and it may well be Trajan's column in Rome that provided him with the visual form for it. That monument is covered with low relief sculptures of scenes from the Dacian War, and, scene by scene, like frames in a comic strip, they rise upward in helical fashion from bottom to top. In Canto X, Dante not only describes the encounter between Trajan and the bereaved mother, he gives us their dialogue and then refers to it as *esto visibile parlare*, "this visible speaking." In other words, something magical has occurred: a work of visual art has somehow managed to convey an exchange of speech. Another classic instance of ekphrasis occurs in Book III of Spenser's *The Faerie Queene*, which is concerned with the virtue of chastity. Britomart comes to the house of sorcerer Busyrane, where she sees tapestries depicting Jove's amorous exploits, a contrary example of the virtue being dealt with. After Milton, when epic-length poems become rarer in English-language poetry, the use of ekphrasis is limited to shorter poems, for example, Marvell's "The Picture of Little T.C. in a Prospect of Flowers"; or Keats's "Ode on a Grecian Urn," "On Seeing the Elgin Marbles" and "To Haydon with a Sonnet Written on Seeing the Elgin Marbles"; Shelley's "On the Medusa of Leonardo Da Vinci in the Florentine Gallery"; and Browning's "My Last Duchess." But some long poems as well include them, for example, Byron's *Childe Harold's Pilgrimage*. In the two English-language cases where a poet was also a painter, ekphrastic poems were actually conceived as accompaniments to an actual painting (or vice versa). Blake's "The Tyger," "The Clod and the Pebble," and "Holy Thursday," for example, were first printed underneath or alongside Blake's graphic rendering of the poem's subject. What have been called Blake's "composite works" also influenced Dante Gabriel Rossetti, who provided verse equivalents to several of his paintings, the texts often inscribed below the picture or within it. Usually, but not always, the execution of the painting came first, as in "The Girlhood of Mary Virgin." With "The Blessed Damozel," the poem preceded the painting. In the twentieth century many poets produced ekphrastic poems, and the vast majority of these concern actual, not imaginary works of art. Consider, for example, Rilke's "Archaic Torso of Apollo" ; Marianne Moore's "No Swan so Fine" and "Nine

Peaches"; Wallace Stevens's "Angel Between Two Paysans"; William Carlos Williams's Pictures from Breughel ; John Berryman's "Hunters in the Snow"; Randall Jarrell's "Knight, Death and the Devil"; W. H. Auden's "The Shield of Achilles," and Elizabeth Bishop's "Large Bad Picture" and "Poem." In recent times there have been a large number of examples, in fact, several anthologies of ekphrastic poems have been assembled, sometimes commissioned by museums whose collections are featured. Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary snapshots, the latter often depicting members of the poet's family. A disadvantage of using family snapshots is that the original image may not embody sufficient artistry to provide the stuff of interesting commentary; nor is that image available to the reader for comparison with the text. Enormous skill is needed in order to convey visual information of this kind, along with the passions and emotional nuances that pictures from childhood arouse in the author. So there is a risk that only a small part of the authors' feelings will actually be accessible to the reader through the intermediary of words alone. Still, some poets have had success writing this kind of poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's "Double Exposures." Actually, a poem about an obscure painting is also at a disadvantage. Where the original image is well known, we can compare it to the poet's version of what it contains; and the poet's departures from the original, or inaccurate interpretations of it, are sometimes revealing. Without the original image, though, we are forced to trust the poet's description as being accurate, and we are unable to know where it is not. Meanwhile, the compositional task is much more difficult in such cases since the text of the poem has to convey all the relevant visual information, while still qualifying as poetry. On the other hand, if the subject is, say, Leonardo's Mona Lisa, or any other very famous work of art, there's no need to give a detailed description; the audience already knows what's in the painting. A disadvantage, though, of using very great works of visual art as a subject for ekphrasis is that the comparison between the original and the poem about it may prove too unfavorable. Readers may wonder why they should bother reading a moderately effective poem when they could instead look at the great painting it was based on. If the poem doesn't contain something more than was already available to the audience, it will strike the reader as superfluous, the secondary product of someone too dependent on the earlier, greater work. The reader may also wonder why the description wasn't done in prose rather than in lines of poetry. All art historians and critics agree that complete and accurate verbal descriptions of visual art are very hard to achieve, even in prose. When the expectations associated with good poetry are part of the goal as well, we see that writing a good ekphrastic poem is a formidable task indeed. The aim of drafting a text entirely adequate to its source, giving a verbal equivalent to every detail in the subject work, is

probably too lofty. A more realistic goal is to give a partial account of the work. Once the ambition of producing a complete and accurate description is put aside, a poem can provide new aspects for a work of visual art. It can provide a special angle of approach not usually brought to bear on the original. For example, in a banquet scene, the poem might, instead of describing the revelers, focus on the dogs, cats, and pet birds given free rein in the scene. More generally, a poem can add the overall resources of verballity, with descriptions developed through surprising metaphors, apt commentary cast in lines with unusual diction and crisp rhythm—perhaps even calling on the techniques of traditional prosody. And then, the poet may devise conversations between figures in the painting or group sculpture and give these the quality of poetry. Finally, the poem may actually treat more than one painting at a time, in a kind of verbal collage or double-exposure. Perhaps the most effective contemporary poems dealing with visual art are those where the authors include themselves in the poem, recounting the background circumstances that led to a viewing of the painting or sculpture in question; or what memories or associations or emotions it stirs in them; or how they might wish the work to be different from what it is. The center of attention in this kind of poem isn't solely the pre-existing work but instead is dual, sharing the autobiographical focus found in the majority of contemporary lyric poems written in English. Poems like these unite ekphrasis with the autobiographical tradition, which is equally ancient and probably more important than ekphrasis alone. After all, the autobiographical tradition can cite figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge, Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke, Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you can argue that an ekphrastic poem providing no information at all about the author may still convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the kind and frequency of judgments made in the course of presentation. In "Archaic Torso of Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a strong sense of the author's character and prospects from his presentation of the subject, in particular, when he imagines the torso saying to him, "Yo u must change your life." Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union Dead," Bishop's "Poem," John Ashbery's "Self-Portrait in a Convex Mirror," Charles Wright's "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act of viewing visual art in a particular place and time, giving it a personal and perhaps even an historical context. The result is then not merely a verbal "photocopy" of the original painting, sculpture, or photograph, but instead a grounded instance of seeing, shaped by forces outside the artwork. In such poems, description of the original work remains partial, but authors add to it aspects drawn from their

own experience—the facts, reflections, and feelings that arise at the confluence of a work of visual art and the life of the poet.

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305. **Alan Sondheim**
graphic used interface

Thu 17 Jan 2008

graphic used interface

<http://www.alansondheim.org/gui.jpg>

<http://www.alansondheim.org/gui.mp3>

constrained and smeared temporally and spatially

swallowing time, swallowing space

body used and wounded, sutured

sound smeared fore and aft

both say everywhere everywhere

both say everywhere where are you i'm hurting

both say everywhere where are you i'm saved

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306. **Matt Henriksen**
Thurs Jan 31 ::: Steal This Reading ::: Brooklyn, NY

Thu 17 Jan 2008

Steal This Reading:

a Brooklyn Book Burning

W/

Steal This Reading:

a Brooklyn Book Burning

W/

C.D. Wright, Eleni Sikelianos, Graham Foust, Joyelle McSweeney, Joshua Marie Wilkinson, Julie Doxsee, Max Winter, Adam Clay, Zachary Schomburg, Morgan Lucas Schuldt, Lily Brown, Rauan Klassnik, Cindy Savett, Jon Thompson, Melanie Hubbard

hosted by Black Ocean, Cannibal Books, Free Verse Editions, Kitchen Press, Octopus, Tarpaulin Sky Press & Typo.

Thursday, January 31st

Doors 7 PM, \$6 =Admission
+ Two Drinks

East Coast Aliens

216 Franklin Street

(see directions at the end
of message)

Info at typomag.com/burningchair

Venue Website

East Coast Aliens:
eastcoastaliens.com

Host Websites

Black Ocean:
blackocean.org

Cannibal Books: flesheatingpoems.blogspot.com

Free Verse Editions: parlorpress.com/freeverse

Kitchen Press: kitchen-press-book-store.blogspot.com

Octopus: octopusmagazine.com

Tarpaulin Sky Press: tarpaulinsky.com/Press/index.html

Typo: typomag.com

Author Bios

Lily Brown is from the east coast but currently lives on the west coast. She is the author of the chapbook, *The Renaissance Sheet*, published by Octopus Books in 2007. Her second chapbook, *Old with You*, is forthcoming from Kitchen Press. Poems have appeared or are forthcoming in *Typo*, *Octopus*, *Fence*, *Tarpaulin Sky*, *Cannibal*, *Handsome* and *26*.

Julie Doxsee was born in London, Ontario. Her poems have appeared in over thirty-five national and international journals, including *Aufgabe*, *Fourteen*

Hills, and Tarpaulin Sky. Forthcoming publications include two books: *Objects for a Fog Death* (Black Ocean, 2008/2009) and *Undersleep* (Octopus Books 2008), and two chapbooks: *You Will Build a City Out of Rags* (Whole Coconut 2007) and *New Body a Seafloor Body* (Seeing Eye Books 2008). The *Knife-Grasses* (Octopus Books), and *Fog Quartets* (horse less press) are now available. She is full-time faculty at Koç University in Istanbul, Turkey.

Graham Foust lives in Oakland, California with his wife Amy and his son Merle. He teaches writing and literature at Saint Mary's College of California, and his most recent book is *Necessary Stranger* (Flood Editions, 2007).

Rauan Klassnik was born in Johannesburg, South Africa. In his early teens he moved to Dallas, Texas with his family. Much of his time is now spent in Mexico. His poems have appeared in *Caesura*, *Hunger Mountain*, *Pilot Poetry*, *No Tell Motel*, *The Kennesaw Review*, *Front Porch*, *The Mississippi Review*, *The North American Review*, *MiPoesias*, *Handsome*, and many other journals. His chapbook, "Stitches" was published by Firewheel Editions in 2002 and his first full-length collection, *Holy Land*, will be released by Black Ocean in the spring of 2008.

Melanie Hubbard lives in Ruskin, FL, with her family. Recently the recipient of an NEH fellowship, she has spent the past year completing a scholarly book on Emily Dickinson's poems in relation to developments in philosophy and linguistic theory, the invention of photography and the discovery of electricity, and changes in rhetoric, editorial theory, and popular manuscript activity. She also writes personal essays, commentaries, book reviews, and features for the *St. Petersburg Times*.

Poems can be found in *Typo*, *Swink*, *Fence*, *Cab/Net*, *horse less review*, and *Cannibal*.

Joyelle McSweeney is the author of *Nylund*, *The Sarcographer* (Tarpaulin Sky Press, 2007). She is also the author of three titles from *Fence Books*: *Flet*, *The Red Bird*, and *The Commandrine and Other Poems*. She is a co-founder and co-editor of *Action Books and Action*, *Yes*, a press and web quarterly for international writing and hybrid forms. She writes regular reviews for *Rain Taxi*, *The Constant Critic*, and other venues and teaches in the MFA Program at Notre Dame.

Cindy Savett teaches poetry workshops at psychiatric institutions in the Philadelphia area to both acute short-term and residential patients. Her first book, *Child in the Road*, has recently been released. In addition, she is

published in numerous print and on-line journals, including Margie, Heliotrope, LIT, The Marlboro Review, 26 Magazine, Cutbank, and Free Verse. She is also at work on a memoir on the death of her daughter. Cindy has served on several school Boards and other non-profit agencies, and spent fifteen years in the retail business, traveling extensively overseas. Born and raised in the Philadelphia area, she currently lives in Merion, Pennsylvania with her husband and children.

Eleni Sikelianos is the author of six books, including *The California Poem* and *The Book of Jon. Du Soleil, de l'histoire, de la vision*, a selected poems translated into French appeared this fall. Forthcoming are *Body Clock* and her translation of Jacques Roubaud's *Exchanges de la lumière*.

Zachary

Schomburg

was born in Omaha, Nebraska, spent his childhood in Iowa, and received his BA from College of the Ozarks. Currently, he's pursuing a

doctorate in creative writing from the University of Nebraska. Schomburg edits *Octopus Magazine* and *Octopus Books*, and co-curates the *Clean Part Reading Series* in Lincoln, NE.

His poems have appeared in the *Canary*, *CutBank*, *Diagram*, *Ducky*, *Fence*, *Forklift*, *Ohio*, *Good Foot*, *the Hat*, *La Petite Zine*, *Lamination Colony*, *LIT*, *Mid-American Review*, *Mipoesias*, *No Tell Motel*, *Northwest Review*, *Parakeet*, *Pettycoat Relaxer*, *Spork*,

Swink, *Tarpaulin Sky*, *Unpleasant Event Schedule*, and *Washington Square Review*. His debut collection, *The Man Suit*, was published Black Ocean in 2007.

Morgan Lucas Schuldt is the author of *Verge* (Free Verse Editions, 2007) and *Otherhow* (Kitchen Press, 2007), a chapbook. He lives in Tucson where he edits the literary journal *CUE* and the chapbook series *CUE Editions*.

Jon Thompson teaches at North Carolina State University where he edits *Free Verse: A Journal of Contemporary Poetry & Poetics* and the new poetry series, *Free Verse Editions*. His first collection was *The Book of the Floating World*, which was reissued in a new expanded edition in 2007. His current poetry manuscript is titled *Strange Country*.

Joshua Marie Wilkinson is the co-author, with Noah Eli Gordon, of *Figures for a Darkroom Voice* (Tarpaulin Sky Press, 2007). He is also the author of *Suspension of a Secret in Abandoned*

Rooms (Pinball, 2005), Lug Your Careless Body out of the Careful Dusk (U of Iowa, 2006), and The Book of Whispering in the Projection Booth (forthcoming from Tupelo Press).

He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, Made a Machine by Describing the Landscape, is due out in 2008.

Max Winter is the author of The Pictures (Tarpaulin Sky Press, 2007). He is also the winner of the Fifth Annual Boston Review Poetry Contest, and has published poems in Free Verse, New American Writing, Ploughshares, The Paris Review, Colorado Review,

The Canary, Denver Quarterly, and Typo.

He has published reviews in The New York Times, The Washington Post, The San Francisco Chronicle, Newsday, and BOMB, and is a Poetry Editor of Fence.

C.D. Wright was born and raised in the Ozark Mountains of Arkansas. She is the author of a dozen books. Her most recent titles are One Big Self: An Investigation (Copper Canyon, 2007), Like Something Flying Backwards, New and Selected (Bloodaxe Editions, 2007), Cooling Time: An American Poetry Vigil (Copper Canyon, 2005). Rising, Falling, Hovering will be out in 2008, also from Copper Canyon Press. She is a recipient of fellowships from the Guggenheim Foundation and National Endowment for the Arts, and awards from the Foundation for Contemporary Arts and the Lannan Foundation. Steal Away: Selected and New Poems was a finalist for the 2003 Griffin Poetry Prize. In 2004 she was named a MacArthur Fellow. In 2005 she was given the Robert Creeley Award and elected to membership in the American Academy of Arts and Sciences. Wright is the Israel J. Kapstein Professor of English at Brown University. She lives outside of Providence with her husband, poet Forrest Gander.

Directions to East
Coast Aliens

by taxi
(recommended)

from Midtown Manhattan

Take the upper level of
the Queensborough Bridge into Queens & turn left on 21st
Street. Cross the Pulaski Bridge, which
turns into McGuinness Boulevard on the Brooklyn side. Take the third right after

the bridge at Huron St. After two blocks turn right on Franklin St. East Coast Aliens is on the right side. The ride from Midtown (w/ gratuity) should cost between \$20-25.

from Lower Manhattan

Take the Williamsburg Bridge to the BQE (Brooklyn-Queens Expressway) north to McGuinness Boulevard (Exit 33). Turn left onto McGuinness Boulevard. After approximately eight blocks turn left on Greenpoint Avenue. After three blocks turn right on Franklin Street. East Coast Aliens is four blocks up on the right side. The ride from Lower Manhattan (w/ gratuity) should range between \$20-25.

by train (for the adventuresome & frugal)

from Midtown Manhattan

Take the Queens-bound 7 train from Times Square, Bryant Park or Grand Central to Vernon/Jackson (the first stop after Grand Central). Exit at Jackson Ave. & walk one block east to the B61 bus stop at 11th St and Jackson Ave. Take the B61 two stops to Manhattan Ave. between Freeman and Green. Walk right on Green St. one block to Franklin St. & turn left. East Coast Aliens is on your left.

from Lower Manhattan
(simpler than from Midtown)

Take the Brooklyn-bound L train to Lorimer. Transfer at the station to the Metropolitan stop of the G train. Take the Queens-bound G train two stops to Greenpoint Ave. Exit at India St. & walk one block north to Huron St. Turn left on Huron, walk one block to Franklin St. & turn right. East Coast Aliens is on your right.

from Brooklyn and Queens (or ride your bike!)

Take the G train to
Greenpoint Ave. Exit at India St. &
head north one block to Huron St. Turn
left on Huron, walk one block to Franklin St. & turn right. East Coast Aliens is
on your right.

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307. **Matt Henriksen**

Sat Feb 2 ::: Cannibal Release Party ::: East Village, NYC

Thu 17 Jan 2008

Dear fool-hearted lovers
& aesthetic geniuses,
come burn so
Dear fool-hearted lovers
& aesthetic geniuses,
come burn some flesh w/ us
at
the Cannibal Birthday
Party
(three years old)
featuring
poets from Cannibal:
Issue Three
Phil Cordelli, Jeff Encke
& Andrew Hughes,
& Cannibal Books
authors
Melanie Hubbard (Gilbi
Winco Swags)

Ben Mazer (The
Foundations of Poetry Mathematics)

&

Bronwen Tate (My Proust
Vocabulary, forthcoming 2008)

Saturday, February 2nd
6 PM

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Street, NYC

btwn. 2nd &
3rd Aves.

Cannibal & Cannibal Books will be on hand at the
reading, as well as at our AWP table, at discounted prices.

Phil Cordelli lives in New York City where he has been strictly obeying the
alternate-side parking restrictions. He is also an editor at Ugly Duckling Presse.
His poetry can be found in a bunch of places, but mostly his apartment.

Jeff Encke, author of *Most Wanted: A Gamble in Verse*, has published poems in
Barrow Street, Black Warrior Review, Colorado Review, Fence, Octopus,
Tarpaulin Sky, Typo, and elsewhere. He received a Templeton Lectureship in
2001 through Columbia University's Program in Narrative Medicine, where he
taught literature and creative writing while completing his doctorate in English.
He now lives in Seattle.

Melanie Hubbard lives in Ruskin, FL,
with her family. Recently the recipient
of an NEH fellowship, she has spent the past year completing a scholarly book
on Emily Dickinson's poems in relation to developments in philosophy and
linguistic theory, the invention of photography and the discovery of
electricity, and changes in rhetoric, editorial theory, and popular manuscript
activity. She also writes personal essays, commentaries, book reviews, and
features for the St. Petersburg
Times. Poems can be found in Typo, Swink, Fence, Cab/Net,
horse less review, and Cannibal.

Andrew Hughes divides his time between NYC
and Vermont. His work has appeared or is
forthcoming in Forklift, Ohio; Cannibal;
Spell; Octopus; Can We Have Our Ball Back; and others.

Ben Mazer is the author of *The Foundations of Poetry Mathematics* (Cannibal Books) *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). He is a contributing editor to *Fulcrum*.

Bronwen Tate is the author of *Souvenirs* (Dusie Chapbook Kollektiv, 2007). She received an MFA from Brown University and is currently pursuing a PhD in Comparative Literature at Stanford University, where she also edits *Mantis: A Journal of Poetry, Criticism, and Translation*. Recent poems have appeared or are forthcoming in *LIT*, *CapGun*, *Foursquare*, *The Cultural Society*, and *Octopus*.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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308. **Jim Andrews**
Re: on code poetry
Fri 18 Jan 2008

Hi Murat,

I like your observation about power and control concerning code.

Concerning code poetry, perhaps both are involved.

In its engagement with the digital literary and other relatively new and/or unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.

But it's also an attempt to gain understanding of and control of or within the contemporary language scapes where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per second.

Also, engagement with code *and* language seems like a particularly apt way into both engagement with questions of who and what we are.

ja
<http://vispo.com>

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309. **Gareth Farmer**

Call For Papers: Long Poems ::: Major Forms, Sussex University

Fri 18 Jan 2008

Dear Friends

Below is a call for papers for an exciting conference taking place at Sussex University in May.

With best wishes,

Gareth Farmer

CALL FOR PAPERS

The University of Sussex's School of Humanities, in conjunction with the Centre for Modernist Studies, invites submissions for papers to be given at the following conference, scheduled for Friday the 16th and Saturday the 17th of May 2008:

Long Poems ::: Major Forms

The 'long poem' has been traditionally conceived of as the principal means by which poets confront political and aesthetic problems through sustained investigations. Beyond this general outline, or indeed perhaps because of it, there is little consensus as to either what the long poem is, or what it might be uniquely capable of. In 'The Poetic Principle,' Edgar Allen Poe went so far as to assert that "a long poem does not exist" since "the ultimate, aggregate, or absolute effect of even the best epic under the sun, is a nullity." Years later, and seeking to resolve the technical and affective dilemmas that Poe identified, Charles Olson prescribed a 'projective verse' that he purported might carry "much larger material than it has carried in our language since the Elizabethans." He thought Pound's Cantos exemplified the beginnings of such poetry, displaying a methodology capable of solving "problems of larger content and of larger forms."

This conference seeks to address the contemporary relevance of the long poem: how has it evolved, what standing does it currently hold, and who are now its readers? As both a poetic and a critical concept, the 'long poem' presents poets with the difficulty of articulating what Pound called "a compound of freedom and order" that "hangs between chaos on the one side and mechanics on the other." We hope this conference will provide a forum for the consideration of ways in which comprehensive, often formally complex and expansive poems may respond, or fail to respond, to certain "obligations toward the difficult whole," and to explore what these obligations might now entail for both poets and their readers. We therefore welcome proposals for presentations addressing aesthetic, formal, generic, compositional and literary-historical questions the 'long poem' brings into particular focus.

*

Papers should be no more than 20 minutes in length, and calibrated towards generating wider discussion. Please send a 250-word abstract, along with a brief biographical note by 1st March 2008 to [REDACTED]. We will send out notifications shortly thereafter.

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310. **Roy Exley**

Roy Exley - Re: Just out from Otoliths

Fri 18 Jan 2008

Dear Tom,

I don't know off-hand what ambient water temperature is required as a medium for the optimal recombination of amino acid cells, but it should be borne in mind that our concept of warm in terms of water temperature may well have been cool in the context of the Pre-Cambrian seas, indeed it is an established fact that the cooler regions of our present-day oceans that are richest in microbial nutrients and therefore support the greatest diversity and profusion of marine life. Bearing in mind the conscious (and, of course sub-conscious) basis for the propagation of 'word strings' I feel that it is a rather dubious comparison you have made here, and I am glad that you qualified your comparison with the all important phrase, 'we are told'. I understand your need to elaborate upon your protean reference but just as Selby is so adroit at knowing where to draw a particular work to a conclusion I think it might have been wiser should you have stopped short at protean. I hope that the contemporary debate on the ekphrastic will run and run, it already has several decades behind it so there's no reason why not. Maybe an ekphrastic exegesis of Alexis Rockman's early paintings of prehistoric tropical seas would offer an appropriate addendum here. Alexis Rockman devotees please textually step forward here.

Roy Exley.

On 18/1/08 2:33 am, "Tom Beckett" <[REDACTED]> wrote:

Just out from Otoliths:

Flush Contour

Spencer Selby

84 pages, full color

ISBN: 978-0-9804541-1-6

Otoliths 2008

\$24.95 + p&h

URL: <http://www.lulu.com/content/1492039> _
(<http://www.lulu.com/content/1492039>)

Flush Contour is Spencer Selby's fourth collection of visual work, containing 72 vibrant color prints of abstract intermedia art.

"Indeed, in Selby's case I sense a stubborn refusal to resolve the image that also inflects<or infects>some of his written work, which seems to elide the meaning it nevertheless intends, to construct a syntax that implies a certain result then eludes that result for something that is less authoritative, more evocative. The words that appear and disappear in these works, both type- and hand-written, likewise have a protean quality, they seem to be being made before our eyes from the chaos out of which language does actually come; word strings that are generative in the same way that those strings of recombinant amino acids in the warm pre-Cambrian seas were, we are told, generative:

of life itself." from the introduction by Martin Edmond, author of *Luca Antara*.

Place of Uncertainty

Tom Hibbard

92 pages

Cover design by Márton Koppány

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A new collection of poetry from Tom Hibbard who has recently enjoyed getting much of his literary work published on and off-line. Poems, reviews, essays and translations can be found at Jacket, Big Bridge, Word For /Word, Moria, Milk, Fish Drum, Cricket, e-ratio, *Otoliths* and elsewhere. An essay on "Linear/Nonlinear" was published in the 2007 issue of *Big Bridge*. Also in 2007 *Bronze Skull* published a prose poem titled *Critique of North American Space*. Hibbard lives in Wisconsin, U.S.A., where he devotes his spare time to growing pumpkins.

Poemergency Room

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"Something HUGE flexes joy here! This is the suicide by cop where banging cymbals rip the portal open! Poetry is the daily political at every mouthful

of

Siegell as dots connect dimension to dementia! Tell the funeral director I'd like my coffin lined with these pages, preventing a death of the sleeping! Careful, nutjobs, this is a brother of the Vibratory Order! THANK YOU, Paul Siegell, for making some real live fucking magic for us!" <CAConrad, author of

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"Paul Siegell's are smart, rich poems. Spectacular, defiant iconographs of cells mid-mitosis, a b-boy mid-break dance move, and more. Nine-to-five frustration and transcendence, train rides, road trips, teen tours, rock concerts,

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"I'm always thrilled by Paul's work, especially when I can understand it!"

<Elaine Siegell, Paul's mom

In addition, parts one & two of the print edition of Otoliths seven are now available at The Otoliths Storefront:

[_http://stores.lulu.com/l_m_young_](http://stores.lulu.com/l_m_young) (http://stores.lulu.com/l_m_young)

Part one < the b&w & shades of gray part < contains work from Paul Siegell, Sheila E. Murphy, Julian Jason Haladyn, Bill Drennan, Jeff Harrison, Jim

Leftwich, Matt Hetherington, Mark Prejsnar, Michael Steven, Geof Huth, Anny Ballardini, dan raphael, derek beaulieu, Raymond Farr, Jordan Stempleman, Vernon

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harry k stammer & David-Baptiste Chiot. 112 pages.

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311. **Barry Schwabsky**

obituary: "Iraqi poet who joined the Beat generation"

Fri 18 Jan 2008

My ignorance of contemporary world poetry always hits me hardest when I learn about a poet from an obituary; here is the Guardian's obit for Sargon Boulus, an Iraqi poet who lived in San Francisco and translated contemporary Arab poetry into English:

<http://www.guardian.co.uk/obituaries/story/0,,2242681,00.html>

and here is a link to some poems of his:

<http://www.masthead.net.au/issue9/boulus.html>

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312. **Davey Volner**

Loren Goodman and Friends, Friday, January 25th

Fri 18 Jan 2008

POETRY READING, BOAT EXPO AND GUN SHOW

Loren *GOODMAN*

Jon *COTNER*

Andy *FITCH*

Davey *VOLNER*

"*Come, sample our gracious lifestyle. You have nothing to lose and everything to gain*."

Friday, January 25th, 7PM-8PM

Cohan and Leslie Gallery

138 Tenth Ave. (between 18th and 19th Streets in Chelsea)

Free admission. Vodka sponsorship by Pravda.

Loren Goodman was selected for the Yale Series of Younger Poets in 2003. His poems have appeared in Poetry, Grolier Annual, and Exquisite Corpse.

Jon Cotner and Andy Fitch's transcription work has recently appeared on UbuWeb. Forthcoming publications include Paper Monument and Ugly Duckling Presse's Dossier Series.

Davey Volner is a poet and critic living in Manhattan, and a regular contributor to the Architectural Record.

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313. **Pierre Joris**

Recent NOMADICS blog posts

Fri 18 Jan 2008

It's been a busy week! Check out the following posts at:
<http://pjoris.blogspot.com>

Mallarmé in Arabic
Technicians of the sacred finally in French
William Kennedy at 80
Cloning a City
New Photos of Ed Dorn
Latest signandsight Offerings
An have a great weekend!

Pierre

The poet: always in partibus infidelium -- Paul Celan

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Nomadics blog: <http://pjoris.blogspot.com>

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314. **Thomas savage**
Re: Alfred Corn on Ekphrasis
Fri 18 Jan 2008

If I remember correctly, the original publication of Ashbery's *Self-Portrait In A Convex Mirror* included a reproduction of the painting upon which it was based, at least in the book form of the poem. I'm not sure whether it was the whole painting or just part of it. Anyway, the poem has been reprinted in anthologies without the painting and without losing much, if anything, thereby. Thank you, however, for your careful, scholarly consideration of the word "ekphrasis".

Regards, Tom Savage

 wrote: Notes on Ekphrasis
by Alfred Corn

Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek ek, "out of," and phrasis, "speech" or "expression." It's often been translated simply as "description," and seems originally to have been used as a rhetorical term designating a passage in prose or poetry that describes something. More narrowly, it could designate a passage providing a short speech attributed to a mute work of visual art. In recent decades, the use of the term has been limited, first, to visual description and then even more specifically to the description of a real or imagined work of visual art. The use of visual description in poetry is a huge subject, and a good treatment of the topic is found in Carol T. Christ's study *The Finer Optic*. Descriptions, in poems, of works of music, cinema, or choreography might also qualify as instances of ekphrasis. But these notes will be concerned only with descriptions of works of visual art in a poem, not with description in general, or with description of other kinds of art. Horace, in his *Epistles*, writes a verse letter to his friend Pisos, the opening lines of which develop the metaphor of painting as a means of criticizing arbitrary combinations of incompatible components in a poem. (This is the third letter of Book II of the *Epistles*.) Beginning at line 361, in a passage that includes the phrase *ut pictura poesis* ("like a picture, poetry," or "poetry is like a painting") Horace makes a comparison between the two arts. These lines are often cited as the foundational text establishing a connection between visual and verbal art. But note that Horace describes no particular painting; he refers abstractly to various aspects of the art of painting purely as a metaphor to get at the good or bad qualities a poem may exhibit. The earliest and best known example of ekphrasis is the long description of the shield made by Hephaistos and given to Achilles by his mother Thetis. (The passage is found in Book 18 of the *Iliad*.) Low-relief sculpture embossed in metal on the surface of the shield is described in elaborate detail. Hephaistos's subjects include constellations, pastures, dancing, and great cities. In fact, visual notation is so extensive that critics have commented that no actual shield in the real world would be able to contain the

disparate elements mentioned. So then Homer has imagined a work of art that could not, materially, exist. The immaterial nature of verbal art allows him to do this. The effect on the reader of his description is multi-faceted. On one hand, it tends to move the narrative farther away from ordinary plausibility. On the other, it provides a dreamlike expansion of the subject at hand and allows the poet to make oblique comments on the Iliad's main narrative. Similar to Homer's description of Achilles's shield, though briefer, is the description in Book I of Virgil's Aeneid, beginning at line 450, of the carvings on the wall of the temple Aeneas visits when he first comes to Carthage. Depicted are scenes from the Trojan War, which alert the exiled hero to the fact that the story of the Trojan War and his part in it are already legendary. Another notable instance of ekphrasis occurs in Canto X of Dante's Purgatorio, where the pilgrim poet describes low relief sculptures in white marble carved on the side of the mountain of Purgatory, next to its upward track. These carvings depict Biblical and classical examples of the virtue of humility: the Annunciation, David dancing before the Ark of the Covenant, and the Roman Emperor Trajan addressing the mother of a soldier who has been killed. Purgatorio in Dante consists of an upwardly spiraling climb around a mountain, and it may well be Trajan's column in Rome that provided him with the visual form for it. That monument is covered with low relief sculptures of scenes from the Dacian War, and, scene by scene, like frames in a comic strip, they rise upward in helical fashion from bottom to top. In Canto X, Dante not only describes the encounter between Trajan and the bereaved mother, he gives us their dialogue and then refers to it as *esto visibile parlare*, "this visible speaking." In other words, something magical has occurred: a work of visual art has somehow managed to convey an exchange of speech. Another classic instance of ekphrasis occurs in Book III of Spenser's *The Faerie Queene*, which is concerned with the virtue of chastity. Britomart comes to the house of sorcerer Busyrane, where she sees tapestries depicting Jove's amorous exploits, a contrary example of the virtue being dealt with. After Milton, when epic-length poems become rarer in English-language poetry, the use of ekphrasis is limited to shorter poems, for example, Marvell's "The Picture of Little T.C. in a Prospect of Flowers"; or Keats's "Ode on a Grecian Urn," "On Seeing the Elgin Marbles" and "To Haydon with a Sonnet Written on Seeing the Elgin Marbles"; Shelley's "On the Medusa of Leonardo Da Vinci in the Florentine Gallery"; and Browning's "My Last Duchess." But some long poems as well include them, for example, Byron's *Childe Harold's Pilgrimage*. In the two English-language cases where a poet was also a painter, ekphrastic poems were actually conceived as accompaniments to an actual painting (or vice versa). Blake's "The Tyger," "The Clod and the Pebble," and "Holy Thursday," for example, were first printed underneath or alongside Blake's graphic rendering of the poem's subject. What have been called Blake's "composite works" also influenced Dante Gabriel

Rossetti, who provided verse equivalents to several of his paintings, the texts often inscribed below the picture or within it. Usually, but not always, the execution of the painting came first, as in "The Girlhood of Mary Virgin." With "The Blessed Damozel," the poem preceded the painting. In the twentieth century many poets produced ekphrastic poems, and the vast majority of these concern actual, not imaginary works of art. Consider, for example, Rilke's "Archaic Torso of Apollo" ; Marianne Moore's "No Swan so Fine" and "Nine Peaches"; Wallace Stevens's "Angel Between Two Paysans"; William Carlos Williams's Pictures from Breughel ; John Berryman's "Hunters in the Snow"; Randall Jarrell's "Knight, Death and the Devil"; W. H. Auden's "The Shield of Achilles," and Elizabeth Bishop's "Large Bad Picture" and "Poem." In recent times there have been a large number of examples, in fact, several anthologies of ekphrastic poems have been assembled, sometimes commissioned by museums whose collections are featured. Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary snapshots, the latter often depicting members of the poet's family. A disadvantage of using family snapshots is that the original image may not embody sufficient artistry to provide the stuff of interesting commentary; nor is that image available to the reader for comparison with the text. Enormous skill is needed in order to convey visual information of this kind, along with the passions and emotional nuances that pictures from childhood arouse in the author. So there is a risk that only a small part of the authors' feelings will actually be accessible to the reader through the intermediary of words alone. Still, some poets have had success writing this kind of poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's "Double Exposures." Actually, a poem about an obscure painting is also at a disadvantage. Where the original image is well known, we can compare it to the poet's version of what it contains; and the poet's departures from the original, or inaccurate interpretations of it, are sometimes revealing. Without the original image, though, we are forced to trust the poet's description as being accurate, and we are unable to know where it is not. Meanwhile, the compositional task is much more difficult in such cases since the text of the poem has to convey all the relevant visual information, while still qualifying as poetry. On the other hand, if the subject is, say, Leonardo's Mona Lisa, or any other very famous work of art, there's no need to give a detailed description; the audience already knows what's in the painting. A disadvantage, though, of using very great works of visual art as a subject for ekphrasis is that the comparison between the original and the poem about it may prove too unfavorable. Readers may wonder why they should bother reading a moderately effective poem when they could instead look at the great painting it was based on. If the poem doesn't contain something more than was already available to the audience, it will strike the reader as superfluous, the secondary product of someone too dependent on the

earlier, greater work. The reader may also wonder why the description wasn't done in prose rather than in lines of poetry. All art historians and critics agree that complete and accurate verbal descriptions of visual art are very hard to achieve, even in prose. When the expectations associated with good poetry are part of the goal as well, we see that writing a good ekphrastic poem is a formidable task indeed. The aim of drafting a text entirely adequate to its source, giving a verbal equivalent to every detail in the subject work, is probably too lofty. A more realistic goal is to give a partial account of the work. Once the ambition of producing a complete and accurate description is put aside, a poem can provide new aspects for a work of visual art. It can provide a special angle of approach not usually brought to bear on the original. For example, in a banquet scene, the poem might, instead of describing the revelers, focus on the dogs, cats, and pet birds given free rein in the scene. More generally, a poem can add the overall resources of verballity, with descriptions developed through surprising metaphors, apt commentary cast in lines with unusual diction and crisp rhythm—perhaps even calling on the techniques of traditional prosody. And then, the poet may devise conversations between figures in the painting or group sculpture and give these the quality of poetry. Finally, the poem may actually treat more than one painting at a time, in a kind of verbal collage or double-exposure. Perhaps the most effective contemporary poems dealing with visual art are those where the authors include themselves in the poem, recounting the background circumstances that led to a viewing of the painting or sculpture in question; or what memories or associations or emotions it stirs in them; or how they might wish the work to be different from what it is. The center of attention in this kind of poem isn't solely the pre-existing work but instead is dual, sharing the autobiographical focus found in the majority of contemporary lyric poems written in English. Poems like these unite ekphrasis with the autobiographical tradition, which is equally ancient and probably more important than ekphrasis alone. After all, the autobiographical tradition can cite figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge, Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke, Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you can argue that an ekphrastic poem providing no information at all about the author may still convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the kind and frequency of judgments made in the course of presentation. In "Archaic Torso of Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a strong sense of the author's character and prospects from his presentation of the subject, in particular, when he imagines the torso saying to him, "You must change your life." Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union Dead," Bishop's "Poem," John Ashbery's "Self-

Portrait in a Convex Mirror," Charles Wright's "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act of viewing visual art in a particular place and time, giving it a personal and perhaps even an historical context. The result is then not merely a verbal "photocopy" of the original painting, sculpture, or photograph, but instead a grounded instance of seeing, shaped by forces outside the artwork. In such poems, description of the original work remains partial, but authors add to it aspects drawn from their own experience—the facts, reflections, and feelings that arise at the confluence of a work of visual art and the life of the poet.

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315. **Sarah Sarai**

found poems in found journal

Fri 18 Jan 2008

2 poems of mine are posted in the Fall Gallery of "Blackbox/a record of the crash" {go to} http://www.williamjamesaustin.com/from_a_strange_planet.html

Blackbox is a stellar example of stealth literature. Editor/webmaster/stealth publisher William James Austin posts a call for submissions on a few listservs. Later posts a notice of publication on the same listservs. And folds into the night. Blackbox becomes a found journal of found poems, 'a record of the crash' that just might survive.

FYI: My first name is Sarah (not Sara). For the record of the crash.

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316. **David Chirot**

Re: on code poetry

Fri 18 Jan 2008

Dear Jim--

actually Murat thanked me twice for making this observation, distinction, about power and control you mention, as just about all my letters are about this issue of power and control--In the last letter re electricity, electricity itself is a "splitting" of two aspects of control and power within its own history: on the one hand the "good" D/C current of Edison is associated with the "safe" uses of Holzer's "Projections" and the "Death," hooded Electric Chair uses are "plugged into" A/C.

You note that "an engagement with code 'and' language seems like a particularly apt way into both an engagement with questions of who and what we are"

A fundamental of the engagement with code is when the bill for the cable arrives, as well as the electricity bill, without which there is no cable. Even when using a public access or job-provided hook-up you have invested in it somewhere along the line. The forms of access or the non-access of codes already begin to define who and what we are. And, within access, the types of programs available, the types of machines, the types of and ranges of codes one is allowed to use--these further determine who and what we are within this digital code determination of who and what we are. A person with access to a lot of highly developed state of the art equipment and programs and machines may appear in code as a much more complex and "refined" and "avant-garde" being than a person restricted to an hour at an old and slow computer in a public library in a run down central city neighborhood. The latter person may do great street art, but is always running the risk of jail for doing so. As an artist, they may be a bit better than the code being--but--"no access." Another aspect of code is the ways in which it plays on persons being impressed by it, believing in it, taking it as "real" and "true." For example, at one point in the arguments over the use of the materials provided by "Curveball," one agent finally screams--"we have evidence that backs him up!." Her opponent demands--"yeah, from where?" "From the web," triumphantly replies the first agent. "Where do you think HE got them!" shrieks her opponent. Interestingly, Jenny Holzer got her images of Rumsfeld's memos for the "Projections" show from the web. Does this mean she's also just peddling public domain images as "top secret" "avant-garde" Curveballs for the benefit of an appreciatively wowed audience?

One of the things to think about with the digital is that the electricity is supplied by powerful corporations and the grids are subject to the approval of political powers. The "avant-garde" in its military sense is to be in advance--and in this case, in order to create the new web libraries, texts, code collections, there has been a great deal of attendant destruction of actual libraries, archives, archeologies, artifacts. architectures. (As the Electronic Poetry Center and Ubu Web grow, the Iraq Libraries, Museums and sites almost completely

vanish; the USA and Britain never signed the 1955 International treaty having to do with respecting the treatment of these in occupied countries.) The digital and code are not so much the avant-garde at all as already the dominant--(the 443, 000 listings for "code poetry" for example) --already the controlling interests so to speak of free market globalization and disaster capitalism. Digitalization and codes still participate in the 19th century myth of "Progress" which Rimbaud was bitterly attacking. It creates new forms of colonization and destructions of cultures, replacing them with new codes designed by engineers and code artists from around the world in the employ of corporations, academic institutions, the military, etc. Code poetry will exist and be widely disseminated as long as it remains within acceptable areas, which seems most likely that it will, since the purveyors are embracers of code itself, code as "progress" itself, towards the "mystery of being" and "conquest of the world."

In Melanie Klein's The Shock Doctrine, the CIA sponsored 1950's shock therapy treatments are linked with Milton Friedman's Economic Shock Theories, first realized in the CIA engineered coup in Chile on 9/11 1973. The idea is that these Shock economics will bring with time Democracy--but in every case, they have been so unpopular that they have had to be enforced--not only brute force, but by the electric shocks of torture. The "electric current" so to speak runs through the world and now "back" to the USA, via Katrina and today one of the biggest transfers of wealth in the history of the USA. The number of people who can afford electricity or access to the web shrinks, the number of people controlling the electric power shrinks, and the amount of military and economic power involved in the control of the electric grows, becomes more concentrated in a few, and ever more fewer number of persons. At the same time, of course, the idea that the web, the digital, the electronic, the code is where it is happening is ever more encouraged, as this becomes the place more restricted to the more easily observed and obedient trained persons of the society. By far one of the boomingest businesses in the world is that of security and surveillance, led by the Israelis, who use Gaza literally as a showroom. Others are trying hard to catch up. The construction of Walls in Iraq, Green Zones, the world's largest US embassy in Baghdad, the Border Fence with Mexico, gated communities the world over, the enclaves for corporate headquarters and embassies, for Sheik and Kings, General,s Movie Stars, Pop Idols, Billionaires--privatized security forces of all kinds-- equipped with the latest in electronically controlled weaponry and surveillance equipment, this is an immense business growing at an immense pace, and reuqiring plenty of good code workers.

Due to wars and the polices of the Shock Doctrine and globalization, ever more people daily are not on the digital and electric grids. A child dies every five minutes in Iraq. In Milwaukee now over a third of the children live in

poverty and go to school without breakfast. The loss of homes is sky rocketing, loss of electricity and heat, the code access vanishing. Already in many areas of the world private armies and walls, electronic grids, are constructed in order to keep out the immense masses of what Mike Davis calls the "Planet of Slums." Gaza the world's largest prison, is but a crude model for the lockups of the coming codes, complete with "avant-garde" installations of Light Projections doubling as Surveillance Lights sweeping the slums and alleys and giant code poems by "poet laureates" dominating the landscapes on huge billboards and code poetry figure largely at the new academic conventions. .

In the annals of the New Extreme Experimental American Poetry it will be realized that one of the first truly great poems of an electrical merging of the D'/C current of Whitman's "I sing the body electric" and the "A'/C" current of the hooded figure in the electric chair is that of the hooded figure in Abu Ghraib, wired and standing on a crate, arms outstretched, as though crucified, hooded--awaiting the moment of shock which will force him to speak the new poetry-- those raw sounds to be translated by radical experimental innovative poetry means into american digital codes and become the further dehumanization of the masked "enemy combatant" "non-poet" for the triumphant glorification and triumph of the "Projections" of "our codes"--

yes, codes do indeed have the capability of being an engagement with questions of who and what we are-- of what we may or may not be allowed to be--be restricted to be--can pay to be--

On Jan 17, 2008 10:01 PM, Jim Andrews <[REDACTED]> wrote:

Hi Murat,

I like your observation about power and control concerning code.

Concerning code poetry, perhaps both are involved.

In its engagement with the digital literary and other relatively new and/or unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.

But it's also an attempt to gain understanding of and control of or within

the contemporary language spaces where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per second.

*Also, engagement with code *and* language seems like a particularly apt*

way
into both engagement with questions of who and what we are.

ja
<http://vispo.com>

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317. **Wanda Phipps**

I'm Reading this Saturday in a Yara Poetry Festival--come on down!

Fri 18 Jan 2008

Hey,

I'm reading poems in collaboration with the film of Joel Schlemowitz at this fun event this Saturday night. Would love to see you there. Here's the full schedule and other details:

Yara Arts Group and the Ukrainian Institute of America present:

IN A DIFFERENT LIGHT

Ukrainian poetry: translations, interpretations and revisions

Friday and Saturday, January 18-19, 2008

Ukrainian Institute of America

2 East 79th Street (at Fifth Avenue), New York

Yara's weekend festival will include poetry performances by Yara actors, a concert by Mariana Sadovska, and readings by contemporary writers. It will feature an exhibit of contemporary visual art inspired by Ukrainian poems translated by Virlana Tkacz and Wanda Phipps. The audience will also enjoy music dance and food inspired by poems. Since 1990 Yara has created fourteen major events at the Ukrainian Institute, including four weekend festivals of art, dance, music and poetry.

Friday January 18 8:00 PM -- Opening of the exhibit: Visual interpretations of Ukrainian poetry by: Anya Farion, Annette Friedman, Roman Hrab, Peter Hrycyk, Peter Ihant, Olena Karasyuk, Kit Koroliuk, Markian Lozowchuk, Olga Maryschuk, Svitlana Matviyenko, Margaret Morton, Kateryna Nemyra, Andrea Odezynska, Marko Shuhan, Ilyona Sochynsky, Mariya Tarassishina, Marybeth Ward and Sofika Zielyk. The artists have chosen to work with poems by contemporary Ukrainian poets, such as Serhiy Zhadan, Oksana Zabuzhko, Mykola Vorobyov, Ludmila Taran, Yurko Pozayak, Neda Nezhdana, Attila Mohylly, Mykola Miroshnychenko, Vasyl Holoborodko and Oksana Batiuk, as well as poets from the 1920s such as Pavlo Tychyna and Volodymyr Svidzinsky, as well as ritual songs.

Also on Friday:

Christine Turczyn reading Christine Turczyn

Odarka Polanskyj Stockert plays harp, Redentor Jimenez plays guitar as Shigeko Suga dances Attila Mohylny's "Flying South through the Night."

William Electric Black reads William Electric Black

Bob Holman performs "The Captives Lament," an epic song (duma) with Julian Kytasty on bandura

Vincent Katz reads Vincent Katz

Oksana Lutsyshyna reads Oksana Lursyshyna as Halya Remez plays violin

Candece Tarpley reads Candece Tarpley

Marusia Sonevytska plays accordion as Katya Vasilaky dances Victor

Neborak's "Subjective Point of View"

Reception with artists follows.

Saturday January 19 1:00 - 5:00 PM

Art exhibit continues, plus singing workshops with Maraiana Sadovska.

Saturday January 19 8:00 PM -- Gala performances

Wanda Phipps reads Wanda Phipps as Joel Schlemowitz portrays her work in film

NY Bandura Ensemble (Julian Kytasty, Mike Andrec, Natalia Honcharenko, Krystia Nora and Roman Hurko) perform Attila Mohylny's "Flying South through the Night," Ihor Rymaruk's "Glassolaia" and fragments from Tychyna entitled "Semiramis"

Kristina Lucenko reads Kristina Lucenko

Vasyl Makhno reads Vasyl Makhno

Askold Melnyczuk reads Askold Melnyczuk

Yara actors perform Ukrainian poetry as translated by Virlana Tkacz and Wanda Phipps:

fragments from "Honey" by Serhiy Zhadan, 2005

with Allison Hiroto Susan Hyon, Olga Shuhan and Vira Slywotzky

"Po hori hori" traditional winter song, arranged by Mariana Sadovska

with Allison Hiroto and Vira Slywotzky

"Noncommercial Film" by Serhiy Zhadan, 2002

with Tom Lee and Susan Hyon

"Alcohol" by Serhiy Zhadan, 2002

with Susan Hyon and Taras Berezovsky

"An Indication of Poetry" by Oksana Zabuzhko, 1990

with Allison Hiroto, Susan Hyon and Olga Shuhan

Mariana Sadovska performs Ukrainian ritual songs

as Marina Celander reads Pavlo Tychyna's "War," "Dawn," "Rhythm" and "Wheat Rot," 1920

Food will be by Olesia Lew, who will create culinary interpretations of poems especially for our event.

tickets at the door Friday \$15, Saturday \$25 or \$30 for both evenings. Call or email Yara to pre-register for the singing workshops with Mariana Sadovska.

For more information, call Yara [REDACTED] or e-mail [REDACTED]

--

Wanda Phipps

Check out my websites MIND HONEY: <http://www.mindhoney.com>

as well as <http://www.myspace.com/wandaphippsband>

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318. **Tony Trigilio**
Court Green #5 (Dossier: Plath)

Fri 18 Jan 2008

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Department of English
Columbia College Chicago
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COURT GREEN is a poetry journal published annually in association with the English Department at Columbia College Chicago, and is edited by Lisa Fishman, Arielle Greenberg, Tony Trigilio, and David Trinidad. Submissions of poetry are welcomed each year from March 1 through June 30 (no more than 5

pages of poems). Email submissions not accepted. Submissions without self-addressed, stamped envelope will not be returned.

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319. **Geoffrey Gatza**

Not So Fast Robespierre By Geoffrey Gatza is out and available NOW!!!!

Fri 18 Jan 2008

Not So Fast Robespierre By Geoffrey Gatza is out and available NOW!!!!

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Description:

In Not so Fast Robespierre, Buffalo's Johnny Appleseed of publishing lays out a public and private map of Buffalo's (and his personal) community. With his selected Western New York School and personal support system in place, he moves onto "The Book of Life", which, as always, proceeds disaster as Gatza battles through<rightly or wrongly>the "Cataclysm 535".

Kevin Thurston, Performance Artist & Poet; author of I'am

By placing equal stress on the pleasures and duties of friendship and the threat of natural catastrophe, Not So Fast, Robespierre rescues intimacy from self-involvement and affection from affectation, reinvigorating the confessional poem. Frank O'Hara once created convivial letters out of a collaged New York City life; today, in his labyrinth of lyric, email exchanges, notes, memoir, conspiracy and history, Geoffrey Gatza has achieved the poetry of the search engine and I.M.

Evan Willner, author of homemade traps for new world Brians, nominated for a Pushcart Prize

How can Geoffrey Gatza fit so much love between two cardboard covers? Not So Fast Robespierre snakes us through a world of poets, neighbors, teachers and muses, all with a raw devotion we would do well to wear on our own coat sleeves. This series of remembrances does not discriminate in spreading out for us equal measures of admiration and lessons learned because, in the end, "Everyone gets a gold star and cake in the friendly garden."

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320. **Murat Nemet-Nejat**

Re: on code poetry

Fri 18 Jan 2008

David,

"Was that the face that launched a thousand ships And toppled the topless towers of Ilium?" Christopher Marlowe (poet and government agent/spy, and the only true rival of William Shakespeare, maybe Shakespeare himself)

In the poem "The Nigger in the Photograph" Ece Ayhan refers to *The Jew of Malta*. In the same book where "The Nigger" appears, *A Blind Cat Black *(Sun and Moon), there is a poem "The Secret Jew."

Ships and trains (the latter the subject of a parallel thread going on between Alan Sondheim and me in which Alan's photographs of a train museum in Morganstown has the qualities of cuts-ups): in Eric Ambler's spy noir *The Coffin for Dr. Demetrius, *a meeting between two agents occurs in the train going to Istanbul. Istanbul, "neutral" during Second World War, was the very den of spies, longing and lost causes, another *Casablanca*. In the movie version of *The Coffin*, Orson Wells (the parallel to Claude Rains) plays the benevolent/threatening Turkish police chief inspector Hakim Bey. Hakim Bey is the pseudonym/heteronym to Peter Lamborn Wilson whose anarchist manifestos fight the codes of mediated language and whose ground breaking essays on Sufism gave me first the hint of the possibilities of using Sufism as a reservoir of language (of counter-codes) for political thought and poetry. In my essay "Eleven Septembers Later," written around Benjamin Hollander's poem *Vigilance* (Beyond Baroque) and Orson Wells's *A Touch of Evil*, I propose the concept of a new poetic form, "Film Lumiere," a prophetic genre in which

every story is told twice (e.g. Agamemnon's ship and the British ship), superimposed on each other, creating a collision in a confrontation with the other. Of course, the collision and collapse of the twin towers (the ur-event occurring twice, maybe an ironic, contra binary code) is the generative event where time/space travel occurs instantaneously, in one single act. Was that the event/act/political gesture that launched a thousand bombs and the utter insanity of the American psyche? (Wasn't **The Iliad** also a confrontation between two cultures, East and West?)

For Marcus (another parallel, correspondent thread occurring in this list), the physical event is the only thing which is "real"; everything else is terrorism (post-modern). For me the physical event and its psychic, political, mythical, historical resonances exist in a fluid continuum; thoughts, which Marcus dismisses as arbitrary, etc., have "real," actual consequences. They act as causes, as in another context I think David you said, "words have real consequences." Ilium is not only a mental state but also a place (though in ruins, fragments, recently added to by a gigantic wooden horse for tourist attraction, mention the mongrel accumulation of codes). Marcus's is a binary (Western, technological) code of control, everything not fitting it being non-existent or illegitimate (or romantic, terroristic or merely frustrated or having a period). Mine is a contra code of a-symmetrical dialectic.

The essay, "Eleven Septembers Later," ends with a discussion of **The Talmud** as an early example of "film lumiere" embodied in words (there are examples of it in other media, particularly in films which strive towards the state of photography). Basically, film lumiere is the superimposition (as conflict or expansion) of different dynamic media, film, T.V., computer or language itself, on the contemplative, stasis essence of photographic image. In **The Talmud**, a basic enigmatic text (code) is surrounded by codes (commentaries) elaborating on, expanding or subverting (musically riffing from) this basic text. Text and commentary together, they create a matrix of prophetic Jewish life, film lumiere, in your words, "an illumination":

"Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are **within** [italics my own] the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the caligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes."

The essay, "The Peripheral Space of Photography" is another example of "film lumiere" where the conglomeration of responses to photographic images not

only "illuminate" those images, but are themselves "illuminations": "light" (mysticism?) as the tongue of a subversive code.

David, I am honored that you see me as an ally in a cause of artistic, philosophic and maybe political liberation. Indeed we are:

" Love of Words

A part of,
apart from my lover.

As words separate, I draw close
as words draw near, I fall apart." *(The Structure of Escape)*

"Granada is an ugly city containing the Alhambra,
the Alhambra Hotel with its stupendous baked alaska.... " *(The Structure of Escape)

*

"A trillion plus one is smaller than a trillion plus two
a nod towards the sky light window in the roof
the illusionary preparatory crack of escape
the real escape occurs twice, being born and dying
dying the other shoe of freedom
drops...." *(The Structure of Escape)

*David, puns are I think a crucial, telegraphic code of time/space travel -pigeon communications. One among many examples: why, for example, the eerie, mysterious, reversed correspondence between "a part" and "apart"? Is it a mere coincidence or does a hidden-in-plain-sight correspondence between the two exist? Marcus will say it's all coincidence, fancy/arbitrary dancing. But doesn't "apart" as a single word contain the longing for reunion separation (spiritual separation) involve (a version of space travel)? This way language is not something "there" but becomes something shaped, altered by our being. It has essence essence, part of that being; it has light.

"Coincidence" (and its underbelly "paranoia/code) is the underlying theme of many of the interesting threads in The Poetics and in the Imitapoetics Lists during the last few months. Is coincidence merely itself (something code-ally there, and pure, devoid of human thought), which I think is the impulse behind both the process generated art and Marcus's positivist "skepticism" and his seeming attack on post Modernism in the name of a "human" art?

Or does coincidence have a "plot"? Of course, seeing plots, codes is the true, ambiguous essence of paranoia. Even paranoids have enemies and stopped clocks twice a day tell the time, in a more precise, supreme way because they

do not move, like an Einsteinian time keeper of absolute time. Was Cassandra a paranoid or a reader of the codes of disaster (here to Agamemnon again)? That's why film lumiere -an art of seeing and detecting codes- must finally be - necessity being the mother fucking mother of invention- prophetic.

I think this thread started -or hooked up with- the seemingly unrelated thread of inaugural poems. I wonder if, paranoically/prophetically, we are searching for ("[creating] a code which one finds as one goes along") a new poetic/artistic code for the coming new presidency.

Ciao,

Murat

*

*

Given the rich density of your

On Jan 17, 2008 7:01 PM, David Chirot <[REDACTED]> wrote:

Dear Jim and Murat--

(I added on after this part of a Burroughs note i sent last week as i think it got lost in the shuffle and it relates with some of this)

I looked up "code poetry" and there are 443,000 listings so it is literally a "going concern" complete with ads for t-shirts and logos and lesson books, programs, web sites und so weider--

When we were 12 my friend Sergio and i, to make school more interesting, invented a "secret society" called SHAM--"Secret Horrible And Mysterious"--we made up codes and planted all over the school messages and signs in them, some elaborately hidden, some in plain sight--no one ever caught on--we never were sure if this meant we had succeeded or in some way had failed--on the one hand we were indeed secret and mysterious--but if unknown to such a degree--were we at all able to be horrible?

I find it still a fascinating, time traveling code that Savinio sees

in the "proof" of Schliemann's Troy being revealed by its shelling by a First World War British ship named Agamemnon. (This is the kind of incident that Burroughs worked to find with his cut-ups among his notebooks, his creations of time travel.) That the majority of persons will miss this

code

and instead read the scene simply as a British warship shelling a bunch of ruins in Turkey has a parallel in the reception of Savinio's own work. As

Leonardo Sciascia writes: "But who in Italy has read his works, despite the

optimistic reissue of some them in recent years? Savinio himself, speaking

of foolish and mediocre readers would say: "But are there among Savinio's

readers fools and mediocrities?" Not a question, but an assertion; he was sure there were none."

Sciascia uses this example as an aside to demonstrate an event that occurs in his search for a possible solution to an enigma, the disappearance

in 1938 of the Italian nuclear physicist Ettore Majorana. (Remember this is an Italian story--): A person who gives information to a person who supplies a corroboration for Sciascia that Majorana, who it is supposed knew

before anyone else the secret of the A-Bomb, and may have sought refuge in a

monastery, supplies also the information that it is rumored that one of the

members of the crew of the bomber that dropped the A-Bomb on Hiroshima had

also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a bit, the writing is now called "Before Curveball." "Curveball" himself now

features in a piece leading up to and including the Guantanamo Poems, as "Curveball" is the code name for the Iraqi informer whose fake information

was used as "solid evidence" which was presented complete with models to the

UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball" all

right, with as disastrous effects as the spying of Moe Berg. These bizarre

baseball connections thus link two American wars and the poetries connected

with them by their own strange routes.

These create a code which one finds as one goes along--

I think this finding of codes is different from the programming of them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them

to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo.

The Guantanamo Poems weren't very well received of course. "A product of the Pentagon, " "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam

there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamofascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are.

This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty

nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further

the public image of his D/C current as the "Safe" one. Westinghouse would

be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be

light" as opposed to "let there be be the dark hood." So the "battle of the

codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry--

i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more

complex formulae--

or weren't many formulae in themselves poetry in their condensed "perfection"--

moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are

fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have a completely different meaning. It's the art of speaking night thoughts in broad daylight. The language of the "world within

the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event

it seemed we had been talking about and what a nice time we must have had.

Actually we were discussing a body found laid out neatly as a sign beside a

dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that

event when going to buy cigarettes, about forty feet away from me. And

only
from the back. And only in code, so to speak. We had also been
discussing
the rise in price of cigarettes and bus tickets. All of it impenetrable
to
my friend, and just as well.

Actually one could say that "code is the subject" of itself in such
works as *Illuminated Manuscripts* and examples such as the Alhambra. The
calligraphies and images which are within the lettering and borders of
illuminated Manuscripts contain further meanings which are forms of codes
both "a part of" and "apart from" in a supplementary sense. In the
Alhambra, the caligraphies are both written texts and mathematical
formulae,
there is a doubling carrying of codes. Reading some of the examples in
the
journal noted, what one finds is not that the ideas are new, but simply
that
the medium being used is different. Long before Morse code poems for
example, there were semaphore poems, made by the international codes using
flags from ship to ship or hill to hill--I imagine many smoke signal poems

and also mirror flashing poems among messages transmitted at a distance by
these, let alone carrier pigeon poems, the first Air Mail Art being borne
aloft in this manner also.

"A poem can be made of anything" as WC Williams wrote. One could
take
the junk on this table and arrange it a myriad ways as poems, or take a
bunch of identical plates or cups out of a cupboard and arrange them in
various patterns as "lines", with spacings suggestive of "pauses" and
"accents" and "volumes."

Murat and I are interested in the ways in which language camouflages
an identity so that it may appear to "assimilate" for reasons of
survival,
as well as means of resistance. Codes at one level have to do with
"value"
in terms of the "status" of the "object"--for example bar codes and ISBN
numbers. In the computer information world, codes such as these are
shifted
on to persons in as many ways as there are codes for determining angles of
value determination. New forms of camouflaging and resisting will be
developed just as quickly as new methods of "identifying" and "profiling"
are.

As the then Soviets and now Americans are discovering in Afghanistan,
their seeming complete superiority in technology and communications over
the

Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations.

Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are

named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burroughs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to Queer--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It

is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of Junkie, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of

words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply

for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories, dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises' and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "characters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious" are bent on

maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way

to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's

"I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put

through many transmutations of his own cutting and pasting by hand--and the n arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughs constitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known

and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to Queer--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces

"outside" were in Control, and the use of drugs was the allowing of Control

to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to

play, and the monstrous buffoons that are the forces of Order are for a day

or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of The Last Supper in Bunuel's Viridiana, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who

lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades" not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control

The

woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all

of this, including the violating of Viridiana, the former Nun now a secular

"doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become

"more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to

the ultimate holders of the accounts--the advertisers whose payments for

Space enable the "reporting" to exist as an extension of their "ideology,"
their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefeller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of al sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intelligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from al sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness" and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view" of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control.

In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E Pluribus Unum" which can be interpreted many ways, not al of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes i wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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321. **Murat Nemet-Nejat**

Re: on code poetry

Fri 18 Jan 2008

Hi Jim,

I understand what you are seeing. But In *most* code poetry I have come across (I must admit I know a small part of it) I see very little skepticism towards the digital media. Most of the time, it seems to me, the act involves an enthusiastic and non-critical embrace of a technological opening to create new "art." This sounds delusional, and honestly very depressing to me. Alan Sondheim's is, despite his own possible protestations, the only work I see imbued with this spirit of skepticism, though in his work this skepticism involves paradoxically a radical and obsessive absorption in the medium itself. His images and atavar films -as well as some of his word poems- seem to derive from a bottomless space of the mind.

Are there other works of that caliber? For instance, Peter's letter-landscapes (is that a fair term?) are very impressive when one sees them first. But, to me at least, after a certain point, they become repetitious, the churning out of a

discovered -though in the memory of that first seeing impressive- method? Am I missing something? Doesn't the lack of friction in the method (I am assuming it is a method, though I may be wrong) creates "too many" of the same thing? Mustn't art, to some extent, always involve a reinvention of the wheel? The original impulse, which started the process (a process at the threshold of method) must also contain the seeds of its ending. That ending frees the code of that process from entering (or becoming) a system, letting it escape.

Ciao,

Murat

On Jan 18, 2008 1:01 AM, Jim Andrews <[REDACTED]> wrote:

Hi Murat,

I like your observation about power and control concerning code.

Concerning code poetry, perhaps both are involved.

In its engagement with the digital literary and other relatively new and/or unusual forms of the literary, like other avant garde art, in part it may sometimes seek escape from the usual literary authorities and modes of production and distribution.

But it's also an attempt to gain understanding of and control of or within the contemporary language scapes where code and language are conflated, transmitted, received, interpreted, and misunderstood billions of times per second.

*Also, engagement with code *and* language seems like a particularly apt way into both engagement with questions of who and what we are.*

ja
<http://vispo.com>

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322. **Alison Croggon**

Re: Spoofing Inaugural Poems, Nemet-Nejat

Fri 18 Jan 2008

I wish I had a romantic cape.

I'm actually deeply interested in post-modern defences of reason (Gillian Rose, Lyn Hejinian). They are about discriminating between Reason and Authority. I would think in contemporary America that would be a most profitable line of thought.

All best

A

On Jan 17, 2008 11:14 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

*From the edge of the cliff and my romantic cape blowing in the wind,
tremulous and panting and parched with deluded longings (is that near
enough?),*

Ciao,

Murat

--

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

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

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

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323. **Jeff Davis**

Radio Ed Dorn

Fri 18 Jan 2008

Just wanted to let Buffpo fellows know that I've just this week posted some previously unpublished photos of Ed Dorn reading in Buffalo in 1974; here's the link: <http://www.facebook.com/album.php?aid=27143&l=35b06&id=552184387>

I also featured the reading at which I took the photos last Sunday on Wordplay, the show about poets and poetry that Sebastian Matthews and I produce at Asheville's WPVM. The show's available for streaming or download through this Sunday from the Archive page at wpvm.org; eventually we'll find a permanent home for it. It was a treat to listen to Dorn reading *Recollections of Gran Apacheria* again as I was putting the show together; it's still riveting.

You'll find frequent mentions of Ed at my blog (<http://www.naturespoetry.blogspot.com/>), including the production notes for the Wordplay show, which gives a few new details about the 1974 reading and the recording.

Enjoy,

Jeff

On the web at <http://naturespoetry.blogspot.com>

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324. **Alan Sondheim**

outline of emanent research (current work at wvu)

Fri 18 Jan 2008

outline of emanent research

(note while the notions of 'code,' 'coding,' 'decoding,' codework, underlie almost everything below, they're not explicit - nor are the actions of reading and writing. the actions can be considered emergent phenomena, and the notions as primitives in the sense of members of a set, etc. again, the analog and digital phenomenologies are implicit as well, as are the (related) concepts of abjection and purification. the analyses of these comes out through praxis, attention to detail, thinking through mandalic structuring until the scaffolding leads, not to silence, but to tending. this should be clearer as the work progresses.

i should note that the following is both a constitution of my usual/current directions and most likely too ambitious. the trajectories circulate around formal systems and their psychoanalytic/psychological receptivities, around emanents and 'true worlds,' around edge phenomena which turn towards the uncanny and abject, around languages, bodies, sexualities, communalities, and inhabitations. i have increasingly worked through buddhist philosophies, the analogic and digital at the limits, notions of 'dis/eased' philosophies, deathing and uneasy worlds. now that i have a clear time to think through these things, the outline below is useful as a guide; for that matter, it's a guide to the past few years of the 'inter-net text' as well.)

I. motion capture: this conjures up external behavioral characteristics translated into internal processes (penetration, scale, displacement, torsion, according to various geometries). think of mocap behaviors operating within a constrained field with strange attractors / catastrophic jumps. continue to develop mocap with new multi-valent sensors and software rewrites:

1. turning nodes on and off
2. combining nodes

3. mathesis such that $\text{node1} = f(\text{node}\{n \neq 1\})$, or such that $\text{node1} = \text{recursively } f(\text{node1})$
4. multivalent sensors such that $\text{sensor}(x) = \text{sensor}[\{n\}]$

what are the emergent images here?

what is the possibility of constructing bvh files with additional nodes determined mathematically from the hardware set? or mathematically from extraneous data?

what is the possibility of other organic models (i.e. than human or animal forms)?

IA. data remappings

entry of bvh files into blender:

1. modeled onto abstracted forms
2. modeled onto parent/child forms
3. modeled onto metaball forms

blender file outputs:

1. entry into cave environment: static or dynamic
2. video output
3. what is the possibility of gaming output here? (moving around emanent environment)
3. second life output: static or dynamic/interactive

IB. interiors

1. standardized interiors: sheave-skin, sheave-organism
2. constructed 'model' interiors: solid, transparent, penetrable, impenetrable
3. abject fluxed interiors: how should these be constructed?

IC. interior narratologies

1. abject/purified narratologies and emanent interactions
2. abjected/purified contents of dis/ease, dis/order, ecstasy, ekstasis, catatonia, defuge, death/immobility, sexuality, speech/murmured/whispered/cried/screamed, body formed/deformed
3. tantric/midway theoretics

ID. choreographic mocap (see above)

1. additional issues of jump/leap, exhaustion, tether
2. video/photographic output as well as bvh

II. scan

phenomenology of scanning, causality across scanned lines

IIA. small scanner

1. head/speech phenomena dissected
2. schizophrenias and beam-splitters
3. reflections from coils, air condensers
4. static tantric buddha image: sutured, stitched-displaced, node combinations and splits
5. wounds, scars, lips, genitals, ears

output into .obj files into blender/cave

output into video/still image files

within blender: solve the issue of disappearance/transparency

IIIB. large scanner

1. interior scans: rooms with bodies, reflections, dance-studio, scan-choreographies
2. exterior scans at bretz coke ovens, persona rapid transit (in motion), soccer fields
3. mobilized body scans in inert environments: reading 2d -> 3d, nature of the inference.
3. environmental scans with mobilized and peripheral bodies
5. narratologies of such bodies: violence, chase, jump/fall, etc.
6. choreographic narratologies

III. access grid (open source internet 2 group messaging/environment)

1. distant interaction with emanents
2. readings of the corporate / corporate bodies: photographs/video
3. theory and discussion, levinas, leder, lingis, etc. at the distance of telecommunications

IV. cave and second life

1. performance and documentation
2. working/running within emanent interiors
3. and so forth

V. goals of the above:

1. what does it mean to be in-carnated within the real/virtual/true world?
2. what are the edge-phenomena/plastic and static limits of the body?
3. of the geopolitical body? of the political-economic body?
performance: abu-gharayb modeling in sl
performance: abu-gharayb modeling in choreography
4. what are the signifiers of bodily arousal/violence/meditation?
how are these constituted within the real/virtual?
5. readings: what does it mean to read the real body? the virtual body?
6. what are the ontologies and epistemologies involved here?
ontological status of the so-called virtual -
schrodinger's cat paradox and collapse of the wave function as model

for simultaneous analogic/digital readings -
seeing through microscopy (tunnel, scanning, optical, etc.):
are ontology and epistemology equivalent at the limit?
(are analogic and digital equivalent at a parallel limit?)

VI. medical model

1. internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal
2. comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluidity (laycock's 1840 essay on hysteria, kristeva, chassequet-smirgel)
3. dis/ease, hysteria, and so forth of emanents
distorted emanent behavior and body image (gaz)
distorted surface textures and behavior-collisions (sondheim)
distorted worlding, 'bringing one out of the true world' (etc.)
4. medical model and technology
5. psychoanalytics and technology, psychoanalytics of emanents

VII. radio

1. vlf - very low frequency - body interferences with antenna reception, phenomenology of body coupling with antenna
2. scanner - social, continuous socio-political landscape description.
3. sw - anomalous signals
4. long-wave - anomalous signals
5. crystal - the receptivity of inert materials, primordial radio and primordial radio culture
6. phenomenology of the antenna/field: materiality of the world as electromagnetic channeling

VIII. emanents within fieldings, choreographies, edge/boundary phenomena

VIIIA. praxis of edge/boundary phenomena

1. analogic and worn emanent boundaries
2. edge / boundary phenomena - physics and psychophysics of the game-world edge in second life
3. phenomena of the sheave-skin and sheave-skin internals
4. phenomena of medical models in relation to edge/boundaries

VIIIB. praxis of edge/boundary phenomena with hardware/software

1. edge phenomena in literature, codework, mathesis of the text (cramer's and reith's programs)
2. edge phenomena within the motion capture software, poser, blender, calculations for example of $\sin(\tan x)$ as $\tan x$ nears the asymptote

3. generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

VIIIC. live choreographies:

1. foofwa and soccer (edge phenomena, dancesport, etc.)
2. foofwa with crystal radio, vlf radio, etc. in large field
3. sexuality of ballet (nude ballet, classical or genre figures),
gendering of roles, ballet as emanation
4. anita berber narratologies ('annihilation: to the limit!')
5. foofwa dancework at coke ovens
6. 'body-contouring' of dance/geography
the geography of dance, dance of geography, dance geography
7. 'body-contouring' of dance/technology: dance at the limits
of the machine

IX. world-constructions

1. what constitutes worlds? constructing?
world of the text, inhabitation/dwelling/building (heidegger,
dufrenne)
2. what constitutes the true world? worlding?
'true world' in which lines/angles are 'trued' (affine geometry),
'true world' in the sense of 'trued' phenomenologies within which
virtual, real, and ikonic are blurred and interpenetrating, somewhat
equivalent, and within which traditional epistemologies of symbol/
sign/signifier/signified/index/ikon etc. break down (kalachakra
tantra, jeffrey hopkins)
3. 'reading' underlying (substructural, configuration files, guides)
organization of mocap/scan through surface phenomena
(and the relationship of this reading to waddington's epigenetic
landscapes)
4. who is world? communality, consensuality?
the problem of other minds and the problem of consensual other minds
(group hallucinations, vijnanavada, dwarf sitings, ufos, etc.)

X. outputs:

1. video and film (in practice, usual issues of apparatus/spectator)
2. digital and silver photography (digital/analogic and analogic/digital divides - potential well on one hand, grain on the other)
3. series of short papers/descriptions
4. series of performances (individual and collaborative)
morgantown and elsewhere across real geographies
anywhere across virtual geographies

5. formal presentations at wvu (spring and perhaps fall)
6. formal presentations elsewhere

===

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325. **andrea strudensky**

Oppen CFP

Fri 18 Jan 2008

George Oppen: A Centennial Conversation

The Poetics Program at SUNY Buffalo invites submissions for its upcoming conference:

“George Oppen: A Centennial Conversation”

Featuring invited guests:

Rachel Blau DuPlessis

John Wilkinson

Stephen Copee

April 24-25, 2008

State University of New York at Buffalo

Buffalo, NY

On the occasion of George Oppen’s 100th birthday, the Poetics Program at SUNY Buffalo will be hosting a two-day event, involving scholarly panels, round table talks, keynote addresses by invited guests, and evening poetry readings. We are currently welcoming submissions of scholarly papers / presentations on any aspect of George Oppen’s life and work. We are especially interested in work being produced by younger poets and scholars who are currently engaged with Oppen’s contributions. In keeping with the spirit of this event—our invited guests are all active as both poets and scholars—we gladly welcome writing about Oppen that crosses the boundary between prose scholarship and poetic criticism.

The deadline for submission of abstracts is February 15, 2008. Abstracts should be no more than 250 words; presenters will have 20 minutes each for their presentations with time for discussion afterward. Please send abstracts to [REDACTED]. Notices of acceptance will be sent by March 1, 2008.

"The point is to produce ourselves rather than things that enslave us."

Looking for the perfect gift? Give the gift of Flickr!

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326. **Jim Andrews**

Re: on code poetry

Sat 19 Jan 2008

Hi Murat,

If you are interested, here are a couple of pages of links:

<http://vispo.com/misc/links.htm>

This is an annotated page of links to other sites that (usually) concentrate on net art, whether it's literary or other arts or some combination.

<http://vispo.com/misc/BrazilianDigitalPoetry.htm>

This is a page of links to Brazilian digital poetry maintained by Jorge Luiz Antonio.

<http://vispo.com/guests>

An annotated page of links to work on vispo.com either by others (than me) or collabs between me and others.

*I understand what you are seeing. But In *most* code poetry I have come across (I must admit I know a small part of it) I see very little skepticism towards the digital media. Most of the time, it seems to me, the act involves an enthusiastic and non-critical embrace of a technological opening to create new "art." This sounds delusional, and honestly very depressing to me. Alan Sondheim's is, despite his own possible protestations, the only work I see imbued with this spirit of skepticism, though in his work this skepticism involves paradoxically a radical and obsessive absorption in the medium itself. His images and avatar films -as well as some of his word poems- seem to derive from a bottomless space of the mind.*

Are there other works of that caliber? For instance, Peter's letter-landscapes (is that a fair term?) are very impressive when one sees them first. But, to me at least, after a certain point, they become repetitious, the churning out of a discovered -though in the memory of that first seeing impressive- method? Am I missing something? Doesn't the lack of friction in the method (I am assuming it is a method, though I may be wrong) creates "too many" of the same thing? Mustn't art, to some extent, always involve a reinvention of the wheel? The original impulse, which started the process (a process at the threshold of method) must also contain the seeds of its ending. That ending frees the code of that process from

*entering (or
becoming) a system, letting it escape.*

Well, Murat, different people have very different ideas about what's interesting in art, not just in the abstract, but when it comes to evaluating particular works or artists. Or types of art. Or... or or and backspace tilda tilda and or or shift esc ctrl alt.

Like it or not, there is a growing body of work out there on the net--and in performance, and in galleries, etc--where the literary is either central or at least involved strongly. In hybrid work that involves various arts and media. And technologies.

As to the attitudes of the artists and the works to the technologies that they use, of course it varies also. I'm on several lists where digital artists, whether they're programmers or video-oriented, or more typically visual-art-oriented (or whatever) post. And generally the attitudes toward technology are quite varied, no more or less varied than you'd find in any other fairly heterogeneous group. What with the proliferation of blogs and video on the net, there's a whole new wave of people being involved in art and the net who are mainly concerned with, say, video or print, and the net is simply a distribution environment or a discussion/communications channel for work that isn't so much oriented towards the net as other media.

And that's fine. The more the merrier. And, in poetry, there's also a kind of heterogeneous ecology. Print poets, net poets, performance poets, visual poets, programmer-poets, etc, and all cross-products of these.

It's almost as if it isn't so much whether there is unanimity about a work or artist or type of work so much as opposing strong feelings on various topics concerning the work that is the more telling phenomenon about the work or artist or whatever. 'Code poetry' raises some hackles, puts some peoples' noses out of joint, and thrills others. It's an attempt to do something other than use the computer to produce the known types of poetry, sometimes. I like that spirit of exploration and discovery. It's often an attempt to take poetry in unusual directions. And to get this machine doing something other than spreadsheets, email, and 9-5 work. Among other things.

ja
<http://vispo.com>

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327. **Jim Andrews**

Re: on code poetry

Sat 19 Jan 2008

your posts amaze me, David. i always enjoy them very much. you seem to put so much time and thought into them. and they're so well-written. if i don't respond quickly or, sometimes, at all, apologies. sometimes you raise very good issues that demand more time to respond to than i can manage. and sometimes, even if i had the time, i just don't know how to respond.

i see you have developed further your provocative notion of the New Extreme Experimental American Poetry. compelling. amusing. serious, though, not simply satiric. burroughs would nod. yes, burroughs nods.

but i don't think Charles Bernstein deserves the satire he gets in it. Bernstein seems to me an interesting writer who has also given much back to writers and poetry, with the intellectual capital his fame has brought him. rather than simply being in it for his own art, which is often how it goes.

you also extend the notion of 'code poetry' into domains where it belongs. eloquently.

code poetry t-shirts? i musta missed that. but classes. yes, it's true. many of them. not only on 'code poetry' but more broadly in 'digital poetry', 'new media poetry', 'hypermedia', 'cyberpoetry', 'cybertext', 'digital literature', 'digital literacy', 'digital media', 'digital poetics', 'electronic literature', 'hypertext literature', 'intermedia', 'multimedia literature', 'textual media', and so on...these are the names of some of the courses i've run across in which digital poetry is taught. and this reflects not only the work itself being done but also, of course, the current media landscape.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from

Turkey? And

I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

i think there should be a David Chirot book of Poetics posts. Enjoyed your elucidation of Burroughs, also, thought it was right on.

my own feeling about people losing an ability to read and write independently is that it's a mixture of things. as you say, critical thinking is not something energetically supported by much big money. and education, in the current mediascape, is difficult.

but this is surely part of the challenge of poetry in the digital. to provide thoughtful, critical, moving, human, innovative work in media where the norm is less progressive.

ja

<http://vispo.com>

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328. **Jim Andrews**

Re: on code poetry

Sat 19 Jan 2008

actually Murat thanked me twice for making this observation, distinction, about power and control you mention, as just about all my letters are about this issue of power and control-In the last letter re electricity,electricity itself is a "splitting" of two aspects of control and power within its own history: on the one hand the "good" D/C current of Edison is associated with the "safe" uses of Holzer's "Projections" and the "Death," hooded Electric Chair uses are "plugged into" A/C.

Sorry, David. You're right.

You note that "an engagement with code 'and' language seems like a particularly apt way into both an engagement with questions of who and what we are"

A fundamental of the engagement with code is when the bill for the cable arrives, as well as the electricity bill, without which there is no cable. Even when using a public access or job-provided hook-up you have invested in it somewhere along the line. The forms of access or the non-access of codes already begin to define who and what we are. And, within access, the types

of programs available, the types of machines, the types of and ranges of codes one is allowed to use--these further determine who and what we are within this digital code determination of who and what we are.

Very true.

A person with access to a lot of highly developed state of the art equipment and programs and machines may appear in code as a much more complex and "refined" and "avant-garde" being than a person restricted to an hour at an old and slow computer in a public library in a run down central city neighborhood. The latter person may do great street art, but is always running the risk of jail for doing so. As an artist, they may be afr better than than the code being--but--"no access."

Yes, that's true also.

I met a scholar this summer, Claudia Kozak from Buenos Aires, who has written a book on grafitti in Buenos Aires. She only included illegal material. If it wasn't illegal, it didn't get in the book. Though of course there was undoubtedly a lot that was illegal that also wasn't in the book. She has turned her attention now to writing about digital writing.

Which made me think about the similarities. For the most part, people who do code poetry do not appear to be particularly well-off. Like most artists and poets. They want to be poets, not financiers. They're not on the street, usually, but they are way not fancy, for the most part. They do what they need to do to keep it together to do their art and live an artistically active life exploring the work of others, also--and the rest of the world, as they may.

What I do is not illegal, for the most part. But it does share some similarities with the grafitti artists. I do it because it's what I love doing. No one pays me to do it. I'm broke. My work is not winning any awards. No jobs. No press. No local interest. No interest from business or big media. It is for an electronic interzone. I always wanted to be a poet. And I always liked things like math and music and visual art. Lately programming. Now I try to combine them all with programming for the net.

The grafitti is here today gone tomorrow. So too will be my stuff, probably. I don't know. I don't do it to be immortal. I do it for people now for them to think about people of tomorrow. Poetry of tomorrow. And today, and previously. I try to make interesting things happen on a computer screen.

I don't spend huge sums on it. The cable. The hosting for my site. The computer. Usually my software is hot. Though I do buy some of it, like Director, which isn't cheap. But well worth it.

I am lucky to have had beautiful parents who let me go to university and study many things. Including computer science. So I don't need much help with anything to do with computers. I know how to learn on my own what I don't know. Though I'm slow at it and getting slower. Technical stuff still comes hard, but I can do it.

Another aspect of code is the ways in which it plays on persons being impressed by it, believing in it, taking it as "real" and "true."

For example, at one point in the arguments over the use of the materials provided by "Curveball," one agent finally screams--"we have evidence that backs him up!." Her opponent demands--"yeah, from where?" "From the web," triumphantly replies the first agent. "Where do you think HE got them!" shrieks her opponent.

Interestingly, Jenny Holzer got her images of Rumsfeld's memos for the "Projections" show from the web.

Does this mean she's also just peddling public domain images as "top secret" "avant-garde" Curveballs for the benefit of an appreciatively wowed audience?

I would like to see the Holzer piece. It sounds like you saw it?

One of the things to think about with the digital is that the electricity is supplied by powerful corporations and the grids are subject to the approval of political powers. The "avant-garde" in its military sense is to be in advance--and in this case, in order to create the new web libraries, texts, code collections, there has been a great deal of attendant destruction of actual libraries, archives, archeologies, artifacts. architectures. (As the Electronic Poetry Center and Ubu Web grow, the Iraq Libraries, Museums and sites almost completely vanish; the USA and Britain never signed the 1955 International treaty having to do with respecting the treatment of these in occupied countries.) The digital and code are not so much the avant-garde at all as already the dominant--(the 443,000 listings for "code poetry" for example)

Well, if you google
code poetry

you get stuff for code poetry, stuff for code, and stuff for poetry. if you
google
+"code poetry"

then you get 116,000 and although all those supposedly have "code poetry"
somewhere in the page, you get a lot of extraneous matter.

if you google flarf, you get 34,000.

--already the controlling interests so to speak of free market globalization and disaster capitalism.

Digitalization

and codes still participate in the 19th century myth of "Progress" which Rimbaud was bitterly attacking. It creates new forms of colonization and destructions of cultures, replacing them with new codes designed by engineers and code artists from around the world in the employ of corporations, academic institutions, the military, etc.

Yes there are lots of default values. Designed by corps and so on, as you say. I think part of the idea of being serious about digital media is trying to question the assumptions, not accept the default values, as it were, as you say, and try to make of this media something less claw-like.

Code poetry will

exist and be widely disseminated as long as it remains within acceptable areas, which seems most likely that it will, since the purveyors are embracers of code itself, code as "progress" itself, towards the "mystery of being" and "conquest of the world."

Well, David, you get many types. The Internet is pretty widespread these days.

Traditional publishing just wasn't working for me. Never did. I can respect the little magazines and the print publishers, but publishing in the mags and publishing books of poetry was just not what i wanted to do, though i wanted to be a poet.

So when the Web came around, it was like Gawd's little toenail had dropped in my lap. Poet. Programmer. Audio guy. Tries hard at visual art. You can try to put it all together and publish it for the world to see, if they can find it and give a rat's behind about it.

Progress? Conquest of the world? Well.

I think it's more about trying to grow artistically and personally as an artist and, if it helps people acquire a sense of progressive possibility for doing stuff with the Internet and with computers, that is hopefully beneficial. Computers aren't going away. Unless we destroy the environment and civilization collapses and we run with the dogs once again. Which of course is a possibility. And nuclear war. Or a worsening of the rich/poor gap. Now is bad enough. And it's even worse in many countries.

In Melanie Klein's The Shock Doctrine, the CIA sponsored 1950's shock therapy treatments are linked with Milton Friedman's Economic Shock Theories, first realized in the CIA engineered coup in Chile on 9/11 1973. The idea is that these Shock economics will bring with time Democracy--but in every case, they have been so unpopular that they have had to be enforced--not only brute force, but by the electric shocks of

torture. The
"electric current" so to speak runs through the world and now
"back" to the
USA, via Katrina and today one of the biggest transfers of wealth in the
history of the USA. The number of people who can afford electricity or
access to the web shrinks, the number of people controlling the electric
power shrinks, and the amount of military and economic power
involved in the
control of the electric grows, becomes more concentrated in a
few, and ever
more fewer number of persons.

At the same time, of course, the idea that the web, the
digital, the
electronic, the code is where it is happening is ever more encouraged, as
this becomes the place more restricted to the more easily observed and
obedient trained persons of the society.

It's true the rich are getting richer and the poor poorer.

But in places like China, the net is quite restricted. Open communications and
information gathering is important to any possib of anything worth calling
freedom. And the Internet has an important place in that.

By far one of the boomingest businesses in the world is that of of
security and surveillance, led by the Israelis, who use Gaza
literally as a
showroom. Others are trying hard to catch up. The construction
of Walls in
Iraq, Green Zones, the world's largest US embassy in Baghdad, the Border
Fence with Mexico, gated communities the world over, the enclaves for
corporate headquarters and embassies, for Sheik and Kings, General,s Movie
Stars, Pop Idols, Billionaires--privatized security forces of all kinds--
equipped with the latest in electronically controlled weaponry and
surveillance equipment, this is an immese business growing at an immense
pace, and reuqiring plenty of good code workers.

Yes, lots of good code workers, as you say. But it's not all for the corps, David.
You're on the net too. And writing well to make some contribution to a different
type of net. And you're not the only one.

I visited Brazil last year and saw some of the poverty in Sao Paulo and Rio.
Brazil is amazing. But the gatedness of it, the divide between not only rich and
poor but even middle class and poor. My friend's apartment building had an
electric fence and a guard. And he's certainly not rich.

Due to wars and the polices of the Shock Doctrine and
globalization, ever more people daily are not on the digital and electric
grids. A child dies every five minutes in Iraq. In Milwaukee now over a
third of the children live in poverty and go to school without breakfast.
The loss of homes is sky rocketing, loss of electricityand heat, the code

access vanishing. Already in many areas of the world private armies and walls, electronic grids, are constructed in order to keep out the immense masses of what Mike Davis calls the "Planet of Slums." Gaza the world's largest prison, is but a crude model for the lockups of the coming codes, complete with "avant-garde" installations of Light Projections doubling as Surveillance Lights sweeping the slums and alleys and giant code poems by "poet laureates" dominating the landscapes on huge billboards and code poetry figure largely at the new academic conventions. .

*In the annals of the New Extreme Experimental American Poetry
it will be
realized that one of the first truly great poems of an electrical
merging of
the D'/C current of Whitman's "I sing the body electric" and the "A'/C"
current of the hooded figure in the eletcric chair is that of the hooded
figure in Abu Ghraib, wired and standing on a crate, arms outstretched, as
though crucified, hooded--awaiting the moment of shock which will
force him
to speak the new poetry--
those raw sounds to be translated by radical experimental
innovative poetry
means into american digital codes
and become the further dehumanization of the masked "enemy combatant"
"non-poet"
for the triumphant glorification and triumph of the "Projections" of "our
codes"--*

*yes, codes do indeed have the capabality of being an engagement with
questions of who and what we are--
of what we may or may not be allowed to be--be restricted to
be--can pay to
be--*

You spend a lot of time composing these thoughtful, moving pieces, David. I am very grateful for that. I wish my response was as good.

Hopefully digital poetry is not a repeat of Italian Futurism. Perhaps we have progressed beyond it. Or perhaps time is skewed. The past and the present and the future intermingled in an odd way. So that Italian Futurists are still alive. Darwinism heretical, here and there. Right is might here and there. Corporate feudal medievalism growing.

Yet you try to do what you can in a more progressive direction.

I try to sing the songs that are in me to sing, such as they are, strange code pieces. It isn't enough but it's what I do.

ja
<http://vispo.com>

329. **Jennifer Karmin**

JOB: Point Park University

Sat 19 Jan 2008

(this is a forward so please don't respond to me.
good luck!)

Full-time, tenure track undergraduate faculty position in English/Creative Writing at the assistant or associate professor level. The successful candidate will teach undergraduate courses including capstone course of creative writing (poetry) and introductory composition, advise students, develop curricula, scholarship, participate in university governance and college life and department activities, and ongoing professional development.

Qualified candidates will possess a Ph.D. in English; experience as an effective, dynamic teacher of creative writing (poetry) and literature; expertise in 19th and 20th century British literature or contemporary American literature preferred; and an established record of poetry publication. Prior teaching experience is desired.

Application Procedure:

Please submit a letter of application, CV, copy of graduate transcripts, and names and contact information for three references to Dean, School of Arts & Sciences, Point Park University, 201 Wood Street, Pittsburgh, PA 15222.

Electronic submission of materials is preferred

Please reference position in the subject line.

Review of applications will begin immediately and continue until the position is filled. Email Address: artsandsciences(at)pointpark.edu (replace (at) with @)

Salary for each position is competitive and commensurate with credentials and experience.

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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330. **Jen Tynes**

New Horse Less Chapbooks from Sommer Browning and Sarah Bartlett & Chris Tonelli

Sat 19 Jan 2008

Two new chapbooks from horse less press!

Vale Tudo by Sommer Browning

<http://www.horselesspress.com/chapbooks.html>

<http://www.horselesspress.com/valetudo.html>

A Mule-Shaped Cloud by Sarah Bartlett and Chris Tonelli

<http://www.horselesspress.com/chapbooks.html>

<http://www.horselesspress.com/mule.html>

And the reading period for our collab/response anthology has almost come to an end! Send your work! Info below:

CALL FOR SUBMISSIONS

HORSE LESS PRESS will publish a print anthology in 2008. THE THEME is response. WE ARE INTERESTED in the following 1) writings that respond to, collaborate with, collage from, extend, elaborate, etc. a piece of writing that HAS APPEARED in horse less review, 2) COLLABORATIONS WITH WRITERS who've been published by horse less press or review, 3) BEGINNINGS, FRAGMENTS, PROPOSALS, HALF-MADE WORKS which desire some attention. We may also be interested in collaborative or response-based writings that do not fall into these categories. Please query early if you have an idea.

SUBMISSIONS GO to horselessresponse at gmail dot com. Our deadline is January 31, 2008. Send work IN THE BODY of email or as a single word, rtf, or pdf file. IN A COVER letter please tell us a little about yourself and a little about the work you are submitting. PLEASE CLARIFY whether your submission falls into category 1, 2, 3. If #1, MAKE SURE you identify the source work. IF YOU NEED MORE information, visit our website or send questions to the above email address.

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331. **Stephen Vincent**

Zukofsky / Scroggins bio review

Sat 19 Jan 2008

<http://www.nytimes.com/2008/01/20/books/review/Chiasson-t.html?ref=review>

Though it seems curiously truncated at the end, there is a favorable, enthusiastic review of Mark Scroggin's biography of Louis Zukofsky in the Sunday New York Times Book Review.

Would also suggest taking a look John Latta's recent blog posts on the Scroggins bio.

<http://isola-di-rifiuti.blogspot.com/>

Latta goes after it (enthusiastically) a bit more like a humming bird in a flower farm - but, as usual, I find Latta much better on the works that he loves, rather than when he is all tangled up with love-hate resentments of Lang-Po - or so it seems to me - in his readings of the Grand Piano series. But credit due, it is good to see somebody with such visceral responses to the act of reading -

Stephen Vincent

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

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332. **Layne Russell** **Bell**

Sat 19 Jan 2008

"Prose is prose because of what it includes; poetry is poetry because of what it leaves out." - Marvin Bell

Marvin's 32 Statements about Writing Poetry on the Copper Canyon Press site:
http://www.coppercanyonpress.org/400_opportunities/430_gettingpub/bell.cfm#

Layne

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333. **Alan Sondheim** **lovely luser**

Sat 19 Jan 2008

lovely luser

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334. **Anny Ballardini**

Re: Railroad Club

Sat 19 Jan 2008

I love those trains and the little houses and the incredible work behind, great pictures also.

On Jan 18, 2008 12:43 AM, Barry Schwabsky <[REDACTED]> wrote:

Jean-Pierre Gorin--a sometime collaborator of Jean-Luc Godard's--made a documentary called Ordinary Pleasures in 1985. Here's the description from allmovie.com:

"Perhaps quirky to some but still intriguing, this documentary compares the tiny world created by model train buffs as a setting for their tracks and locomotives to paintings by Manny Farber, and features excerpts from his writings. The model train system is complex and large enough to occupy a part of an airplane hangar in Del Mar, California. Small cities and villages, hills and valleys and bridges, an entire rural and urban landscape in miniature provide the setting for a railway system built by a group of aficionados. But what the model train enthusiasts see as essential to a realistic and ideal landscape may or may not coincide with what Farber sees in an American view of both landscape and culture."

(Manny Farber, just as a reminder, is not only one of the outstanding American film critics--see his book Negative Space--but also a rather good painter, born in 1917.)

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

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 17 January, 2008 6:19:05 PM

Subject: Re: Railroad Club

And let's not forget "Closely Watched Trains."

Hal

"Getting shot hurts."
--Ronald Reagan

Halvard Johnson

=====



<http://home.earthlink.net/~halvard/index.html><<http://home.earthlink.net/%7Ehalvard/index.html>>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>
<http://home.earthlink.net/~halvard/vidalocabooks.html><<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>>

On Jan 17, 2008, at 1:04 AM, Murat Nemet-Nejat wrote:

Alan,

Did you see the movie The Station Master? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wonder if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?

Trains of an earlier generation -which both Morganton images and the trains in The Station Master reflect- contained an element of duration which contemporary/bullet trains do not. Things happened in those trains. Murders were committed, people met, spies intrigued against each other, at their departures lovers got separated, wives left behind during the war

waited for
their soldier husbands, often of the defeated army, to return.
Stations were
built as contemporaneous palaces. Can you imagine the same mythical
aura
-what Walter Benjamin assigns to the "new" technologies of our
childhood
("wornout images?") as a dialectic, analytic dream of history-
existing
around a bullet train? The images of your Morgantown photos have a
similar
duration. The function of the place is problematic, not exactly a
symbol or
a fetish; but simply there, basically at least to us, a found object
a la
David. This ambiguous use creates duration, thickens, substantiates
the
empty areas. problematizes perspective.

When you write, "the images (they're mine) were completely unmodified,
except of course for
size reduction," what do you mean? I assume you took the
photographs? How
did the "size reduction" occur? I am not clear.

"I think you're right re: the frame; the frame in a sense is
arbitrary and
what's of interest is almost off-handedly captured by the exigencies
of
taking _this_ image and not another."

Do you mean the "facts," the object in front of the lens dictates the
photograph? Do you understand what I mean by the independence of
"gesture"
-of what is before the lens- creates the photograph, despite all the
manipulative impulses of the photographer? This democratic/chaotic
impulse
inherent in photography as a medium?

"The perspective-shifting was amazing, and what held us there for a
long
time. And it's a shift not only in space, but of course scale and
time;
it's complex, beautiful."

Exactly. That's what I mean by duration and the unsettling
substitution
the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

Come to think of it, there is a third encoding, that of photography itself, which seemingly (only seemingly) miniaturizes the subject into a smaller frame, a frame which itself dissolves.

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[REDACTED]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I

could
tell you more! We may end up going to a meeting to see what it's
like.

I think you're right re: the frame; the frame in a sense is
arbitrary and
what's of interest is almost off-handedly captured by the
exigencies of
taking _this_ image and not another.

The perspective-shifting was amazing, and what held us there for a
long
time. And it's a shift not only in space, but of course scale and
time;
it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to
Eco's
notion of double coding?

Thanks for this! - Alan

--

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!

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335. **Wystan Curnow**

Re: Bell

Sun 20 Jan 2008

Equally "Poetry is poetry because of what it includes; prose is prose because of
what it leaves out." --Wystan Curnow.

From: UB Poetics discussion group on behalf of Layne Russell

Sent: Sun 20/01/2008 10:41 a.m.

To: [REDACTED]

Subject: Bell

"Prose is prose because of what it includes; poetry is poetry because of what it leaves out." - Marvin Bell

Marvin's 32 Statements about Writing Poetry on the Copper Canyon Press site:
http://www.coppercanyonpress.org/400_opportunities/430_gettingpub/bell.cfm#

Layne

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336. **James T Sherry**
The Relationship Launch Party
Sun 20 Jan 2008

This is a multipart message in MIME format.

Launch Party

Kate Valk, Kiki Smith, Martha Wilson, Linda Yablonsky, Linda Chapman,
Deborah Thomas, Howie Seligman, Eve Biddle, Mary Smith, Ulla Dydo

invite you to come be our Valentines and celebrate the launch of

The Relationship

a performance group directed by Fiona Templeton
with Janet Clancy, Anna Kohler, Robert Kya-Hill, Tanya Selvaratnam,
Valda Setterfield, Stephanie Silver and more

Party on February 8th, 2008

7-10 pm

at The Performing Garage,

33 Wooster Street, New York City Please reserve in advance from Brown
Paper

Tickets (low-price, fair-trade)



www.BrownPaperTickets.com/event/26692

<<http://www.BrownPaperTickets.com/event/26692>>

(also, if available, at the door) \$50 per date

For \$150 donation you will be More Than a Friend

Donation of \$500 makes you a Significant Other

Evening includes -Hors d'oeuvres drinks

-Introduction to The Relationship and rare glimpses of 30 years of Fiona
Templeton's work

-Screening of short films directed by Fiona Templeton, including one shot
by John

Jesurun in the Caucasus and Western Coast of Georgia, the birthplace of the mythical

Medea, giving a view into the history of Fiona's "The Medead."

-Collaborative performance by Dan Kaufman (of Barbez) and vocalist Shelley Hirsch.

-Other seldom-seen appearances!

-Raffle of exclusive artifacts, manuscripts, signed books, drawings, country weekend, good times

-Dancing with DJ

-AND MORE

The Relationship has a great program of work over the next few years and on

- come help make it happen.

The Relationship Performance and Arts Group, Inc. is a 501(c)(3) organization.

Amount of ticket over \$5 is tax-deductible.

queries to [REDACTED]

www.therelationship.org

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cc=TEM_EvInv_205> The Relationship | Fiona Templeton, Artistic Director |

100 Saint Mark's Place #7 | New York | NY | 10009

Launch

Party

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Kate Valk, Kiki Smith, Martha Wilson, Linda Yablonsky, Linda Chapman,
Deborah
Thomas, Howie Seligman, Eve Biddle, Mary Smith, Ulla Dydo<font
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www.BrownPaperTickets.com/event/26692 <font size=2 color=blue
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<i>

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Amount of ticket over \$5 is tax-deductible.</i><font size=1
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queries to [REDACTED]

www.therelationship.org

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337. **Alan Sondheim**

Re: Railroad Club

Sun 20 Jan 2008

Very very sorry about the delay; we're still working on moving in down here (West Virginia) and I've had a lot of writing to do.

On Thu, 17 Jan 2008, Murat Nemet-Nejat wrote:

Did you see the movie The Station Master? In that movie also there is a club where all meet and watch films of trains moving in rapt attention, just moving? The main character, who is a dwarf, loves trains, their schedules, takes walks on the rail lines. I wonder if on some level the miniaturization in the mock ups in the Morganton figures -and your photos of them- the importance of that miniaturization in all sorts of way and the main character in the movie being a dwarf connect in an important way? What is real?

I haven't seen it, but there is something about miniaturization that's important here. I'm currently writing on avatars in Second Life, and the fact is they're small, and one generally sets the camera above and behind one's avatar - this plays into a psychoanalytics of framing (something that Bachelard might write about) and 'corners,' I think. It's not so much control as maternal projection that's involved - the miniaturization creates a matrix that's safe; there are hiding-places but no enemies, and the trains have the promise of continuous running. To the extent that the sets are placed in the past, there's both a safer period (safer because encapsulated) presencing itself, and often a tie to one's own childhood; many of us had toy trains as children.

> Trains of an earlier generation -which both Morganton images and the
> trains in The Station Master reflect- contained an element of duration
> which contemporary/bullet trains do not. Things happened in those
> trains. Murders were committed, people met, spies intrigued against each
> other, at their departures lovers got separated, wives left behind
> during the war waited for their soldier husbands, often of the defeated
> army, to return. Stations were built as contemporaneous palaces. Can you
> imagine the same mythical aura -what Walter Benjamin assigns to the
> "new" technologies of our childhood ("wornout images?") as a dialectic,
> analytic dream of history- existing around a bullet train? The images of
> your Morgantown photos have a similar duration. The function of the
> place is problematic, not exactly a symbol or a fetish; but simply
> there, basically at least to us, a found object a la David. This
> ambiguous use creates duration, thickens, substantiates the empty

> areas.problematizes perspective.

>

Duration, yes, but not palaces. The stations were often, once outside NY and other larger cities, fairly simple in structure; I have a lot of images from West Virginia past for example.

Oddly, steam engines weren't built for duration; they were more like living creatures. Once fired up, they were never turned off, not even in the roundhouse - not unless something needed replacing (boiler, tubes, etc.). If they needed to be turned off, it took a day to cool and another to refire, and both cooling and refiring strained the metal tremendously.

But in our mythic past, of course, they did last forever... As far as shinkansen go - to me, even having ridden one, they are mythic - just look at the landscape wheeling around, their unearthly quality, the airplane-smoothed outer skin, the silence...

When you write, "the images (they're mine) were completely unmodified, except of course for size reduction," what do you mean? I assume you took the photographs? How did the "size reduction" occur? I am not clear.

Oh just that the originals were 6 megabytes and too large for the Web.

>

> "I think you're right re: the frame; the frame in a sense is arbitrary and
> what's of interest is almost off-handedly captured by the exigencies of
> taking this image and not another."

>

> Do you mean the "facts," the object in front of the lens dictates the
> photograph? Do you understand what I mean by the independence of
"gesture"

> -of what is before the lens- creates the photograph, despite all the
> manipulative impulses of the photographer? This democratic/chaotic impulse
> inherent in photography as a medium?

>

I'm not sure, but it sounds something like Bataille's surplus economy. I think photography doesn't have an inhering, inherency, except for an act of translation from 3- to somewhat still or silent 2- dimensions; otherwise one gets involved in thinking about ontologies or epistemologies that are quickly outmoded - the way silver photographers sometimes feel caught behind the digital locomotive...

"The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful."

Exactly. That's what I mean by duration and the unsettling substantiation the space of the photograph undergoes.

"I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?"

I had not heard of Eco's phrase, but truly a double encoding creating a mental pun occurs: the code of the miniature object encounters the code of the perspective. Therefore, those images taken from above are doubly small which, ironically, make them more "real," gaining for an instant in the mind the dimensions of their non-photographic size.

You might want to look at Eco's almost impenetrable *A Theory of Semiotics*, which is still, I think, the best work I've read on sign systems. And yes, I agree with you re: above.

>

> Come to think of it, there is a third encoding, that of photography itself,
> which seemingly (only seemingly) miniaturizes the subject into a smaller
> frame, a frame which itself dissolves.

>

Of course one could argue the opposite, that the frame is all that remains.

Thanks for this! - Alan

Ciao,

Murat

On Jan 16, 2008 1:10 AM, Alan Sondheim <[REDACTED]> wrote:

Hi Murat - I'm on a terrible connection. I started to reply at length but briefly, before it goes off - the place is in the basement of a popular restaurant here in Morgantown. There are about 26 members of the club, most of whom I gather are active. We found this out when visiting. The model is in several sections, and each seems to have 'modules' made by various members. I was fascinated by the wornout imagery; this definitely reflects aura, but not fetishization. Instead, the club emphasizes, as these usually do I think, community, social/charitable events, etc. The images (they're mine) were completely unmodified, except of course for size reduction. The model railroad club meets, I think, Thursday evenings, but I'm not sure whether or not this is every Thursday. I wish I could tell you more! We may end up going to a meeting to see what it's like.

I think you're right re: the frame; the frame in a sense is arbitrary and what's of interest is almost off-handedly captured by the exigencies of taking _this_ image and not another.

The perspective-shifting was amazing, and what held us there for a long time. And it's a shift not only in space, but of course scale and time; it's complex, beautiful.

I wonder if the doubling of illusions might not also be related to Eco's notion of double coding?

Thanks for this! - Alan

=====

===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.alansondheim.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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338. **Patrick Herron**
technological poetry, code poetry, poetry
Sun 20 Jan 2008

Murat, my simple response to you is to simply ask you to produce any poem devoid of technology. Even if we get to an oral tradition, we're still a species deeply immersed in tool use. And that sort of thing isn't even limited to the human species. And memory seems to be powerfully virtual and we know memory seems not only to be a property of many species it seems to be a property wholly inseparable from the body. This body remembers to the point where differentiating between the virtual and the real becomes absurd.

That is to say, there's a triviality about technology in poetry as with perhaps anything involving human language. While it's true that a lot of new media crit does not involve overt rejections of the stances of others, it's also true that (a) there's not really a lot of it, and (b) it's not exactly established as part of common critical discourse. Now while quite a bit of new media criticism focusing on poetics seems to focus on form and, worse, affirmation of one's theory at the expense of actually testing one's theory, it's a new area begging for intelligent voices to actually construct what is "new media criticism" and that might even involve the removal of the "new" and maybe even "media" as well. Criticism has plenty of room for people to re-observe the triviality of

technology (or to do anything really). reobserve it, dance it, sing it, throw it, etc.

Maybe I'm biased because of the classes I've been lucky enough to be able to teach. Maybe I'm biased because I was engaged in this sort of artistic production before I ever heard of the term "code poetry." Or because I have been writing code for over 25 years. Maybe I'm biased because I like mez's work and found myself engaged in a personal dialogue with Alan's work at the earliest stages of my artistic production. But this practice is embodiment enough, evidence enough, of its rightful place in art. And any further efforts to separate the technological from the artistic only insist that we as artists show how these things really aren't different (while of course doing other things with our art as well). And while I've also been skeptical, parodic, etc., of such code work, or rather, Lester has been parodic, skeptical, etc., it's also been parody that I hope has been infused with a sense of both fatality and love.

Code poetry is a reflection of continued change of the human species. We inscribe ourselves with everything that we are or encounter. Neuroscience teaches us that what we fire is what we wire and what we wire is nothing less than what we embody, what we sprout, what we grow, we vine-like creatures, even if we are to reduce materialism to a near-zero role. We experience the Bosphorus and that experience writes itself into us by virtue of smelling it, seeing it, hearing it, or even experiencing a poem about it. That the code is to be preferred over the Bosphorus is subject to some extent to how much we are wired into code. I have been inscribed deeply by both code and the beauty of turquoise waters serving as some apparent global nexus and so I see poetic potential in both things as I do perhaps in everywhere. In fact I think that the less likely something is to be perceived as poetic, the better that thing is to be engaged with in a poetic way. But ultimately what we are plainly talking about underneath all of this is whether one's experience of the world has been through code or **is code.** Everything else I wrote up to that last sentence has been to help make sense of that last sentence.

Your friend
Patrick

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339. **cris cheek**
i'd love to see some of you here
Sun 20 Jan 2008

words+music: Poet Cris Cheek and multi-instrumentalist/composer Ned Rothenberg perform.

Friday January 25th. 6.30pm

at the: Cue Foundation

511 West 25th Street Ground Floor New York NY 10001

Reservations are required for all events. Please call [REDACTED] or email us at [REDACTED] to reserve a seat.

cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer, whose texts have been commissioned and shown locally and trans-locally, often in multiple versions using diverse media for their production and circulation. His most recent work is a full body of collaboration(s) with Kirsten Lavers as TNWK (www.tnwk.net). His most recent publication is "the church, the school, the beer" from Critical Documents (2007).

CUE Art Foundation is a 501 (c)(3) non-profit arts organization dedicated to providing a comprehensive creative forum for contemporary art by supporting under-recognized artists via a multi-faceted mission spanning the realms of gallery exhibitions, public programming, professional development programs and arts-in-education.

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340. **Rob McLennan**
an interview with me

Sun 20 Jan 2008

interviewed (at a distance) at the ottawa airport by an american poet for the online publication MiPOesis; & a great photograph of me in rust leather by the roller coasters at the west edmonton mall;

http://www.mipoesias.com/INTERVIEWS2008/mclennan_graham.html

alberta rob

-- 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 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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341. **Aaron Belz**
Free chapbooks!

Sun 20 Jan 2008

SPECIAL - NOW THROUGH JAN 31, 2008 Recommend Observable Books to the kindly folks at your local independent bookstore; if they place an order, you will receive two Observable Books of your choice, free!

<http://observable.org/books/>

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342. **Alan Sondheim**
(*article on Gaz for upcoming publication*)

Sun 20 Jan 2008

I met my Baby, out behind the Gaz-Works

You don't often think of your body unless you're thinking of your body. It's there and even when you think of it, you're incarnated, presenced. You're presenced all the time. Sign off Second Life and you're gone. That's the ground state, disappearance. In SL your bodies intended, there's nothing given but the slate. Whatever is added parallels cinema and the mise en scene - nothing is left to chance unless chance is determined, built-in. But it's the projections that fundamentally characterize it - introjections from SL body to organism, projections from organism to SL body. Think of this as jectivity, an uncanny relationship which escapes determination, which flirts with abjection. The SL body is a body that is witnessed, except for the somewhat clumsy 'mouselook' which places you within it; the mouselook eerily bends the landscape while the framework monitor remains static. There's always background going on in or within/without SL; jectivity operates through a normalization that behaves as dream-screen - for jectivity to occur, the SL/organism interface must appear coherent, cohering - an inhabitation or dwelling beyond building. Gaz breaks through this in a way that would be illicit in the world of organism, of course; pulled or distended limbs in the latter would be a form of torture or death. One might still speak of self-image and perhaps drugs which alter it, even the appearance of the physical scaffolding of the organic body, but Gaz does this with what one postulates, again as a kind of background radiation, as a normal state which is a state of absence.

All of this is too neat and I'd argue further a few things - first, that body and mind are always already both 'real' and 'virtual,' the computer monitor appearing within this almost as afterthought - and second, that culture, which is interlaced with intentionality, occurs all the way down and across - not only from amoeba to, say, bird (with destructive humans halfway across this continuum), but also from carbon- to silicon- based lifeform which would include both amoeba and computer, if not the internal combustion engine. I speak of spew and emissions - of signifiers which ride across and above the surfaces of what's really going on - the true world - and it's these signifiers that are subtextual operatives within Second Life and art- or culture- working in Second Life, which is coding, coded, recoding, writing, rewriting, and wryting itself constantly - wryting being the implicit inhering relationship of inscriptive

to the body, bodily inscription and inscriptive body coalescing and coalesced from the very beginning.

Think of edges of worlds and bodies; Second Life adds two new constants: height (evidenced in flying) and gameworld boundaries, for example at the bottom of the ocean where everything is transformed, and moving forward out of the gamespace results in asymptotic returns to the interior. Camera movement can distance you from the avatar; one can move within, beneath, above, within her. There are at least two positions of inherent interest. In the first, the camera leaves the avatar altogether, in order to peer beneath the gamespace or elsewhere across forbidden zones, and in the second, the camera appears within the avatar body - a view that brings the sheaves/prims to the foreground, not goreground, as the avatar dissolves into empty space. Gaz' reach extends, appears to extend, of course it doesn't and can't, outside the gamespace altogether (a point in an expanding universe is still within an expanding universe) - this is an inversion of a caveworld, transformed into private plateau. Again the physics are odd, exposing the Second Life universe as non-isotropic whatsoever - as a construct within which worlding occurs and within/without which the true world operates as it does, ontologically and epistemologically, everywhere we are, can think of, within and without jectivity.

Now there are issues of entrapment, reminiscent of current RIAA stuff; Gaz insists that one's body in Second Life is not one's own, and that jectivity in the same is only artifact, in fact mitigated by Linden Labs, at best. S/he's a gadfly or parasitic (in Serres' sense of cultural producer) about the game (as one is a man or woman 'about the town'). So one's behavior in the vicinity of a Gazwork, gasworks (think of Bhopal) is not one's own, either; the distortions and entrapments, the weighings-down, are not of one's making, but of one's wandering into a work such that the wandering becomes the catalyst or primordial state of the work.

Not always, but almost always, avatars are smaller than one's physical body, or appear so. And one's viewpoint is not always, but almost always, above and behind the avatar, slightly raised - as if one's watching a soccer game, which for a spectator can be senseless from a ground-based camera. I think this kind of miniaturization tends towards a maternal reading of the world, a reading within which the image on the screen forms a safe matrix; after all, the computer goes on and off, games and software are replaced or updated, and both the world and you go on. So here's this safe world, and jectivity or what one might call the 'jectivity-braid' - the braid of psychoanalytic renderings, readings and writings, introjections and projections, dreamings and hallucinations, all before or within and without the screen - this braid is taken for granted; it's the safe-house of the world, transforming the world and the true world into a habitus. As a result of peering and miniaturization among other things. And the ability to

chat and keep or erase chat. And the ability to fly or teletransport, playing into Freud's condensation/displacement in the dreamwork. Second Life is a pun in this regard - one place quickly substituted for another, and such substitutions revolutionary or disrupting as one landscape disappears, another appears - perhaps throwing everything off but just for a (very safe) moment. It's the safety in punning that makes them revolutionary, and the same safety occurs in relation and through the braid. So again, when Gaz takes a meta-position in relation to this relation, when Gaz appears apparently half-in and half-out of the gamespace, the disruptive becomes difficult to absorb, becomes something that doesn't happen in the real (except perhaps with sado-masochism and the use of safewords which break out of one theater into another). It's a contradiction which can't be absorbed. And to return to one's "own" avatar body after Gaz' distortion, one logs out of Second Life - in other words out of the fundamental world, what is being the fundamental world - into another world with its real dangers, etc. - the world of the inert or 'idiotic' real (Rosset).

So that the space-time slice within which your body is distorted must be abandoned. So that one returns and in this return, like the prodigal daughter or sun, the body is made w/whole again, just like in the MOOs and MUDs and various adventure games which are the history of all these spaces and WOW and whatnot. (I want to mention briefly my own work here, which is concerned with inconceivable positionings of one's own avatar, positionings within which behaviors pile on behaviors, creating 'behavior collisions' that create, for the viewer (distinct from the performer), a disturbing and/or dis/eased representation of the body, an abject body that indicates something else other the normative is occurring, something that can't be absorbed. With Gaz, this occurs first-person - the change is to me and my image/imaginary; with my work, it's third-person and in a sense stains or transforms the *mise en scene* into something abject and unexpected.)

To conclude on a mundane note - There are two things that distinguish Gaz' works as well as Second Life, and are critical for contemporary theory, to the extent that contemporary theory is critical. First, the latter: Whenever people talk about an experience in Second Life, they talk as if they're in the world: "I just wandered around and didn't see much." "I talked to some people and a bird flew overhead and grabbed me." "I was teleported to the Odyssey Gallery and saw an amazing work there, well, not actually saw, but experienced." "I kept looking for someone but all I found were empty spaces." And so forth. So the experience of SL melds with experience otherwise (or the same), and this doesn't happen with other online experiences, except of course games and other social spaces. We adapt quickly to the screen, we're braided to the screen, and this permits the creation of artworks and environments that simply have no parallel elsewhere: "I entered this house and it flew away." "I turned

myself from a forty-year-old man into a sexy twenty-year-old." "I couldn't get lose from the bird until I logged out and in again." "I was buried in paintings." "Records played by themselves." "I flew." We say these things as if they're everyday, as if they were always possible. "Question-marks were falling everywhere." Sometimes the servers are hacked or slowed up, but even this can be absorbed until everything grinds to a halt, and then one just logs out, waits, logs in again. This logging-out/logging-in has become an integral part of SL, in fact, just as online/offline otherwise is integral to being in a post-industrial world. (I do want to point out that this isn't, naturally, the only world - the world outside the matrix or braid is characterized by intense poverty, local wars, starvations, and so forth, and SL is powerless in relation to these; one might argue in fact that SL is too much of a safe haven, that it detracts from real praxis and real difference in the true world. And there's truth to this.)

The second, related, thing in conclusion, is Gaz' works themselves; as I pointed out above, the behaviors they trigger couldn't occur outside gamespace without bodily destruction - and some of the behaviors couldn't occur at all. So these behaviors, these works, are absolutely unique in this respect; they depend on both a reading of the SL environment as 'natural,' and a scripting within and of that environment to produce the 'unnatural' which is still read as natural. These works, on this level, question the authority of the real, of the idiotic real; they're a kind of critique that couldn't exist anywhere else. The viewer/participant isn't prepared for them. (UPS trucks falling on one!) So one engages both critically and psychologically/psychoanalytically - the works create both contemplation and affect, in ways we're not used to. And that, at least for me, is one of the highest goals of art - to create that sense of dis/comfort that gives us a place to question everything, and to return from that questioning hopefully wiser. On a personal note, I can't say I've found anything as intriguing as Gaz' works, anywhere, and for a long time, and I'm still fathoming out the implications, still feeling the limbs extended almost to the breaking-point. Gaz is a pioneer in the body and space of the Other - and perhaps nothing more need have been said than that.

===

References in no particular order (check online for details):

Drew Leder, *The Absent Body*

Alfred, Schutz, *Reflections on the Problem of Relevance*

Dalai Lama, introduction by Jeffrey Hopkins, *Kalachakra Tantra, Rite of Initiation*

Janet Gyatso, *Apparitions of the Self, The Secret Autobiographies of a Tibetan Visionary*

Candrakirti, *Madhyamakavatara (The Entry into the Middle Way)*

Hevajra Tanta
Visuddhi Magga (The Path of Purification)
Paul Fishwick (editor), Aesthetic Computing
(by various) second life, the official guide (2007)

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343. **Louis Cabri**
DISCRETENESS: A SURVEY

Sun 20 Jan 2008

DISCRETENESS: A SURVEY

A Supplement to
Sound & Event: Special Issue on Poetry

Hark! Poets, Readers:

We are looking for brief discursive engagements with any of the poets' audio files available at online archives such as PennSound, ubuweb.com, kswnet.org, slought.org, or with any other poets' recordings. We are open to serious and also to playful treatments of sound and event -- the temporal dimension -- in poetry, for a Supplement to our international Sound & Event issue of ESC: English Studies in Canada. ings!

Length: 250 to 1,250 words

Audio clip to accompany text is encouraged!

Timeline: before 29 Feb.

Please send texts as RTF file attachments to all three editors: Louis Cabri (██████), Aaron Levy (██████), Peter Quartermain (██████).

* * * *

Sound. What is it? In writing, reading, listening. Do you sound out what you write and read? and what you listen to? What does that mean, to sound out? A gesture? What sort? Where is that sound on the page? How is that sound on the page?

Is sound a figure of speech? an -emic trend? a social material in words? divisible into words? Does sound exist prior to, or through, or even despite words' formation, or exist only in letters, syllables, morphemes, syntactic categories? Is sound part of the ambience of writing (Pound's wordless rhythmical humming)? What ambience?

What is sound as an aesthetic dimension of writing that links to past rhythmical and rhyming traditions? What is the musicality of poetry's "real thing"?

What is poetic sound as a subjective state? or as a descriptive, empirical dimension of language as language in poetry?

Is sound the oratorical aspect of the reading performance, and the open window? Which reading performance? When? The motor and acoustics of the body? Which body? Where? When?

Is there influence of specific songs?

Is the sound not gendered? How?

Speech and speech alone? Noise alone? Noise inside speech alone?

The mimological, the Cratylan of language, onomatopoeic and phonosemantic mimicry by sound itself embodying meaning? Sound as system in poetry?

What is or has been an important sound for you as a poet in any of your work? Does the internet medium in itself impressionistically suggest today a particular quality of sound or of soundlessness?

A mix of the above? Some other mix? An other?

Audio demonstrations welcome; a cd will accompany this special issue.

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344. **Walter K. Lew**

Poets of the Unreeled: Two Shows, Feb. 1 and 2 in New York

Sun 20 Jan 2008

POETS OF THE UNREELED!--A CinePoetry & Performance Extravaganza

MULTIMEDIA POETS, artists, and musicians Linh Dinh, Wang Ping, Paolo Javier (with Ernest Concepcion & Vinay Chowdhry), Jeremy James Thompson, Kate Ann Heidelberg, dennis M. somera, Mike Estabrook, and Dillon Westbrook give live reinterpretations of classic films, screen new videos, pay homage to jazz drummers, and redraw on-stage some present scenes.

FIRST SHOW:

Friday, Feb. 1st, 7-9 pm.

At the Galapagos Art Space. \$6.

70 North 6th St., between Kent and Wythe, in Williamsburg, Brooklyn.

3.5 blocks from the Bedford Ave. stop of the L train.

For further info, see <www.galapagosartspace.com/>.

SECOND SHOW:

Saturday, Feb. 2nd, Midnight-2 am.

At the Bowery Poetry Club. \$8.

308 Bowery, on the Lower East Side of Manhattan.

More info at <www.bowerypoetry.com/>.

A shadoWord production curated by Walter K. Lew.

* * *

For some recent work by the participating poets and performers, see:

Linh Dinh

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

Short poetry videos: <www.archive.org/details/3ByLinhDinh>

Paolo Javier

<www.obooks.com/books/60lvboembs.htm>

Edits the online journal at <www.2ndavepoetry.com/>

Wang Ping

<www.wangping.com>

Ernest Concepcion

<www.artbistro.com/member/Ernest/photos>

<www.artcodex.org/kangarok/index.html>

Mike Estabrook

"The Road to Nam" (short video): <www.youtube.com/watch?v=-2wj37EabqU>

<www.artcodex.org/mike_estabrook/>

Jeremy James Thompson

<www.autotypograph.com>

Dillon Westbrook

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

Kate Ann Heidelberg, dennis M. somera

<www.tix.com/EventSeatType.asp?Event=116287>

Walter K. Lew

Dept. of English

University of Miami

P.O. Box 248145

Coral Gables, FL 33124

<[REDACTED]>

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345. **tyrone williams**

from Lisa Jarnot

Mon 21 Jan 2008

Dear Poetics List Folks:

I will be teaching a poetry workshop in NYC/Queens this spring and I have room in it for three or four more students. I'd appreciate it if you could forward this description to interested parties.

Thanks,
Lisa Jarnot

A Winter Workshop in Sunnyside, Queens. From the Archives. 10 weeks. \$300. Saturdays 12-3, beginning February 9th. A workshop making use of a variety of archival material (Sound recordings such as lectures by Robert Duncan, Vancouver Conference seminars, Readings by the Lang crowd at the Ear Inn, rare Spicer tapes, Creeley recordings, Ted Berrigan and Clark Coolidge chatting while high, Helen Adam singing ballads, Films by Kenneth Anger and Stan Brakhage, NET Educational TV poetry series from the 60s with O'Hara and so on, copies of rare publications and books, cross-genre forms: recordings of Lenny Bruce alongside recordings of Allen Ginsberg, etc., the audio-tape of RDuncan's Faust Foutu Play, 1954 SF, etc., Cornell films). The show-and-tell aspect of the workshop would be accompanied by writing/project exercises related to what we're doing: e.g. "write a comedy sketch poem, consider the line breaks and punctuation in your poems as notation for the performance of the work, write a Scottish border ballad, collaborate on a poet's theater play, etc. There would also be time to focus in on works-in-progress by each of the students. To register for this class, contact Lisa Jarnot at [REDACTED]

Tyrone Williams

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346. **Jim Andrews**
Re: on code poetry
Mon 21 Jan 2008

Hi Murat,

here is part of the 'larger story' of poetry and computers. to me, anyway.

mcluhan and others have observed that the tools we use (language itself is a technology if we consider technologies to be tools made by people) become part of us more deeply than we realize, sometimes. it's been said of language that language draws a magic circle round the realm of thinkable thought. whether this is true or not, that it is by no means probability=0 tells us something about the profound influence of language on thought.

mcluhan and others have written about technologies as extensions of the body. or the memory. or our cognitive capacities. the microscope and telescope as extensions of the ability of the eye. the book as an extension of memory.

the tools we use change what we see of the world. change how we see the world. change what we make of it.

it takes some time to make these extensions of ourselves part of our humanity. as opposed to them being metal claws with no feeling. no subtlety. no full human articulation.

we are using computers. we will use computers. in many more ways than we are now. computers are universal machines; they can simulate any conceivable machine whatsoever. they or their descendant devices will be with us until there is no more civilization. and they will continue to be used in an ever expanding number of ways.

we have to get a feel for them. we have to make these extensions of ourselves part of our humanity in the same way we make language part of our humanity. because they are going to--already are--playing the same sort of role as language, are involved in our sense of language, also. and who we are. what we are.

there is no more human an art than poetry, with its intense engagement with language. i remember an old teacher of mine speaking about a student of his, saying that the student had not yet learned to feel with the language. that is an important part of poetry.

i try to create language machines in which you can feel for yourself what it means for software to be literary and fully human in the way that poems can be fully human.

we need to be able to tell the difference between a metal claw and the human hand. how can we feel through these things if we don't know such differences?

and if we can't tell the difference, how are we to be fully human in our use of these things?

ja

<http://vispo.com>

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347. **Barry Schwabsky**

Re: on code poetry

Mon 21 Jan 2008

Your speaking of "swarms" immediately put me in mind of Henri Michaux--his work is very much relevant to all this. Incidentally, Wikipedia says Ivy lee was Burrough's uncle, rather than grandfather.

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

From: David Chirot < >

To: [REDACTED]
Sent: Friday, 18 January, 2008 12:01:14 AM
Subject: Re: on code poetry

Dear Jim and Murat--

(I added on after this part of a Burroughs note i sent last week as i think it got lost in the shuffle and it relates with some of this)

I looked up "code poetry" and there are 443,000 listings so it is literally a "going concern" complete with ads for t-shirts and logos and lesson books, programs, web sites und so weider--

When we were 12 my friend Sergio and i, to make school more interesting, invented a "secret society" called SHAM--"Secret Horrible And Mysterious"--we made up codes and planted all over the school messages and signs in them, some elaborately hidden, some in plain sight--no one ever caught on--we never were sure if this meant we had succeeded or in some way had failed--on the one hand we were indeed secret and mysterious--but if unknown to such a degree--were we at all able to be horrible?

I find it still a fascinating, time traveling code that Savinio sees in the "proof" of Schliemann's Troy being revealed by its shelling by a First World War British ship named Agamemnon. (This is the kind of incident that Burroughs worked to find with his cut-ups among his notebooks, his creations of time travel.) That the majority of persons will miss this code and instead read the scene simply as a British warship shelling a bunch of ruins in Turkey has a parallel in the reception of Savinio's own work. As Leonardo Sciascia writes: "But who in Italy has read his works, despite the optimistic reissue of some them in recent years? Savinino himself, speaking of foolish and mediocre readers would say: "But are there among Savinio's readers fools and mediocrities?" Not a question, but an assertion; he was sure there were none."

Sciascia uses this example as an aside to demonstrate an event that occurs in his search for a possible solution to an enigma, the disappearance in 1938 of the Italian nuclear physicist Ettore Majorana. (Rememeber this is an Italian story--): A person who gives information to a person who supplies a corroboration for Sciascia that Majorana, who it is supposed knew before anyone else the secret of the A-Bomb, and may have sought refuge in a monastery, supplies also the information that it is rumored that one of the members of the crew of the bomber that dropped the A-Bomb on Hiroshima had also gone to the same monastery for a while.

I wrote a while ago here re the baseball player, spy and radio star Moe Berg and the Hiroshima Bomb, Jack Spicer and Yasusada. Organized a bit, the writing is now called "Before Curveball." "Curveball" himself now features in a

piece leading up to and including the Guantanamo Poems, as "Curveball" is the code name for the Iraqi informer whose fake information was used as "solid evidence" which was presented complete with models to the UN by Colin Powell for the War in Iraq. "Curveball" threw a "curveball" all right, with as disastrous effects as the spying of Moe Berg. These bizarre baseball connections thus link two American wars and the poetries connected with them by their own strange routes.

These create a code which one finds as one goes along--

I think this finding of codes is different from the programming of them--

In the Guantanamo Poems what i think makes them a very important event is that they are the first book of a new form of what i for now call the New Extreme Experimental American Poetry. The breakdown of the ego, the personality, of the detainee through prolonged periods of sleep deprivation, alternations of extreme heat and extreme cold, beatings, electro-shocks, waterboardings, light deprivations, prolonged light exposures, solitary confinements, prolonged exposures to extremely loud music and white noise--all of these techniques to destroy as much as possible the person and their memories, erase them as much as possible as any kind of human with any kind of culture and at the same time force them to speak, all of this creates a new kind of "poet." and "poetics." This "poet's" work is for the most part censored out of fear it may contain "coded messages," and what is allowed to be presented must be passed through a form of "non-literary" translation which greatly resembles some of the techniques advocated in the "List of Writing Experiments" of Charles Bernstein. We now have an "electrified" and "recoded" and "experimentally translated" as it were "body of work" produced under the watchful eyes of the ultimate American Panopticon, the extra-legal Guantanamo. The Guantanamo Poems weren't very well received of course. "A product of the Pentagon," "bad poetry in non-literary translations," "I won't read it," all the bad reviews plus Robert Pinsky's noting "no Mandelstams here." What a relief!! God forbid there had been a Mandelstam there! But the beauty of the New Extreme Experimental Poetry is that it ensures the production of the poetry of "The Shock Doctrine" as Naomi Klein calls it. This electro-schock poetry is the opposite of the "Projections" of Jenny Holzer, which go hand in hand with the writings and figure and institutions and receptions of Power. The electro-shock poetry is to prove how incredibly impoverished and pathetic culturally the "terrorist," "Islamo-Fascist" "enemy-combatant" really is. The "Projections" prove how incredibly "free" and "good" and "critical" and "appreciative of good poetry" "we" are. This battle of the electricities --the Electricity of Illumination and "Projections" and the Electricity of Shock and Prisons--is an "update" of the "electric code" war between

Westinghouse and Edison in the latter part of the 19th Century. Though he was neither pro nor con the death penalty nor the use of electricity for it, Edison became an (elaborately underhanded) advocate of the use of A/C current over hanging and the guillotine as a method of dispatching those judged deserving. A/C was the product of his rival Westinghouse--Edison supported this in order to further the public image of his D/C current as the "Safe" one. Westinghouse would be the Bringer of Death, the Shock Doctrine, the Prison coded Electric Chair Provider, the Power Behind Old Sparky's Throne, and Edison the benevolent "Projections," and electric light bulb provider. "Let there be light" as opposed to "let there be the dark hood." So the "battle of the codes" as a "Light" and "Death" matter is inscribed in the history of electricity itself.

(actually i remember in the early 1970's my father mentioning something about computers that were writing poetry-- i remember asking him if computer poems followed the linguistics of human languages or a "linguistics" of binaries--or might even somehow involve more complex formulae-- or weren't many formulae in themselves poetry in their condensed "perfection"-- moe berg, the A-Bomb-Heisenberg-Mickey Mantle--Ezra Pound--all play a part in this area of things)

Murat I thoroughly enjoy and know this of language you write of. It's in the Burroughs quote I used re a glossary of a language whose intentions are fugitive and in a lot of poetry in cultures the world round. Chaucer and Villon spring to mind, for example. Often, where i live, we have conversations using words which sound like "normal everyday words" to an outsider" but to us have a completely different meaning. It's the art of speaking night thoughts in broad daylight. The language of the "world within the world." A friend was visiting one day and listened to us having a conversation for about ten minutes. Later he remarked what a pleasant event it seemed we had been talking about and what a nice time we must have had. Actually we were discussing a body found laid out neatly as a sign beside a dumpster kitty corner to here, shot execution style, to differentiate it from a guy shot the other day in the street not as an execution. I saw that event when going to buy cigarettes, about forty feet away from me. And only from the back. And only in code, so to speak. We had also been discussing the rise in price of cigarettes and bus tickets. All of it impenetrable to my friend, and just as well.

Actually one could say that "code is the subject" of itself in such works as Illuminated Manuscripts and examples such as the Alhambra. The calligraphies and images which are within the lettering and borders of illuminated Manuscripts contain further meanings which are forms of codes both "a part of" and "apart from" in a supplementary sense. In the Alhambra, the caligraphies are both written texts and mathematical formulae, there is a doubling carrying of codes. Reading some of the examples in the journal noted,

what one finds is not that the ideas are new, but simply that the medium being used is different. Long before Morse code poems for example, there were semaphore poems, made by the international codes using flags from ship to ship or hill to hill--I imagine many smoke signal poems and also mirror flashing poems among messages transmitted at a distance by these, let alone carrier pigeon poems, the first Air Mail Art being borne aloft in this manner also.

"A poem can be made of anything" as WC Williams wrote. One could take the junk on this table and arrange it a myriad ways as poems, or take a bunch of identical plates or cups out of a cupboard and arrange them in various patterns as "lines", with spacings suggestive of "pauses" and "accents" and "volumes."

Murat and I are interested in the ways in which language camouflages an identity so that it may appear to "assimilate" for reasons of survival, as well as means of resistance. Codes at one level have to do with "value" in terms of the "status" of the "object"--for example bar codes and ISBN numbers. In the computer information world, codes such as these are shifted on to persons in as many ways as there are codes for determining angles of value determination. New forms of camouflaging and resisting will be developed just as quickly as new methods of "identifying" and "profiling" are. As the then Soviets and now Americans are discovering in Afghanistan, their seeming complete superiority in technology and communications over the Afghans was and is routinely undermined by a communications system based on the delivery of messages by runners, the most ancient of methods.

For over a decade now my visual poetry, mail art etc has been made with found materials and at one point I had the ironic and hilarious experience of receiving a Mail Art journal with an essay I had written on my Street sources while I was as it were removed from the streets for a period, and learning how to find materials in the most limited situations. Making do for long periods without email or even a phone, tv and ignoring the radio.

I think what one learns from this experience is that the world is as yet unread and unwritten in so many ways because in a sense persons have been losing an ability to read and write independently in many ways due to the dependence on the codes via being plugged into machines ultimately controlled by others.

The kind of skepticism Murat and I have towards this embrace of codes is that all too often codes are applied to persons, and persons have to in turn decode and recode the codes in order to both survive and resist. Poetry is a gathering together of many strange elements which peculiarly enough are named among the living, as actualites, as Savino demonstrated, and in turn, using his example, is not Troy located in Turkey and Murat from Turkey? And I am writing from Milwaukee, which is where I met Murat?

Are we "secret agents" of "another code"--"double agents"--"foreign agents"--

In the immediate world are already the codes spoken which are at once both "obvious words" and "secret," the "proof of Troy," the "New Extreme Experimental American Poetry" in which Curveball and Moe Berg play a part, along with Thomas Edison and Westinghouse, Naomi Klein and Savinio, Sciasia, the Italian Letter, forgeries, Emily Dickinson and car bombings, Roberto Bolano and 9/11 and much much else.

here's part of the Burroughs--

Burroughs' cut-ups, unlike the productions of the machines online that one can use to do cut-ups as though "not by oneself," are methods of making a "minority of one" which via camouflages, masks, "being obvious," essays survival as an intact writer. "The Death of the Author" so beloved of Authors, for this kind of writer has already been experienced near-literally and figuratively; what remains is the desire to live, go on living as a writer--and so the camouflages, disguises, masks, "role playing" and heteronyms, "alter egos."

In Burroughs' cut-ups--the cut-up uses texts to reveal the synchronicities and correspondences which exist among them, which in turn give evidences of the "plot," the "conspiracy" going on and conducted by Language As Control. The cutting up is to reveal the inner anatomy so to speak of the bodies of the Monsters, the Mobsters of the Nova Mob and their spreading virus-word-conspiracy.

The "consciousness" "outside oneself," which one "lets in" via "destruction of the ego" through randomness--on the one hand may be "cosmic, the universe,"--"a power greater than ourselves"--or it may be Control--the Nova Mob, Big Brother, "His Master's Voice" as was the old the RCA Victor record label's image of the dog listening to the giant flower of the Victrola's "speaker."

Burroughs as he noted in the Introduction to *Queer*--thought of himself as being of the Middle Ages in his thinking regarding "psychology." (He had after all studied for a year in Vienna after graduating from Harvard.) It is NOT the "ego" which one wants to get away from but the forces outside one which try to destroy one's being, take control of it and use it for their purposes. The writer's activity is a guerrilla one against being turned into a passive, consenting, or unwitting accomplice in the vast complicities with the conspiracies of Control.

In the Introduction to the first edition of *Junkie*, which is reprinted in later printings, Burroughs notes of the little glossary of street/drug terms at the back of the book: "Therefore a final glossary cannot be made of words whose intentions are fugitive."

The writer is at once the detective and the outlaw--an agent "posing" inside the imposed "seemingly random" cover of Control. The secret agent/intrepid

reporter/private investigator/"Inspector Lee" is ceaselessly at work to dismantle and discover, uncover, recover "evidence" to be used not simply for "cutting up" but--as Burroughs makes clear--arranging, editing, creating the "Files" which make use of the juxtapositions of words, images, memories, dreams, fictions and facts, so as to be making an ongoing "fugitive" language which at once perceives and deceives Control.

the writer is not attempting to become "ego-less"--but a series of "identities" which are 'disguises' and "camouflages" such that the writer becomes "El Hombre Invisible" as one of Burroughs' own sobriquets "pictured" him. The writer participates in a series of anonymous, heteronymous, pseudonymous and invented personas" parts," "roles," "characters." This is not to destroy the "identity" of the writer at the core, but to preserve the writer in order to continue writing for writing is the means of survival in a world in which both the "seemingly random" and the "obvious" are bent on maintaining their control over one.

The great Jazz musician Don Cherry used to very often say--"Free Jazz can only be played by superbly disciplined musicians." Burroughs' years of work with the cut ups in texts, images, sound recordings, film--this has affinities with Rimbaud's "long reasoned derangement of the senses" in order to arrive at the Unknown," which for Burroughs is the being always a step ahead of the Control, of Language. For Burroughs this to make possible not only travel in space, but travel in time for the writer.

Burroughs was always precise on the point that no work was done when he was using drugs. Drugs are Control which wipes out the writer. Tabula rasa. Having been a long term addict like Burroughs, it was only after one gets away from that Control, that one enters writing--and why writing is very different from becoming "outside" to oneself--it is the means to find a way to exist as oneself--to survive--what one knows of the Forces of Control. It is that necessity of survival the necessity that is the motherfucker of invention that is involved with the fugitive, "outlaw," "outsider" aspect of writing, the need for the "undercover" aspects, and the reason why so much that one finds around does not appear to one as it does to others. It is too see what is hidden in plain site/sight/cite and at the same time see how many things that "seem" to be "liberating" are disguised traps, or inside out reflections of what they purport to be the opposite of, in opposition to. Often the concept of "opposition" itself can be used as a diversion from what is the overall issue of Control and an essay at understanding and recognising as much as possible its manifestations.

An aspect of this is the breaking down seemingly of voices in which Jim notes "all characters seem to be one." The key is that they "seem" to be "one." From the point of view of the writer, they are not one, but many, and constitute

a swarm. The swarm is camouflaged by this "seeming" to be one--if it is simply "one" then it can be easily crushed. The multiple "identities" of the writer creates such a swarm, a way of continually being "a minority of one" "on the move" whose "intentions are fugitive"--a "minority of one" whose intentions are to appear now as "one," now as "another," and in turn as a swarm which may appear to the eyes of Control as "one."

Kurt Schwitters is one of the truly profound "cut-up" artists--and his collage "method" was to use what he found in the street. Again, Picasso's "I do not seek, I find." This is Burroughs' method in the cut-ups--he used the found texts of newspapers, things found in the street, passages found in his favorite writers, in turn collaging these edited cut-ups, which he put through many transmutations of his own cutting and pasting by hand--and then arranging--along side the passages from his dream journals, and others from the memories which were stimulated in turn by the collaged cut-ups and dreams and fictions, poetry of other writers. This for Burroughs constitutes the writer's method of time travel--to be able to travel among memory, dream, imagined places and persons, factually recorded ones known and unknown to the writers and so create extensions of fugitive

As Burroughs writes in the Intro to *Queer*--writing is for him a matter of life and death. On the day that he shot his wife, he feels that the forces "outside" were in Control, and the use of drugs was the allowing of Control to reduce him to zombie sitting on the edge of his bed staring at his foot for what was a period in which time is "junk time" only measured by the drops from the syringe, the injected transfusions of Control.

The Carny world, the hustlers, the small time dope peddlers, snitches, thieves, punks and assorted "low life" and "criminal" doctors, scientists etc that populate Burroughs' universe are his verison in a sense of the Medieval Carnival, in which the masks fall away and the Emperor really has no clothes, Death walks nonchalantly in broad daylight, the Sins come out to play, and the monstrous buffoons that are the forces of Order are for a day or a few truly Buffoons. That is the meaning of "Naked Lunch"--the title from Kerouac's saying that it was the moment when indeed what was on the forks was seen for what it is--not unlike the scene of *The Last Supper* in Bunuel's *Viridiana*, the Feast of the the deformed, the degenerate, the diseased and their having their "picture taken" by a woman facing them who lifts her dress up to bare her "camera eye" as the "recorder" of "posterity" that "degrades" not only the Last Supper, but particularly its representations. In a sense, this method destroys not what is the Last Supper itself but the use of its representations as methods of Control. The woman's "camera" image "exposes" the degeneration and diseased ("Word Virus") "state of the image" and "image of the state" as a "rotting edifice". (A leper--literally a "rotting one," plays prominent part in all

of this, including the violating of Viridiana, the former Nun now a secular "doer of good." Among the "rotting edifices" of the film is Franco's Spain--this is 1961--where "miraculously Bunuel made this, one of his finest works.)

"Look at it this way," so to speak. A reporter does not necessarily become "more objective" and "less present" via self-censorship and editing, but more representative of the point of view of the "editorial board" which in turn is accountable to the "board of directors" and they are accountable to the ultimate holders of the accounts--the advertisers whose payments for Space enable the "reporting" to exist as an extension of their "ideology, " their efforts at Control. (Burroughs' grandfather was Ivy Lee, one of the first great "Image Makers," who created John D. Rockefeller's image and whom Hitler was intersted in hiring.)

This is why really good reporters are so often running afoul of the papers who employ them, let alone governments, state espionage agencies, authorities of all sorts whom they are "investigating" and "reporting on." The rise of infotainment and the increasing employment of huge corporate-state-intelligence-connected "news media" and "translators" like teh sinister MEMRI which controls the Ameircan media's news and translations from the Middle East and uses disinformation, planted stories, dis-translations regularly) are bent on destroying the actual existence of the reporter who does not want to "lose their ego" or "their own writing" to a bunch of special interest groups, governments, corporations, infotainments and "think tank consortiums."

The high death toll of reporters and photo journalists, media persons, in war times and ones engaged in trying to investigate drug cartels, gangsterism, corporate frauds is for this reason. The reporter will not let go of that "minority of one" standpoint which is the necessity of someone actually attempting to understand and "report" what is going on, outside of the Control as much as it is possible, which is very hard when from al sides one is a target.

The same might be said of using machines which are produced by companies for the production of "randomness"and "cut-ups." Why "take them on faith," for one's "search" to "get outside oneself?" It might be not so much a "loss of ego" as a "liberation" but the surrendering of "oneself" to the corporate machine and becoming another cog in the wheel of the a mass production of texts "reflecting" the "point of view" of that particular company's conception of "randomness" and "cut-ups."

If one has an awareness of the "fugitive intentions" of language--for "one's own survival"--in turn causes one makes this demand, this need for the examination of all language, for the "fugitive intentions" of Control. In a society which so "values" such phrases as "the bottom line," and "the buck stops here" (yeah right--) and prints "In God We Trust" on its money, along with the phrase "E

Pluribus Unum" which can be interpreted many ways, not all of them "good," is not the "bottom line" to put "trust" in Trusts? "trust me, man," says the smiling dope dealer, the used car salesperson, the voice of the "Con Inside" inserted there from the time of birth. Trust me says the smiling politician--and the smiling Opponent, the Opposition. "Trust me, believe in me, obey me, love me."

The basic idea of much of the thinking of Control is this--to get persons to live, work and think in ways which are against their "own best interest" and as much as possible in the "best interests" of Control.

The mystical aspect of the found which Murat notes I wrote of a few days ago and this is often involved in my own work. There is also this Burroughsian aspect of a writing which wants to live, by the means which necessity gives it, and not, as much as this is possible, by "taking signs as wonders."

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348. **David Chirot**

Thumb-typed cellphone novels dominate Japanese bestsellers--re codes & technologies & criticism--

Mon 21 Jan 2008

Thank you Jim Murat and Patrick for your letters

speaking of codes and access--I was put off the cable access for the last two-three days it's been below zero here in Milwaukee so you can slice notations in the ground for rubBEings--which are very neat, no spillage, the earth is so hard-- growing up in Vermont, walking in the country side in the deep freezes in January, clap your hands, one clap--and the sound waves carrying through space snap the frozen and ice covered branches off trees--

<http://www.nytimes.com/pages/world/index.html?th&emc=th> ---

this article on cellphone novels is very fraught with possibilities and novel ideas, some bordering on novelty-- the new cell phone text message vocabulary with its very limited, very short sentences, and the use of emoticons--hard to read for those over 25 years old--("don't trust anyone over 25")--and for purists has to be written only on the cell phone--practitioners who move on to composing on the computer noticeably gain in vocabulary--

the small vocabulary is a bit like that in Orwell's 1984, though the use of emoticons keeps it from being as limited emotionally--gives it a touch a "visual poetry"-- also one writes with only the thumb--

minimization of the "digits" of the hand--no "digits"!

the paradox that this paring down to the thumb-only text message smattered with emoticons should be producing not haiku-like poems but block buster

novels, chockfull of the most over-coded, overladen emotions is an interesting reflection on the media involved. The telephone, the the typed message, the grafik novels that influence these cellphone novels, all meet in these torrents of small, simple sentences, turning units of brevity into an extended narrative drama by the continual addition of events without the interruption of replies. The "interactivity of the media is transformed into a separate sphere.

what's interested me in the history of technologies and of codes and the codes in discussion here--is how quick "human nature" is to recognize in every technology and code the aspects to be used "to advantage," the "criminal " aspects--which in turn affect the developments of further "security" aspects--

there's also the inexplicable drive to make things which finds codes as it goes along, and finds beauty, poetry, subversion, humor in the puns, paradoxes, hypocrisies or obdurate existences of what may appear to anyone but the artist as a "blank" code--as in a lot of Art Brut--

t as Paul Virilio has written numerous times, each technology produces a new form of the Accident--so each new form of code produces its new forms of security, surveillance, secrecy, espionage--new possibilities for propaganda and the mass media dissemination of the "transparent" and "obvious" which actually are "loaded" images and words--

what interests me are the ways that across the uses made of codes one finds very strange bed fellows as it were--

i agree with Patrick that there as yet doesn't really exist much writing on code poetry,. code literature--and that is shoulnd't have words like "new" and "media" in it--(it would be like those old textbooks on "new media" post-McLuhan)-- i personally don't posses the knowledge to undertake his--

so what i have been working with which is related with codes are the ways in which one finds codes already existing around one yet in a peculiar way like rubBEings, and as rubBEings and paintings, which are nearly hidden until one begins working with them and they begin to appear--as though from nowhere and yet from the very ground itself--

the codes are symptoms of a language which for some time is telling one of itself-- the most coded and hidden language is especially that in plain sight, the most obvious--

the code aspect of the emoticon and short sentence transmitted as text over a cell phone-- a visual/written SILENT message transmitted over a machine designed for the transmission of the VOICE--specifically within a demographic which doesn't read books but comic books--

brings one back to Burroughs' numerous arguments and examples for the development of a silent form of visual writing--that is, a language which would be apprehended without vocalization in reading--and so bring a silence in to the mind--

yet at the same time the reader is most likely not interested in silence but in the ipod strapped and plugged into the ears

the text message becomes a further development in the history of the "epistolary novel" blurring into the more Picaresque forms of the Grafik novels--or religious propaganda booklets like those series already found on buses in comic book styles that could be easily transposed into cell phone books--

another use of technology which becomes almost immediately made use of with each new kind that appears is propaganda, which has become almost "invisible"--the obvious as symptom of propaganda in code that one is so habituated to that one does not recognize it as code--

code has a great ability to generate belief--confidence--"truth"--which makes it ideal for "cons"--the "hustle"--"disinformation campaigns"--stockmarket manipulations--(Baudelaire saw this immediately with the telegraph--)

there;'s also with belief itself the necessity for some things never to be forgotten and many others to be completely forgotten--so codes need to be found for indicating and manipulating events and signs to be received in the proper form of memory--as the never to be forgotten or as the instantly forgotten--

Writing about the tentatively named "New Extreme Experimental American Poetry," one can ask about the significance of the use of the web by "Curveball," Jenny Holzer and The CIA, all basically for a very similar purpose. Because images from the web are believed to be real, in all three cases, and in the selling to the world by Colin Powell of "Curveball's story," all are given an unquestioning reception at the time.

(btw i just learned the "chapter" on Waterboarding and Poetry" will be at Wordforword site--)

The common denominator seems to be the name of an authority plus the network equals truth. And as though an applause button has been generated in the public, there's an instantaneous "high approval rating." If the "approval" can be turned on so easily for war, and later on for work purporting to be "opposed" to at least war memos-- based on the use of some internet images--it makes one wonder how coded persons have become in their thinking, or unthinking responses. A form of "authoritarianism" is established unquestioningly, in plain view, and as though "nothing is happening."

One wonders if Holzer's exhibit, exactly the same, had instead a different artist's name on it. Someone unknown, or someone who was purposed to have "conservative" political views. Would this show, exactly the same in every other way, then be taken to be a celebration of Rumsfeld's memos? One possibility of doing some pieces of the annals of New Extreme Experimental American poetry is to use video clips, net images, scanned type written and hand written passages, all manner of different forms and media--including parodies of theses--there is also the element in which they are literature in themselves, when fiction enters in and is able to create actions which ignite the strange incendiary meetings of codes that "just happened to be lying around at the moment." The tendency to restrict poetry, code poetry, any poetry, exclusively to questions of form and formal-related issues, allows poets to convince themselves this is a "resistance" rather than a "head in the sand" response to the "transparent" "obvious" codes which none the less are controlling their thoughts and world more than they will allow themselves to know. This is one of the great messages of code--to make one think one is too smart to be fooled by it, when one is actually being its puppet. By essaying to broaden the areas in which code is seen to be interrelated and operative, is to expand the awareness and possibilities of art work or criticism.

<http://www.nytimes.com/pages/world/index.html?th&emc=th> ---

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349. **Alan Sondheim**
in the rasping of these many worlds

Mon 21 Jan 2008

in the rasping of these many worlds
{ on a foreign planet a great claw moves
dark masses echo safety's incarnate form
{ serrated edges hold things in its grasp
imaginary in our sad faltering
{ thud echoes through the mantle up and down
safety in the curling inward home
{ knowing neither home nor sea nor sky
follow down beneath our fulling surface
{ dimly lit and friction takes its course
hiding from the universe and death

{ othering murmurs everywhere abroad
cuddling quietly in endless sleep
{ alive and everywhere and endless claws
always deep below beyond the deep
{ on every planet murmuring and maws
<http://www.alansondheim.org/internals.bmp>

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350. **amy king**

This Friday -- STOB, LIN, and YOUNG

Mon 21 Jan 2008

MiPOesias presents

~~ STOB ~ ~ LIN ~ ~ YOUNG

Friday, January 25th @ 7:00 p.m.

Stain Bar “ Williamsburg, Brooklyn

~~~~~

WILLIAM STOB is the author of *Nervous Systems*, a 2006 National Poetry Series selection and *For Better Night Vision*, a limited edition chapbook produced by the Black Rock Press at the University of Nevada. His poems have appeared in *American Poetry Review*, *Colorado Review*, *American Literary Review*, *Denver Quarterly*, and online at MiPOesias, *Three Candles*, *Cricket Online Review*, and *nthposition*. Stobb hosts the monthly audio column on poetry and poetics, "Hard to Say," on miporadio. With David Krump, he co-curates the reading series at the Pump House Regional Arts Center in La Crosse, Wisconsin. Stobb is Associate Professor of English at Viterbo University.

1. [http://www.mipoesias.com/Poetry/stobb\\_william\\_e.html](http://www.mipoesias.com/Poetry/stobb_william_e.html)
2. [http://www.mipoesias.com/2007/stobb\\_william.htm](http://www.mipoesias.com/2007/stobb_william.htm)

TAO LIN is the author a poetry-collection, *you are a little bit happier than i am* (Action Books, 2006), a story-collection, *Bed* (Melville House, 2007), and a novel, *Eeeee Eee Eeee* (Melville House, 2007). Melville House is publishing his second poetry-collection, *Cognitive-Behavioral Therapy*, in 2008. His web site is called *Reader of Depressing Books*.

1. [http://www.mipoesias.com/Poetry/lin\\_tao.html](http://www.mipoesias.com/Poetry/lin_tao.html)
2. [http://www.mipoesias.com/2007/lin\\_tao.htm](http://www.mipoesias.com/2007/lin_tao.htm)



MIKE YOUNG is the co-editor of NOÏ- Journal, a free literary/political magazine. His work has or will appear in MiPOesias, Backwards City Review, realpoetik, Juked, elimae, BlazeVOX, 3:AM and elsewhere. A chapbook of his work is forthcoming from Transmission Press. He sleeps most of the time in Massachusetts. [http://www.mipoesias.com/2007/young\\_mike.htm](http://www.mipoesias.com/2007/young_mike.htm)

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/ [REDACTED]

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

Hope you'll stop by!

Amy King

<http://www.mipoesias.com>

<http://miporeadingseries2007.blogspot.com/2007/09/january-2008.html>

Never miss a thing. Make Yahoo your homepage.

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351. **Jennifer Karmin**

JOB: S. New Hampshire University

Mon 21 Jan 2008

(this is a forward so please don't respond to me.
good luck!)

Southern New Hampshire University invites applications for the full-time position of Assistant Professor in Creative Writing/Composition. In this position, the successful candidate will also serve as the director of a vital and growing BA program in creative writing. The candidate will have excellent credentials in one of the following: nonfiction, poetry, or screenplay. A record that demonstrates the ability to teach composition is also important.

The candidate must be well prepared to teach cross-genre as well as appropriate genre workshops and an introductory course in creative writing. One or two sections of freshman composition per semester will be included in the teaching load. The successful

candidate will have vision and initiative as well as a strong record of administrative experience. MFA required at the time of appointment; significant publication preferred.

SNHU is a private institution known for small classes, innovative curriculum, and a first-rate teaching faculty. Creative writing is one of the fastest growing majors and the campus currently is the home of Amoskeag, a national literary journal founded in 1983; the New Hampshire Writers' Project; and the MFA in Fiction and Nonfiction. The University offers excellent benefits and a highly collegial atmosphere. The traditional New England campus is located in Manchester, 50 miles north of Boston and 40 miles from the coast.

Applicants should include a cover letter, curriculum vitae, evidence of teaching ability in the relevant areas, and four references (names, addresses, and e-mail contact). Review of applications will begin January 20, 2008.

Please submit applications online, with Creative Writing/Composition in the Subject line, to [employment\(at\)snhu.edu](mailto:employment(at)snhu.edu) (replace (at) with @). EOE/AA.

Looking for last minute shopping deals?
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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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352. **Alison Croggon**
Re: The Beautiful Throbbled Emanentation
Mon 21 Jan 2008

Fascinating and disturbing work, Alan. I found it impossible not to think of Hans Bellmer ... similar expressions of the dislocations and brutalities of eroticism - a kind of visual expression of touch, which is always partial, as opposed to sight, which comprehends. Thanks -

A

On Jan 17, 2008 11:09 AM, Alan Sondheim <[REDACTED]> wrote:

The Beautiful Throbbled Emanentation

The following is a culmination of certain directions associated with motion capture - in particular, operating too near and too far from the receiving antenna, with mixed sensors. In both positions, the configuration generates furious behavior as clusters of sensors shoot to ragged infinities and back again. Heads may detach and the cartoon integrity returns as such. The reading, however, is different, as is the jectivity; the reading is external, jectivity internal. The reading searches for coherency: which body belongs with which organ? Jectivity follows organ, head, and limb paths, identification with approaching, consummating, withdrawing, churning. This is Brownian motion, but radically integral.

So what is being modeled? For one thing, slow-simple movement, carefully seducing, caressing, antenna and sensor alike. For another, electronic jitters which threaten to break apart the world.

*In all of these instances there are two or three figures; at times, they duplicate or fall behind or beyond one another; at times they ingest one another; at times flail uselessly apart; at times, entangle. They cohere and the video/project/ion is one of cohering, hysteric communality at the catastrophic limit. Sheave-skins, which are usually reserved for too-close caress or voyeurism in *Second Life*, split constantly here; wounds heal, reopen, the body channels the body. Mind-only emptiness, no mind running these emanents into the ground.*

Violence, abjection, arousal, caress, tumescence, thickening, cutting of the sheaves. Sheave-figures which I am sure will soon be independent of our desire or construct.

(This is some of the most advanced video/mocap work I've done; I'm always amazed that both beauty and wonder can come out of such poverty. It's the machines which are talking, which are rubbing against one another, which parlay communication into visionary ekstasis. I must learn, I continue to learn, how to listen, how to see, what is proffered, what is not within my powers of conjuration. Magic is magic because it always come from the Other. I have lost expectation.)

Abjection is the most difficult. How to dis/comfort and fetishize, hold and release simultaneously. These emanants do this naturally, as Azure Carter, original model, follows suit.

<http://www.alansondheim.org/throbbled.mp4>

Abjection is the most difficult, less so as the camera moves in, cuts through sheaves. For the viewer there is the level of the subterranean bvh code in dialog with the exigencies of Poser models, but there are also levels of organs and affect, and it is the breasts and hands, high-speed maternal display, that provide tremulous scaffolding:

<http://www.alansondheim.org/wideinternals.mp4>

--

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

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

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

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353. **Kyle Schlesinger**
Ron Silliman's Woundwood

Mon 21 Jan 2008

Published in 2004, this chapbook went out of print overnight. Digging through boxes last week I happened upon a few copies missing dustjackets and decided to make a few more which are now available at: www.cuneiformpress.com

Cheers,

Kyle

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354. **Gabriel Gudding**
fwd: ~American Indian Political Prisoner Honored in Santa Fe Jan 31 & Feb 2~

Mon 21 Jan 2008

fyi

:*`^3α3`^*:*»§«:*`^3α\*3`^*:*»§«:*`^3α3`^*:*»§«:*`^3α\*3`^

Please FWD to friends in Santa Fe & New Mexico area

«:*`^3α3`^*:*»§«:*`^3α\*3`^*:*»§«:*`^3α3`^*:*»§«:*`^3α\*3`^

~American Indian Political Prisoner Honored in Santa Fe Jan 31 & Feb 2~

IN THE SPIRIT OF LEONARD PELTIER
VISIONS OF US PRISONER #896937-132

press release and update 01.19.08

Thursday January 31st, 7:00 pm

El Museo Cultural de Santa Fe, 1615 B Paseo de Peralta,

phone: [REDACTED]

[REDACTED]

Directions and info for El Museo: <http://elmuseocultural.org>

Saturday February 2nd, 7:00 pm

Railyard Performance Center

1611 B Paseo de Peralta, [REDACTED]

Author/Editor/Spoken-Word Performer Harvey Arden along with guest performers.

Mark Holtzman [aka Silent Bear] will honor the gathering with his music on the Jan 31 venue only.

These and other dedicated and talented people will offer their personal thoughts of Leonard Peltier.

Harvey Arden with the passion and spirit in the words of Leonard Peltier will make the event something not to be missed.

This passionate spoken word performance is based on the Leonard Peltier book- Prison Writings: My Life Is My Sun Dance.

Prison Writings was written in 1999 by the Native American political prisoner, Leonard Peltier, whose words were adapted into a powerful stage-play by his editor, Harvey Arden.

Leonard's words are just as poignant today as when the book first appeared and deserves the attention of the entire nation.

Leonard's parole hearing is scheduled for December, 2008. Prison Writings is a collection of Peltier's essays and poems, reflecting his life and his work from within the prison walls.

Defending his People and being Indian is his only crime.

The cultural traditions of his people connect Leonard and each of us to the Wakan Tanka--The Great Mystery

This spiritual connection and his personal sacrifice to the Creator keeps him strong and unbroken. His life is connected to each of us.

Each day this innocent man suffers for his people; in fact, now that you know his truth, he also suffers for you.

What will you do now?

During the horrific early 1970's Reign of Terror on the Lakota (Sioux) reservation at Pine Ridge South Dakota, an infamous time of violence and corruption existed. Complicit tribal officials hired local thugs known as GOONS --'Guardians of the Oglala Nation', who--with the blessing of the U.S. Government--carried out an unprovoked series of assaults on the traditional people on the Pine Ridge reservation. SD.

Behind these attacks was Big Energy's desire for uranium under Sioux lands, then being secretly negotiated between the U.S. government and compliant Tribal officials.

Two FBI agents were killed on June 26, 1975 during a gun battle on The Jumping Bull Property. Leonard Peltier was falsely framed for the murder of the two FBI agents. The other defendants charged with the same crime had been acquitted by a jury. They were defending their people from an unprovoked attack. Self defense--a basic human right--was denied Leonard Peltier and his legal team.

Following the discovery of new evidence obtained through a Freedom of Information Act lawsuit. Mr. Peltier demanded a new trial. The Eighth Circuit court ruled, "There is a possibility that the jury would have acquitted Leonard Peltier had the records and data improperly withheld from the defense been made available to him." Yet, the court denied Mr. Peltier a new trial. The jury sentenced Mr. Peltier to two consecutive life terms.

Judge Heaney, who authored the decision denying a new trial, has since voiced firm support for Mr. Peltier's release, stating that:

"The FBI used improper tactics to convict Mr. Peltier".

Judge Heaney also stated that:

"The FBI was equally responsible for the shoot-out, and that Mr. Peltier's release would promote healing with Native Americans".

So why is this story of Judicial Racism hidden from the public eye?

The late Pope John Paul II, the Dalai Lama, Amnesty International, International Indian Treaty Council, the UN High Commissioner on Human Rights, Archbishop Desmond Tutu, Coretta Scott King, Mikhail Gorbachev, Gloria Steinem, Wilma Mankiller, Robert Redford, the European Parliament, and a host of other notables all have worked, petitioned, and pleaded for Leonard Peltier's release.

For the American Indian Nations as well as the world at large, the continued imprisonment of Leonard Peltier is Americas Judicial embarrassment.

The spirit of the Sun-dancer who is Leonard Peltier confronted with the treachery and ugliness of life has transcended and has become the message, of hope, courage, and integrity for his People for his family and each of us.

Peltier has been behind prison bars for more than half of his life (he turned 63 this past September). He remains a model prisoner, establishing numerous humanitarian projects within the prison system as well as back on the Pine Ridge Reservation.

Petitions will be available at both performances appealing for Leonard's release in his upcoming December 2008 parole hearing (scheduled the last month of the Bush presidency). If Mr. Peltier is denied release at this hearing or not granted Presidential clemency-he will not receive another opportunity for freedom until the 2017 parole hearing. His official release date is 2041.

Leonard's voice from inside the cage asks you, "What will you do now?"

Be the change, question everything, it's your duty as a citizen.

Be one voice if in your heart you can stand in support.

Join your voice with ours and together we can create change.

For further information or to become part of the healing....

Please contact:

Leonard Peltier Defense Committee (LPDC)- www.leonardpeltier.net

The Oglala Commemoration can be reached at www.oglalacommemoration.com holding events each June 26th and following Leonards requests to implement many projects on the Rez.

Information about Harvey Arden or to order his books-
www.haveyouthought.com.

Locally, Prison Writings may be found at Hotel Santa Fe's Picuris Art Shop- [REDACTED] (and will be available along with other titles by Mr. Arden at the above events).

www.MyLifeIsMySunDance.com to learn more about these and other upcoming Peltier events-including the screen play being produced in Santa Fe this Summer, " My Life is My Sun dance" or contact Keith Rabin at [REDACTED]

Some excerpts were furnished by: Stephanie M. Schwartz

([REDACTED]) from the article, "Transcendent Magic,"

March 2007 issue of Namaste Magazine.

Please read the entire article compiled by Stephanie M Schwartz.

See the hand outs at the event. We thank her greatly.

In Peace

Keith Rabin [REDACTED]

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355. **David A. Kirschenbaum**

****Advertise in Boog City 48****

Mon 21 Jan 2008

Please forward

Advertise in

Boog City 48

*Deadline

--Thurs. Jan. 29-Ad or ad copy to editor

--Sat. Feb. 9-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 \$80 to \$40. (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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356. **Camille Martin**

Camille Martin's Codes of Public Sleep

Tue 22 Jan 2008

I'm very pleased to announce the publication of my first full-length poetry collection, *Codes of Public Sleep*, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

Codes of Public Sleep can be purchased from Small Press Distribution:

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

Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search

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

Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>

or Apollinaire's Bookshoppe in Toronto:

<http://www.apollinaires.com/miva/merchant.mvc?>

Screen=PROD&Store_Code=apollinaire&Product_Code=3026

<<http://www.apollinaires.com/miva/merchant.mvc?>

Screen=PROD&Store_Code=apollinaire&Product_Code=3026>

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection - Carla Harryman

Cheers,

Camille

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357. **Jim Andrews**

Re: Thumb-typed cellphone novels dominate Japanese bestsellers--re codes & technologies & criticism--

Tue 22 Jan 2008

*speaking of codes and access--i was put off the cable access for the last two-three days
it's been below zero here in Milwaukee so you can slice notations in the ground for rubBEings--which are very neat, no spillage, the earth is so hard--
growing up in Vermont, walking in the country side in the deep freezes in January, clap your hands, one clap--and the sound waves carrying through space snap the frozen and ice covered branches off trees--*

<http://www.nytimes.com/pages/world/index.html?th&emc=th> ---

that doesn't seem to be the full url/code, david. curious to read it though. searched on the site but couldn't find it.

cold. yes, so i hear. had the packers/giants game on the tv on sunday. i heard -4 fahrenheit with a wind chill of -20. yikes. i'm still wearing my shorts out here on the west coast. i'm told i have a case of victoria winter denial. but it's convenient to have them on to jog in.

*this article on cellphone novels is very fraught with possibilities and novel ideas, some bordering on novelty--
the new cell phone text message vocabulary with its very limited, very short sentences, and the use of emoticons--hard to read for those over 25 years old--("don't trust anyone over 25")--and for purists has to be written only on the cell phone--practitioners who move on to composing on the computer noticeably gain in vocabulary--*

yes, well, thankfully the cell-phone is not the entire range of computing for young people.

what would it be like if it did voice recognition rather than typing? the phone messages have to be short and sweet, don't they. the technology mandates a sort of compression.

but there are interesting things going on with cell phones. there's a type of art called 'locative media' (see http://en.wikipedia.org/wiki/Locative_media). generally the ones i've heard about involve gps and cell phones. for instance, one might register to participate in a local history project. once registered, one's cell phone beeps when one is close to a site involved in the project; at that point, one's cell phone shows text and images concerning the site.

a similar sort of gps/cellphone thang is where you register for a local dating service and your cell beeps when you're within 50 feet of a match. and then there are hide and seek team games.

to quote from the wikipedia site:

"Locative media is many things: A new site for old discussions about the relationship of consciousness to place and other people. A framework within which to actively engage with, critique, and shape a rapid set of technological developments. A context within which to explore new and old models of communication, community and exchange. A name for the ambiguous shape of a rapidly deploying surveillance and control infrastructure."

net art is changing via cell phone networks. with a local emphasis. and a mobile, location oriented aspect that situates it both virtually and down home.

ja

<http://vispo.com>

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358. **CA Conrad**

CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...

Tue 22 Jan 2008

CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO... THE BIG MELT, by President of the United Hearts (Factory School, 2007) DETAILS HERE:

<http://sexiestPOEMaward.blogspot.com><<http://sexiestpoemaward.blogspot.com> />

The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

GO HERE:

<http://sexiestPOEMaward.blogspot.com><<http://sexiestpoemaward.blogspot.com> />

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359. **Jim Andrews**

Re: Thumb-typed cellphone novels dominate Japanese bestsellers--re codes & technologies & criticism--

Tue 22 Jan 2008

The tendency to restrict poetry, code poetry, any poetry, exclusively to questions of form and formal-related issues, allows poets to convince themselves this is a "resistance" rather than a "head in the sand" response to the "transparent" "obvious" codes which none the less are controlling their thoughts and world more than they will allow themselves to know. This is one of the great messages of code--to make one think one is too smart to be fooled by it, when one is actually being its puppet. By essaying to broaden the areas in which code is seen to be interrelated and operative, is to expand the awareness and possibilites of art work or criticism.

at this point, forgive me for quoting myself. this is from my original post on 'code poetry':

--

the term "code poetry" is a good one partly because it is open. it isn't a 'school of poetry' made up of a central group. it's poetry that has some sort of intense engagement with code.

and it opens poetry to types of language and, well, codes, that haven't been so prominently associated with poetry before.

also, it avoids limiting its focus to computation. it refers as prominently to matters of language and culture as to computation.

and that's a healthy inclusive broadness.

much as i would like to see a more intense engagement within the art and poetry worlds with issues concerning the role of programming in art (not simply programming as a technician's job), it's important to keep the juice flowing from many areas through poetry, and the term 'code poetry' does that quite nicely.

--

glad to hear you have something in the wordforword.info issue that includes some 'code poetry', david--and i agree it's important "to broaden the areas in which code is seen to be interrelated and operative" to "expand the awareness and possibilites of art work or criticism". and you have done that in this thread

quite admirably! even though something may be, in principle, open, sometimes force is required to add to the 'open'.

just got the 'oulipo compendium' in the mail today, the book edited by harry mathews mentioned recently in the discussion of the random. very juicy to me, and certainly about time i had a good look at it.

ja
<http://vispo.com>

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360. **David Chirot**

Dispute over Transcriptions and Editing of Robert Frost Notebooks - Column - New York Times

Tue 22 Jan 2008

More adventures from the realms of code-

how doth one "transcribe the hand of the Master" and who and how control the editing of it?--

[http://www.nytimes.com/2008/01/22/books/22frost.html?
_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/01/22/books/22frost.html?_r=1&ref=arts&oref=slogin---)

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361. **Bruce Covey**

new issue of coconut

Tue 22 Jan 2008

Coconut Eleven—featuring spicy new poems by Liz Waldner, Carla Harryman, Dorothea Lasky, Chris Pusateri, Peter Davis, Melissa Benham, Amber Nelson, Kismet Al-Hussaini, Kathleen Rooney & Elisa Gabbert, Anna Fulford, Marco Giovenale, Michael Sikkema, Sun Yung Shin, Maureen Thorson, Jordan Davis, Mara Vahratian, Philip Metres, Janet Holmes, Fritz Ward, Susan Scarlata, Jeni Olin, Jon Link, and Rebecca Hazelton—is now live on the web.

<http://www.coconutpoetry.org>

Bruce Covey
Coconut Editor

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362. **Michael Heller**

BURT HATLEN

Tue 22 Jan 2008

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A good friend to many on this list.

Mike

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363. **Alan Sondheim**

Backwoods Lowery for your listening pleasure

Tue 22 Jan 2008

Backwoods Lowery

The Lowery organ was a fixture for decades; in Morgantown, there's a music shop that specializes in them, but they're expensive. Nonetheless, I found an old Lowery Mini-Genie, which looks like a Casio plastic keyboard (61 keys), but was apparently made by JVC for Lowery fans in the early-80s who wanted something portable. Although early digital, it sounds like nothing else and I recorded extended lounging which will surely find its way into avatar videos. So here for your listening enjoyment,

<http://www.alansondheim.org/lowery2.mp3>

<http://www.alansondheim.org/lowery6.mp3>

<http://www.alansondheim.org/lowery7.mp3>

<http://www.alansondheim.org/lowery8.mp3>

<http://www.alansondheim.org/lowery10.mp3>

<http://www.alansondheim.org/lowery11.mp3>

which are all based on one or another closely-watched rhythm or timbre, somewhat similar, modulated for the most part in overly-strict time signatures developed for easy early-80s listening.

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364. **Michael Kelleher**

Literary Buffalo Newsletter 1.22.08-1.27.08

Tue 22 Jan 2008

LITERARY BUFFALO

01.22.08-01.27.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit <http://www.justbuffalo.org/babel>.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, \$25 April
24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, \$25

EVENTS THIS WEEK

01.25.08

JUST BUFFALO/THE POETRY COLLECTION AT UB/GUSTO AT THE GALLERY
present: Fluxus at the Knox: An Evening of Textual and Performance Work
Featuring Alison Knowles, Mike Basinski and Buffluxus, & student performers
Friday, January 25, 7 p.m. Albright-Knox Art Gallery

&

JUST BUFFALO INTERDISCIPLINARY PROGRAM

Beat The Blues: A Night Of Spoken Word And Down Home Music

_Featuring: LaShaun Phoenix Moore, N'Tare Ali Gault & _

Sonny Mayo and the Delta Drivers _

Friday, January 25, 8 p.m._

Hallwalls Cinema, 341 Delaware Avenue @ Tupper

Admission: \$4, \$3 students/seniors, \$2 members of Just Buffalo or Hallwalls

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER 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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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365. **Michael Tod Edgerton**

Re: Camille Martin's Codes of Public Sleep

Tue 22 Jan 2008

Woo hoo, Camille! Congratulations!!

xo

Tod

Camille Martin <[REDACTED]> wrote: I'm very pleased to announce the publication of my first full-length poetry collection, *Codes of Public Sleep*, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

Codes of Public Sleep can be purchased from Small Press Distribution:

[http://www.spdbooks.org/SearchResults.asp?](http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search)

[Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search](http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search)

or Apollinaire's Bookshoppe in Toronto:

[http://www.apollinaires.com/miva/merchant.mvc?](http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026)

[Screen=PROD&Store_Code=apollinaire&Product_Code=3026](http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026)

From the back cover:

Codes of Public Sleep breaks open the code of private thought to modes of knowing catastrophe that defy insufficient isolating sagas. Camille Martin's poetry is the shattering signal from a laudably wild tongue that will not keep still for our death-drive culture. This is a remarkable collection - Carla Harryman

Cheers,

Camille

Michael Tod Edgerton
MFA '06 Literary Arts
Brown University

Doctoral Student
Department of English
36 Park Hall
University of Georgia
Athens, GA 30602
[REDACTED]

"The meaning of certainty is getting burned. Though truth will still escape us, we must put our hands on bodies. Staying safe is a different death, the

instruments of defense eating inward without evening out the score." -
Rosmarie Waldrop, Lawn of Excluded Middle

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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366. **CA Conrad**

Re: CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...

Tue 22 Jan 2008

A couple folks have written saying the link doesn't work?

Try this:

<http://SEXIESTpoemAWARD.blogspot.com><<http://sexiestpoemaward.blogspot.com/>>

That one should work,

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

On Jan 22, 2008 5:47 AM, CA Conrad <[REDACTED]> wrote:

*CAConrad's ANNUAL SEXIEST POEM OF THE YEAR AWARD FOR 2007 GOES TO...
THE BIG MELT, by President of the United Hearts (Factory School, 2007)
DETAILS HERE:*

<http://sexiestPOEMaward.blogspot.com><<http://sexiestpoemaward.blogspot.com/>>

The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice. The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

GO HERE:

<http://sexiestPOEMaward.blogspot.com><<http://sexiestpoemaward.blogspot.com/>>

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367. **Tom Beckett**

New at E-values...

Tue 22 Jan 2008

...my interview with Jessica Grim: <http://willtoexchange.blogspot.com>

*****Start the year off right. Easy ways to stay in shape.

<http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489>

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368. **Cassandra Laity**

Re: BURT HATLEN

Tue 22 Jan 2008

Thank you for the post Michael. Sad news indeed. He will be much missed.
Cassandra

Cassandra Laity
Associate Professor
Co-Editor Modernism/Modernity
Drew University
Madison, NJ 07940

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369. **Maria Damon**

Re: BURT HATLEN

Tue 22 Jan 2008

Oh this is very sad; two Orono NPF titans in such short succession. Burt was such a gentleman in all ways.

Michael Heller wrote:

- > Received sad news yesterday that Burt Hatlen died yesterday. He was
- > our crowd's scholar, a tremendous enthusiast for experimental and
- > contemporary poetry, head of the National Poetry Foundation at Orono
- > and organizer of the best literary conferences in the country. A good
- > friend to many on this list. Mike

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370. **Adam Fieled**

Rachel Blau DuPlessis in Mipoesias

Tue 22 Jan 2008

Check out an interview with Rachel Blau DuPlessis in the new Mipoesias:

http://www.mipoesias.com/INTERVIEWS2008/fieled_duplessis.html

Also, Jason Bredle, Todd Colby, Stephen Spender here:

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

A new e-book from Blazevox here:

<http://www.blazevox.org/ebk-af.pdf>

Cheers!!

Ad

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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371. **Alexander Jorgensen**

TIBETAN MCLEOD WRITER'S COLLECTIVE

Tue 22 Jan 2008

Am currently putting together a list of poets, organizers, people wishing to donate books. I have received lots of support from people like Pen Creeley, Catherine Daly, Deborah Poe, David Baptiste-Chirot, Paul Nelson, Tyrone Williams and others. Any "short cuts" and advisories, talent, is appreciated. About making a difference, isn't it. (?) As many of you know, My wife and I, with the assistance of others, including many local artists (and all of India), we are organizing, as people who have lived in many countries and traveled, who have and currently reside within a sometimes constraining state-controlled system, a center and outreach program that is designed to enable greater access, so ideas can compete. And 2008 seems as good a time as ever. For the few years, we have traveled and lived in the area of McLeod Ganj, India and elsewhere. The center is slated to open in Feb 2008.

You can contact me with any questions or information. Please, NO money (especially NOT dollars).

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India

--

Alexander Jorgensen



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<http://www.fastmail.fm> - Accessible with your email software
or over the web

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372. **Charlotte Mandel**

Re: BURT HATLEN

Tue 22 Jan 2008

Mike, thank you for letting us know. He is very much to be missed. I'm forwarding your announcement to the HD Society List - so many there who will have known and worked with him in various ways. all best, Charlotte

On Jan 22, 2008, at 10:49 AM, Michael Heller wrote:

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A good friend to many on this list.
Mike

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373. **Mark Weiss**

Re: Camille Martin's Codes of Public Sleep

Tue 22 Jan 2008

And a damn fine book it is!

Mark

At 02:33 AM 1/22/2008, you wrote:

>I'm very pleased to announce the publication of my first full-length
>poetry collection, Codes of Public Sleep, by Toronto's BookThug. The
>book should win an award for the clever design alone, which features
>a "Yukaghir love letter" on the front and back covers.

>

>

>

>Highlights - two longish poems: "call me i" (written on the train
>The City of New Orleans between New Orleans and Chicago) and the
>title poem, "Codes of Public Sleep" (public space and private acts
>in pre-Katrina New Orleans); and several series of shorter poems,
>many written in Toronto, including "at limnic realm," "fabled hue,"
>and "hollow bowl," a series of haibun.

>

>

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>Codes of Public Sleep can be purchased from Small Press Distribution:

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>

>
>http://www.spdbooks.org/SearchResults.asp?
Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search
><http://www.spdbooks.org/SearchResults.asp?
Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>
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>
>or Apollinaire's Bookshoppe in Toronto:
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>
>
>http://www.apollinaires.com/miva/merchant.mvc?
Screen=PROD&Store_Code=apollinaire&Product_Code=3026
><http://www.apollinaires.com/miva/merchant.mvc?
Screen=PROD&Store_Code=apollinaire&Product_Code=3026>
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> From the back cover:
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>
>Codes of Public Sleep breaks open the code of private thought to
>modes of knowing catastrophe that defy insufficient isolating sagas.
>Camille Martin's poetry is the shattering signal from a laudably
>wild tongue that will not keep still for our death-drive culture.
>This is a remarkable collection - Carla Harryman
>
>
>
>Cheers,
>
>Camille

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374. **Tribbey, Hugh R.**

Re: Camille Martin's Codes of Public Sleep

Tue 22 Jan 2008

Congratulations, Camille.

Hugh

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

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

On Behalf Of Camille Martin

Sent: Tuesday, January 22, 2008 1:34 AM

To: ██████████

Subject: Camille Martin's Codes of Public Sleep

I'm very pleased to announce the publication of my first full-length poetry collection, *Codes of Public Sleep*, by Toronto's BookThug. The book should win an award for the clever design alone, which features a "Yukaghir love letter" on the front and back covers.

Highlights - two longish poems: "call me i" (written on the train The City of New Orleans between New Orleans and Chicago) and the title poem, "Codes of Public Sleep" (public space and private acts in pre-Katrina New Orleans); and several series of shorter poems, many written in Toronto, including "at limnic realm," "fabled hue," and "hollow bowl," a series of haibun.

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<<http://www.spdbooks.org/SearchResults.asp?Title=codes+of+public+sleep&Author=&Subtitle=&submit=Search>>

or Apollinaire's Bookshoppe in Toronto:

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[Screen=PROD&Store_Code=apollinaire&Product_Code=3026](http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026)

<[http://www.apollinaires.com/miva/merchant.mvc?](http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026)

[Screen=PROD&Store_Code=apollinaire&Product_Code=3026](http://www.apollinaires.com/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=3026)>

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Cheers,

Camille

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375. **Gerald Schwartz**

Re: BURT HATLEN

Tue 22 Jan 2008

He was a great friend, one who
permitted me "to return to a meadow...
that is a place of first permission,
everlasting omen of what is "

I will especially always remember
trading stories of Kay Boyle. And
I regret only that his once planned
book on her remains unfinished.

Pax et bonum,
Gerald Schwartz

*Received sad news yesterday that Burt Hatlen died yesterday. He was
our crowd's scholar, a tremendous enthusiast for experimental and
contemporary poetry, head of the National Poetry Foundation at Orono
and organizer of the best literary conferences in the country. A
good friend to many on this list. Mike*

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376. **Stephen Vincent**

Re: BURT HATLEN

Tue 22 Jan 2008

Yes, I remember his lovely George Oppen lecture for the SF State Poetry
Center. He focused on Oppen's poem, "We have begun to say good-bye..."

Ominous, in retrospect. Inevitably, ominous for us all!

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

Gerald Schwartz <[REDACTED]> wrote: He was a great friend, one who
permitted me "to return to a meadow...
that is a place of first permission,
everlasting omen of what is "

I will especially always remember
trading stories of Kay Boyle. And

I regret only that his once planned
book on her remains unfinished.

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377. **Jim Andrews**
Oulipo Compendium
Tue 22 Jan 2008

got 'oulipo compendium' the other day. terrific book.

there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.

the passage:

"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or the theory of categories." (p 42)

set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.

Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).

another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly

received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.

The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by *reductio ad absurdum*.

I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.

I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.

ja

<http://vispo.com>

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378. **Small Press Traffic** ***SPT's Poets Theater 1/25/08***

Tue 22 Jan 2008

SMALL PRESS TRAFFIC — POETS THEATER 2008

Please join us for another tantalizing night of plays, featuring new interpretations of Poets Theater classics. This is our annual fundraiser, so come out and support SPT -- Wine & refreshments will be served alongside amazing contemporary Poets Theater. Join us!

FRIDAY JANUARY 25, 7:30pm:

1980s POETS THEATER REVIVIFIED: THREE PLAYS RE-EXAMINED, RE-ANIMATED, & RE-STAGED

"Particle Arms" by Alan Bernheimer (excerpts)

"Third Man" by Carla Harryman (excerpts)

"Creative Floors" by Kit Robinson

And stay tuned for news about other upcoming events through our website — *
<http://www.sptraffic.org/html/events.htm>* <<http://www.sptraffic.org/html/events.htm>>

—

and our new blog:

`*http://smallpresstraffic.blogspot.com/*<http://smallpresstraffic.blogspot.com/>`

Unless otherwise noted, our events are presented in:

Timken Lecture Hall

California College of the Arts

1111 Eighth Street, San Francisco

See you there!

David Buuck, Cynthia Sillers, & Stephanie Young

PT08 Co-curators

Small Press Traffic

██████████

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379. **tyrone williams**

Re: BURT HATLEN

Tue 22 Jan 2008

This is terrible news. I got to know Burt only in the last few years and he was always a gentle and kind conversationist.

Tyrone

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

>From: Maria Damon <██████████>

>Sent: Jan 22, 2008 2:21 PM

>To: ██████████

>Subject: Re: BURT HATLEN

>

>Oh this is very sad; two Orono NPF titans in such short succession.

>Burt was such a gentleman in all ways.

>

>Michael Heller wrote:

>> Received sad news yesterday that Burt Hatlen died yesterday. He was

>> our crowd's scholar, a tremendous enthusiast for experimental and

>> contemporary poetry, head of the National Poetry Foundation at Orono

>> and organizer of the best literary conferences in the country. A good

>> friend to many on this list. Mike

Tyrone Williams

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that the world judges it to be awful, but you think it's quite good. We've all got a folder full of things that would otherwise never see the light of day.

Invited authors were invited to ponder to that question. The works found here are their responses, ranging from an 1018-page manuscript (unpublishable due to its length) to a volume of romantic high school poems written by a now-respected innovative poet. You get the idea.

The web is a perfect place to test the limits of unpublishability. With no printing, design or distribution costs, we are free to explore that which would never have been feasible, economically and aesthetically. While this exercise began as an exploration and provocation, the resultant texts are unusually rich; what we once considered to be our trash may, after all, turn out to be our greatest treasure.

The series will conclude when the 100th manuscript is published.

Please note that the series is by invitation only.

001 Bruce Andrews "WhDiP, a sequence from White Dialect Poetry" 445pp (PDF, 825k)

002 Bruce Andrews "Libretto from White Dialect Poetry" 166pp (PDF, 476k)

003 Robert Fitterman "Hi My Name Is: A Libretto" 21pp (PDF, 120k)

004 Doug Nufer "Rumor" 21pp (PDF, 244k)

005 Claude Closky "CouchÃ© sur le ventre" 15pp (PDF, 24k)

006 Stephen Dirle "Onan The Illiterate" 1080pp (PDF, 3.8mb)

007 Kimberly J. Rosenfield "The Unsurpassed Joy" 53pp (PDF, 272k)

008 Simon Morris "An Intolerable Piece of Writing: Pedagogy as Performed Absence" 90pp (PDF, 396k)

009 Craig Dworkin "Maps" 8pp (PDF, 156k)

010 Peter Manson "English in MallarmÃ©" 88pp (PDF, 684k)

011 Jamba Dunn "American Dust" 124pp (PDF, 588k)

012 George Kuchar "The Kiss of Frankenstein" 27pp (PDF, 296k)

013 Tim Davis - "Sweet Little Racist Landscape Suite"

Low Resolution - 7pp (PDF, 4mb)

High Resolution - 7pp (PDF, 12.4mb)

014 Brian Kim Stefans "Booty, Egg On" 160pp (PDF, 14.8mb)

015 Brian J. Davis "Voice Over" 23pp (PDF, 212k)

016 Mary Jo Bang "By M" 4pp (PDF, 8.2mb)

- 017 Michael Scharf "Selected Criticism, Jeffrey Jullich" 252pp (PDF, 2.3mb)
018 Tan Lin "BIB." 269pp (PDF, 956k)
019 MÃ³nica de la Torre "Overkill: First Poems in English (1993-1995)" 16pp (PDF, 188k)
020 Jeremy Sigler "Math" 34pp (PDF, 3mb)
021 Jon Cotner & Andy Fitch from "Conversations Over Stolen Food" 66pp (PDF, 364k)
022 Christian BÃ¶k "The Xenotext Experiment" 11pp (PDF, 220k)
023 Tom Johnson "The Voice of New Music (1972-1982)" 294pp (PDF, 7.8mb)
024 Ara Shirinyan "Speech Genres 1-2" 294pp (PDF, 7.8mb)
025 Stephen Ratcliffe "Cloud / Ridge" 479pp (PDF, 656k)
026 Stephen Ratcliffe "Human / Nature" 1003pp (PDF, 1.1mb)
027 EirÃ¡kur Ã-rn Nordahl "Hemd stafakarlanna, 1.hluti" 2pp (PDF, 11.6mb)
028 Charles Bernstein "Three Works" 8pp (PDF, 230k)
029 Michael Coffey "Magnus Cooney" 57pp (PDF, 412k)
030 Raphael Rubinstein "Through a Blue Field" 10pp (PDF, 188k)
031 Kenneth Goldsmith All "The Numbers From Numbers" 22pp (PDF, 177k)
032 Alan Licht "Spring Without Alan Licht" 20pp (PDF, 220k)

<http://www.ubu.com/ubu/unpub.html>

UbuWeb

<http://ubu.com>

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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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382. **Ruth Lepson**
Re: Oulipo Compendium
Tue 22 Jan 2008

hi jim an old family friend who is a mathematician (as my mom was, in set theory) says wikipedia has a great article on Bourbaki. hope it solves something. ruth

On 1/22/08 6:10 PM, "Jim Andrews" <[REDACTED]> wrote:

got 'oulipo compendium' the other day. terrific book.

there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.

the passage:

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another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

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ja
<http://vispo.com>

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383. **Jason Quackenbush**

Re: Oulipo Compendium

Tue 22 Jan 2008

Probably someone misunderstands what Russell's Paradox actually did to Hilbert's program or got confused by a popular account of the incompleteness theorems and came away with the idea that mathematics is irrational. it happens all the time.

Modern Axiomatic Set Theory is alive and well the last time i checked.

Also, while i'm not mathematics historian myself and i stop understanding foundational issues somewhere around where the lambda calculus begins, and any way I gave up on the whole idea as unimportant after uncle ludwig wins his battle with turing in the lectures on the foundations of mathematics, but your description of constructivism sounds more like what i understood Brouwer's intuitionism to be, that is, only accepting positive proofs and rejecting ideas like proof by contradiction (and not just reductio) and consequently the law of the excluded middle as well as the the law of non-contradiction. without recourse to wikipedia, are they the same thing, or might one be constructivist without being an intuitionist. Or an intuitionist without being a constructivist, like Wittgenstein and Turing, although they disagreed on so much else. or is the one a subset of the other, and if so, which one? is a constructivist always an intuitionist or an intuitionist always a constructivist? or do they merely converge in a fruitful area of overlap.

i always wished i could see the romance of numbers beyond figures on paper and real things, and I think i maybe got close a couple of times with trig and

mathematical logic. but in the end i just couldn't get it all to hang together in my head.

On Tue, 22 Jan 2008, Jim Andrews wrote:

got 'oulipo compendium' the other day. terrific book.

there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.

the passage:

"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or the theory of categories." (p 42)

set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.

Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).

another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.

The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by reductio ad absurdum.

I'm under the impression that Bourbaki flounders via these sorts of issues. Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.

I am by no means an expert on these issues, however, so I might be all wet. But that's what I have got from my reading on these sorts of issues over the years.

ja
<http://vispo.com>

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384. **Mairead Byrne**

Re: BURT HATLEN

Tue 22 Jan 2008

I'm very sorry to hear of Burt Hatlen's passing. I was really happy to met him in Orono in 2004--I was very surprised & delighted to see a Patrick Kavanagh commemorative mug for sale on a table there. I didn't know Burt but he seemed to be "in charge." I approached & asked him about the mug & he told me lots about Kavanagh visiting Orono, which seems just as unlikely to me now as it did then. It was a wonderful connection though, & made me feel at home in Orono (kind of)! Thank you Burt! Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

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385. **Jim Andrews**

Re: Oulipo Compendium

Wed 23 Jan 2008

it's fantastic that there's such a link between bourbaki and oulipo.

interesting that bourbaki proceeds, in a sense, via constraint, at various levels. as does oulipo. the broadest sort of constraint is via axiom, formal system. but, within that schema, there's another sort of constraint bourbaki defined itself by, if i understand correctly, and that was the constraint of its constructivism. it is constrained in not admitting certain types of proofs in its enterprise of constructing all of mathematics axiomatically. constructivism constrained itself to no assumption of the existence of the actually infinite and also did not admit

things like existence proofs that proceeded by reductio. these are serious constraints that, i gather, ultimately limited the ability of bourbaki to carry through on parts of its mission.

yet surely that was important to do, especially if it ended up helping settle the question of just exactly where such 'high abstraction' methods are necessary.

ja

<http://vispo.com>

ps: would love to attend a lecture on the diagonal method in cantor, turing, godel, and whatever else its been used in.

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386. **Jim Andrews**

Andy Campbell at Leicester, Jan 31

Wed 23 Jan 2008

Andy Campbell is one of the more interesting digital writers. He's giving a lecture at De Montfort University, Leicester, on Jan 31.

He started creating digital fiction in the 90's for the Amiga computer (some of that early work is also on his site). He's been at it quite a while. Is now using Flash, mainly for the Net.

Lecture Info: <http://www.ioctsalon.com>

Andy's site: <http://dreamingmethods.com>

ja

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387. **Eric Hoffman**

Oppen quoting Blake

Wed 23 Jan 2008

Help! I'm trying to locate a passage from Oppen's "daybooks" or "papers" where he quotes Blake's Jerusalem: "I must create a system, or be enslav'd by another man's."

Is this in the new Cope book or in one of DuPlessis', Anderson's, Young's, Davidson's, or Cope's selections in Sulfur, Conjunctions, Iowa Review, Ironwood, Germ or Jubilat respectively? Thanks in advance, Eric

Never miss a thing. Make Yahoo your homepage.

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388. **Joanna Fuhrman**

Reading for Burckhardt and Jacquette

Wed 23 Jan 2008

Sunday • February 3 • 2 PM From Here Look Home: A Poetry Reading in Honor of Rudy Burckhardt and Yvonne Jacquette Throughout their careers, artists Rudy Burckhardt and Yvonne Jacquette had unusually strong ties to the New York poetry world. Poet David Lehman, author of *The Last Avant-Garde* (Doubleday, 1998), will introduce a special poetry reading dedicated to Burckhardt and Jacquette, featuring Jordan Davis, Joanna Fuhrman, Ange Mlinko, Charles North, Ron Padgett, Simon Pettet, Wang Ping, Daniel Shapiro, David Shapiro, Anne Waldman, Lewis Warsh, Trevor Winkfield, and Bill Zavatsky. Presented in conjunction with *Under New York Skies: Nocturnes* by Yvonne Jacquette and *Street Dance: The New York Photographs of Rudy Burckhardt*. RESERVATIONS REQUIRED For reservations and information please call [REDACTED], ext. 3395. FREE with Museum admission!

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389. **Charles Bernstein**

Amalgamated Writing Programs Launch Morally Repugnant Poets-and-Theorists Exhibit

Wed 23 Jan 2008

Amalgamated Writing Programs Announce
Morally Repugnant Poets-and-Theorists Exhibit

by Mike Freakman

New York, Dec. 22, 2007 – Darien Credenza, the Executive Muckamuck of Amalgamated Writing Programs announced that a Morally Repugnant Poets-and-Theorists Exhibit will be held at the organization's annual congress in New York. The exhibit is the first of what is planned as a series of didactic displays at Amalgamated's popular annual gatherings.

Credenza told AHP2 News that the exhibit would emphasize that Amalgamated was a nonpartisan service organization. "Yes we have no ideology. We only have craft. That is why we need not only to repudiate literary theorists and cultural critics but also the poets who have been brainwashed by them into spouting their Un-Amalgamated dogma."

!!read all about it!!

Go to <http://www.ubu.com/ubu/unpub/Unpub_028_Bernstein.pdf>

to get the full story, exclusively at
/Ubu Editions, Publishing the Unpublishable, #28
edited by Kenneth Goldsmith
<<http://www.ubu.com/ubu/unpub>>

****tell them Freakman sent you****

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390. **David A. Kirschenbaum**

Boog City presents Instance Press and The Moldy Peaches' Toby Goodshank

Wed 23 Jan 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Instance Press

(Boulder, Colo.; New York City; Oakland, Calif.)

Tues. Jan. 29, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Instance Press co-editor Stacy Szymaszek

Featuring readings from

Kimberly Lyons

Kevin Varrone

Craig Watson

and music from

The Moldy Peaches' Toby Goodshank

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

Curated and with an introduction by Boog City editor David Kirschenbaum

****Instance Press**

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

Instance Press is a small poetry press co-edited by Beth Anderson, Elizabeth Robinson, and Stacy Szymaszek. Visit their website for information on their titles and ordering through Small Press Distribution.

Overall Performer Bios

**Toby Goodshank

<http://www.myspace.com/tobygoodshank>

A prolific performer, Moldy Peach Goodshank inhabits the stages of NYC solo and with bands Double Deuce (along with sister Angela Babyskin) and The Tri-Lambs (with Angela and her sister Crystal Babyskin). These projects have "Goodshank" written all over them, with his signature heart-felt pornographic tendencies lending the songs a sense of erotic wonder and innocence. If Anti-Folk has ever known a legend in the making, destined to have his records collected by the troubled teenagers of the future, it is Toby Goodshank.

**Kimberly Lyons

<http://home.jps.net/~nada/lyons.htm>

Kimberly Lyons is the author of Saline (Instance Press), Abracadabra (Granary Books), and, with artist Ed Epping, Mettle (Granary Books), as well as many chapbooks and pamphlets. Phototherapique is forthcoming from Yo-Yo Labs/Katalanché Press. You can read her article ³The Itineraries of Anticipation (Women & the Poetry Project)² at the above site. She lives in Brooklyn.

**Kevin Varrone

<http://www.durationpress.com/bookstore/ebooks/varrone/varrone.pdf>

Kevin Varrone is the author of g-point Almanac: id est (Instance Press) and g-point Almanac (7/21-9/21) (Ixnay Press). Recent poems can be found in Big Bridge #12, Cross Connect, and Duration Press' ebook series (see above site). He lives in Philadelphia, where he teaches writing at Temple University and the University of the Arts.

**Craig Watson

<http://www.chicagopostmodernpoetry.com/cwatson.htm>

Craig Watson is the author of Secret Histories (Burning Deck Press), True News (Instance Press), and Free Will (Roof Books), among others. He lives in Rhode Island, where he works as a dramaturg and producer in a professional theater. You can read an interview with Watson at the above site.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:
Tues. Feb. 26, 2007
Punch Press/Damn the Caesars (Buffalo, N.Y.)

--

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

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391. **David Chirot**

Fwd: Artists Against The War/Panel-Webcast Tonight//online gallery

Wed 23 Jan 2008

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

From: The Nation <[REDACTED]>
Date: Jan 23, 2008 7:28 AM
Subject: Artists Against The War/Panel-Webcast Tonight
To: [REDACTED]

[image: EmailNation]

Dear EmailNation Subscriber,

The Society of Illustrators<<http://lyra.thenation.com/t/16323/866263/420/0/>>in New York City is currently presenting a powerful show sponsored by *The Nation*. Artists Against The War is the expression of over sixty leading graphic artists and illustrators working in the United States and abroad whose anguish has compelled them to produce works that challenge the self-destructive ignorance, indifference, incompetence and corruption that is the result of US Middle East foreign policy.

The works of art give a voice to those whose views are not represented by the mainstream media. Check out the online version of the show here<<http://lyra.thenation.com/t/16323/866263/420/0/>>.

A related panel discussion will take place *tonight, Wednesday, January 23*, at the Society of Illustrators in Manhattan. And thanks to the Society, the full proceedings will be available for viewing at the Society's website<<http://lyra.thenation.com/t/16323/866263/420/0/>>. So tune in tonight

at 7:00pm--and see the action in person if you're in or around the New York City area.

Media: The First Casualty in

Iraq<<http://lyra.thenation.com/t/16323/866263/421/0/>> *The Nation* is sponsoring a panel discussion tonight, January 23, on the nature of communications in wartime. How do words and images get stymied in the run-up and roll-out of war? Panelists include *Steven Heller*, designer, essayist and historian; *Christian Parenti*, author and *Nation* writer; *David Wallis*, author and *Nation* illustrator *Steve Brodner* as moderator. The panel is part of the Artists Against the War exhibition. At the Society of Illustrators, 128 E. 63 St. \$10 admission. Free of charge for students.

Finally, please visit The Nation

online<<http://lyra.thenation.com/t/16323/866263/19/0/>>to read new *Nation* blogs, to view newsfeed links updated each day, to see when *Nation* writers are appearing on TV and radio<<http://lyra.thenation.com/t/16323/866263/21/0/>>, to get info on nationwide activist campaigns, and to read exclusive online reports and special weekly selections from *The Nation* magazine!

Best Regards,
Peter Rothberg,
The Nation

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You shouldn't be on this list if you didn't sign up. If you want to stop receiving this newsletter, replying to this e-mail will not work. To unsubscribe, Click here<<http://lyra.thenation.com/u?id=866263.e553415179683bd5bb6a38342e063e64&n=T&l=emailnation&o=16323>>.

You shouldn't be on this list if you didn't sign up. If you want to stop receiving this newsletter, replying to this e-mail will not work. To

You are receiving this message because you are a member of the Nation community. If you want to stop receiving messages like this from us, replying to this e-mail will not work. Instead, Click here<[#117a718c903f630e_>](#) .

The Nation, 33 Irving Pl, New York, NY 10003

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392. **Grant Jenkins**

BURT HATLEN

Wed 23 Jan 2008

Dear list,

Burt was a mentor to me, though separated always by vast geography, but he was also a very generous person. His work on Oppen was seminal to mine, and he graciously wrote a letter for me. During the 1950s conference in Orono, he gave up his seat at the VIP table so that my wife could sit next to her idol, Stephen King. Quite the mensch, that Burt.

He will be missed.

Grant

--

G. Matthew Jenkins
Director of the Writing Program
Faculty of English Language & Literature
The University of Tulsa
Tulsa, OK 74104


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393. **Gabriel Gudding**

on conchology blog: obedience to the illusion of literature

Wed 23 Jan 2008

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

My Experience in a Neuroscience Laboratory

Obedience to the Illusion of Literature: Ginsberg, Mallarmé, Bourdieu

Nada Gordon, Dada, and the Selling off of Kasey & Gary

Fifteen Minute Poem for Ron Silliman

[Removed from Blog b/c Construed as Negative]

To the Sun at Anchor - excerpt/Chapbook Sale

Fifteen Minute Poem for Eileen Myles

Fifteen Minute Poem for Lola Ridge

The Fruits of Celibacy: The Vision Songs of the Shakers

Fifteen Minute Poem for David Shapiro:

Masculinity and the Performance of Friendship

Bourdieu on the Tactic of Scandal

The Fetish of Technique:

"Avant-Garde" or "Post Avant" blah blah blah

More Reviews of *_Rhode Island Notebook_*

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

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

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394. **CA Conrad**
Philadelphia Poetry Hotel for 2008

Wed 23 Jan 2008

details here:

<http://poetryhotel.blogspot.com>

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395. **Daniel Godston**
Following Monk Institute

Wed 23 Jan 2008

Following Monk Institute

The Following Monk Institute, scheduled for June 2008, at the Center for Documentary Studies at Duke University, will investigate and celebrate the North Carolina roots of Thelonious Monk's family and music. Highlights of the institute will include guided tours of Monk's birthplace in Rocky Mount, North Carolina, and the Newton Grove plantation where his ancestors were slaves and where relatives still live today.

The Following Monk Institute is a rare opportunity to tour sites of Monk's early life and heritage and the geography of eastern North Carolina. Led by Sam Stephenson, director of the Jazz Loft Project at the Center for Documentary Studies, participants will have the unique experience of hearing from some of Monk's family members—Duke neurobiologist Erich Jarvis, educator Pam Monk Kelley of New Haven, Connecticut, and Gaston Monk, an educator from Pitt County, North Carolina—about their extensive research on the family tree, and from Monk's son, T.S. Monk, about the relationship between the family and Monk's music. Participants will also hear from historians and musicians who will discuss the cultural and musical significance of Monk's North Carolina heritage. Speakers will include Monk's last saxophonist and family friend, Paul Jeffrey, and Georgetown University's Maurice Jackson, who will explore the links between Monk's music and spirituals and rural church music. Renowned

pianist Henry Butler will also present an exclusive concert based on the same topic. Guggenheim Award-winning poet Betty Adcock will read a poem, commissioned for this event as a tribute to the role of Monk's mother and the other female pillars in his life.

The institute will include an exclusive presentation of sounds and images of Monk's 1959 Town Hall rehearsals that took place in the New York loft of Hall Overton and photographer W. Eugene Smith, whose obsessive photo and audio documentation provides profound new glimpses of the complexities of Monk and his music. This is a first-time preview of a major project at the Center for Documentary Studies, involving the exploration and documentation of rich untold stories of the after-hours New York jazz scene in the late 1950s to mid-1960s as seen through encounters in Smith's loft.

MORE INFORMATION AND REGISTRATION If you would like to receive updates about the plans for the Following Monk Institute, please call the Jazz Loft Project at [REDACTED] or email [REDACTED].

more at: <http://cds.aas.duke.edu/jazzloft/followingmonk.html#details>

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396. **David Chiro**

oulipo info & sites; forthcoming primer & cellphone novels correct address

Wed 23 Jan 2008

Jim--sorry about the incomplete address for the Japanese Ceil phone novels; the correct one is included below--also some separate articles re aspects of the digital & writing by my brother Paul Andre Harris and the Oulipo section of his web site, with further links to other sites in French and English--quite a wide and interesting variety including public works projects done by oulipo members with tramway systems, etc etc--his own essays on oulipo, ways of teaching oulipo, using it for teaching, papers by students using it, etc--

he also has at his web site a section on the codes of the Watts Towers, which he's been studying and involved with for some years now--inspired by family friend the jazz musician Don Cherry--

also links with the journal SubStance which he co-edits and the International Society for Study of Time of which he's the president--so there may be lot of use there--

there is also this year the forthcoming Oulipo A Primer of Potential Literature an anthology of the leading oulipo writers edited by Warren F Motte Jr.

re codes--i think there's a tendency towards a fetishization and mystification of the aura of the digital and its codes--as though these create a separate realm

outside of the "old" ways and rules of the "dirty old town" of the Pogues song--a virtuality of virtue, of purified, discrete elements manipulated for the benefit and pleasure of an elite--an intriguing branch of Formalism to be "explored" and "played with"--

Codes have consequences, however, in a very real world, and codes can also be "fixed." The wonders of "random, chance programs can just as easily be found in the roulette wheel which just so happens, "by chance, " to always come out on the side of the house. In the pizza place which was the news hub for this sort of information in the mafia neighborhood I used to live in in Somerville, MA, there was a saying--Mr. V-- " is going to have an accident."

Sure enough, a day or so later, it's in the news--"Mr V HAS had an accident" Crossing the street, hit by a bread truck he didn't see coming out of nowhere from around the corner. Well, people had been telling him for a while he better make a new eye appointment, hadn't they. Poor old guy. But that's life. "Accidents WILL happen."

Burroughs wrote of these sorts of things which one could create via cut ups of images and sounds, the "accidents" which are inserted into the seemingly innocuous daily round. Using a cheap old 8 mm camera, a crummy old tape recorder--or nowadays a video cam--create your own "framing" "evidence" of the "crimes" committed" by your "enemies"--those annoying neighbors--your ex, the local congressperson whose views are getting you in dutch, set them up, "catch them in the act", (created in the editing room), print it, lick the envelope, stamp and address it, and off it goes!

Besides the "fixing" of codes, mightn't one begin to investigate the forging of them? After all this is whathappened in the leadup to the invasion of Iraq--the use of forged documents, of faked information, verified by information found on the Internet--which itself had been a source of the information fed as part of the top secret information in the first place.

Barry Schwabsky and I have been exchanging letters about art forgeries, and it struck me that Benjamin's essay on "The Work of Art in the Age of Mechanical Reproduction" might be thought of from a different point of view, if one considers how awash with forgeries the art world actually is. What becomes of the "aura" of the original when it is actually a "forgery"--and what then becomes of the "reproduction"?

Does the forgery subvert not only the "original" but the "reproduction" also?

There is also the question of the "signature" and the "caption" attached to the code. For example--you see a poem and at the bottom it says it is by so and so, a recognized and famous person and you think ah!! Wow! That's deep! That's innovative!! You see a name you don't know at all, and your response is a bit

muted, a bit unsure, even if you liked the poem, you might think--well,hmm. I better look that up and see what so and so says about it.

A photo in the paper of a person that looks like anyone--except the caption reads, so and so is charged with murder. "My God! look at these terrifying and ominous eyebrows!" The same photo, this time captioned, "Avant-Garde Poet." "Ah! What sensitive and radical energy shines in the eyes!" Again, the caption reads "Banker dead at 63." "Fat capitalist swine!"

One of the aspects of codes you are discussing in relation with writing is sets and constraints. For Godel, sets are consistent but incomplete, just as constraints are. For myself, it is the areas of incompleteness and inbetweenness that are of interest--the "hidden in plain site/sight/cite" which is the code that goes unnoticed while the attention is drawn to the "correct" codes. By "reading between the lines" and "across the lines," "against the grain" as well as "with it," across the sets rather than being restricted within them--one is essaying to "connect the dots" of the things visible and invisible as it were, of the codes "meant to be seen" and those not. Lines begin in cracks, strati, faults, breakages in the earth and continue into forms that become writing, codes--"lines of flight"--

Language is a symptom of a society's "code" of behaviours and beliefs. It is in the "obvious" aspects of codes that things speak a hidden language, while in a more obviously coded language they obviously speak one begging to be recognized as a code.

It is not only new ways of writing but new ways of reading that are necessary, as without learning to be an ever more aware and alive reader, one is ever dependent on "authorities" to tell one who and what to read. And how to read what it is one is to read. And that is precisely the problem with the codes as they are being constructed ever more rigorously by the authorities, for the authorities and for authoritarianism.

"Question authority" --seems to be reversed more often than not to
--"Authorities question"--
or --"how dare you question so and so's authority?"--

Is "Obey" then one of the first words written into the code? "Without question"?
"Thou shalt not kill"--"Collective punishment is a war crime"--one of the interesting aspects of the study of codes is how they can used to justify the employment of their exact opposites in the spheres of action.

Are codes themselves true, or only true depending upon who has employed them?

"Mr V, who was to have had an accident today, was himself saved by an accident. The truck that was scheduled to hit him at the intersection of

Belmont and Somerville Ave at 3: 05, driven by A. di Salvo of 735 W Evergreen, collided with a school bus . . . "

HYPER-LEX: A Technographical Dictionary electronic book review 4

<http://www.altx.com/ebr/ebr4/harris.htm> ---

oulipo<http://myweb.lmu.edu/pharris/oulipo.htm> ---

The New Code. - Review - book review | Afterimage |

http://findarticles.com/p/articles/mi_m2479/is_5_27/ai_61535396 ---

city of words http://myweb.lmu.edu/pharris/city_of_words.htm ---

Thumbs Race as Japan's Best Sellers Go Cellular

[http://www.nytimes.com/2008/01/20/world/asia/20japan.html?](http://www.nytimes.com/2008/01/20/world/asia/20japan.html?em&ex=1201237200&en=0315c80335a78d3c&ei=5087%0A)

[em&ex=1201237200&en=0315c80335a78d3c&ei=5087%0A](http://www.nytimes.com/2008/01/20/world/asia/20japan.html?em&ex=1201237200&en=0315c80335a78d3c&ei=5087%0A)

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397. **David Chirot**

Fwd: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the Streets!

Wed 23 Jan 2008

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

From: Jewish Voice for Peace <[REDACTED]>

Date: Jan 23, 2008 6:50 AM

Subject: Lift the Gaza Blockade: Call on Congress to Speak Up and Join Us in the Streets!

To: [REDACTED]

The 1.5 million Palestinian inhabitants of the Gaza Strip are facing a tremendous humanitarian and medical crisis. Israel's sharp restrictions on fuel and electricity have severely damaged the provision of safe drinking water, forcing people to make do with extremely poor quality water which is dangerous to their health.

A group of Israeli organizations is planning a major action for Saturday, January 26th, to bring a relief convoy<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=JJbgru3Hi1cPyC2ZkBOgAX3WznvEuLLm>>of desperately needed water filters to be distributed in Gaza by their Palestinian partner there, The End the Siege Campaign.

We must not stand idle.

Join our solidarity rallies THIS WEEK in Boston, Philly, and San Francisco!

<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=YB6jA1ZUYXhua1pnuzx5IX3WznvEuLLm>>

Call on Congress to speak up! The United States must call for an immediate end to the siege on Gaza, urging Israel to open its border crossings to people and goods. Rep. Barbara Lee has called on Secretary of State Condoleezza Rice to request that the Administration "do all it can to secure the delivery of these vital humanitarian goods and services to Gaza." (For full letter in pdf format, click here: page 1 <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=maIHn%2F4CZD%2BXV29NR5v8G33WznvEuLLm>>, page 2 <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=MVtDhYs1N7xuRjVLrvosPX3WznvEuLLm>>)

If you live in Rep. Lee's Congressional District, click here <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=UKl2pm%2FCsqAqLYkHBNGvCn3WznvEuLLm>> to send her a letter of thank you. If you live elsewhere in the United States, click here <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=XIgdwHdR8J0WHX1QjWCRN33WznvEuLLm>> to send a letter to your Congressperson urging them to speak out on Gaza today.

To unsubscribe, click here <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=lJBLCUWyeEnByvKcWUewIX3WznvEuLLm>>

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398. **Joanna Fuhrman**

feb. 3rd reading

Wed 23 Jan 2008

I forgot to say where....

Museum of the City of New York Location:

1220 Fifth Avenue, @ 104th street, New York, New York, 10029, United States

jf

Join Excite! - <http://www.excite.com>

The most personalized portal on the Web!

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399. **Jesse Glass**

Ralph Lichtensteiger's Angel One (for jesse glass)

Wed 23 Jan 2008

A remarkable video and an interesting collaging of insights about what art is. Take a look at Ralph Lichtensteiger's blog Time 4 Time:

<http://time4time.blogspot.com/2008/01/angel-one-for-jesse-glass.html>

Blake saw angels in a tree. Lichtensteiger proves that the archetypal form can ride accidents of chance to reveal itself in the 21st century; but it's the intention behind the camera work--the framing that is really remarkable here.

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400. **Steve Evans**

Burt Hatlen Remembered

Wed 23 Jan 2008

The Bangor Daily News's top cultural writer, Alicia Anstead, contributed the following front-page article about Burton Hatlen's life today:

<http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176>

I thought Poetics List members for whom the BDN is not daily reading might want to see it.

The obituary that also ran today is here

[http://legacy.com/bangornews/Obituaries.asp?
Page=Lifestory&PersonId=101724577](http://legacy.com/bangornews/Obituaries.asp?Page=Lifestory&PersonId=101724577)

We are only beginning to measure our loss here in Orono. The tributes and reminiscences on this list are truly a help.

Steve

* * * *

Steve Evans

Associate Professor of English

Graduate Studies Coordinator

New Writing Series Coordinator

313 Neville Hall

University of Maine

Orono, ME 04469



www.thirdfactory.net

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401. **Rob McLennan**

new(ish) on rob's clever blog

Wed 23 Jan 2008

new(ish) on rob's clever blog

- 12 or 20 questions: with Laisha Rosnau
- Elizabeth Smart: A Fugue Essay on Women and Creativity by Kim Echlin
- from Missing Persons (a novel in progress)
- 12 or 20 questions: with Catherine Hunter
- the fourth issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online
- Jill Hartman and Brea Burtons Booty and Natalie Zina Walschots Thumbscrews
- some upcoming Edmonton, Ottawa + even Calgary & Vancouver readings:
- 12 or 20 questions: with Gary Barwin
- 12 or 20 questions: with Rosmarie Waldrop
- 12 or 20 questions: with Sharon Thesen
- Chus Patos Charenton, trans. Erin Moure
- ongoing notes: some recent American poetry collections by Zawacki, Padgett, Young & Byrne
- 12 or 20 questions: with Rachel Zucker
- rereading paige ackerson-kiely / on the airplane back to edmonton (poem)
- 12 or 20 questions: with Greg Hollingshead
- ongoing notes: some (more) magazines; (West Coast Line, NOON, filling Station, Arc)
- Ottawa Poet Laureate (redux);
- ongoing notes: some magazines; (CV2, The Capilano Review, The New Quarterly, Matrix)
- another christmas in old glengarry
- newly released: Poetics.ca #8

www.robmclennan.blogspot.com

+ some other new things at the alberta, writing blog

www.albertawriting.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 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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402. **Murat Nemet-Nejat**

Re: Oulipo Compendium

Wed 23 Jan 2008

Aleph Zero, etc.

Plop. Frog.

Infinite circles, disappearing. (*The Structure of Escape)

*

Jim,

When Foucault asserts that every word (or code) darkens, suppresses other meanings around it, creating a negative space of charged silence, isn't he asserting the reality of this space by applying the reductive method, by contradiction, to language?

Ciao,

Murat

On Jan 22, 2008 6:10 PM, Jim Andrews <[REDACTED]> wrote:

got 'oulipo compendium' the other day. terrific book.

there's one passage though that is quite wrong. and i've heard perhaps echoes of this passage elsewhere. not sure if this book is the source of the error. somehow i doubt it.

the passage:

"One of Bourbaki's essential traits was its attempting to give axiomatic theories a systematic, coherent and hierarchic organization; to build the house of mathematics according to an architecture of "structures". This trait brought it not only greatness but failure; for its choice of a "foundation"--set theory--became obsolete at the very moment when the undertaking was reaching its maturity. The Bourbakian concept proved incapable of assimilating either the explosive new developments in logic or the theory of categories." (p 42)

set theory is by no means obsolete. it is still foundational to mathematics and is relied on heavily by contemporary mathematics/mathematicians.

Bourbaki was by no means the first to attempt an axiomatic development of mathematics. If I understand Bourbaki aright, what distinguished their attempt was their 'constructivism'. For instance, I'm under the impression they did not accept existence proofs that proceeded by contradiction (reductio ad absurdum); instead, they demanded that existence proofs construct the entity (whose existence was to be proved).

another (related) characteristic was their attitude toward the potential versus the actually infinite, which is an ongoing issue in the development of mathematics. since the time of the greeks, we have known that unless one is very careful, proofs that assume the existence of the actually infinite can lead to contradictions. this is partly why the work of georg cantor was so poorly received during his lifetime. some of his contemporaries, such as the influential Leopold Kronecker and Henri Poincaré were deeply resistant to Cantor's ideas.

Henri Poincaré has been very influential on French mathematics. Bourbaki's constructivism surely is related to Poincaré's constructivist inclinations.

The problem with Bourbaki's constructivism is that it's difficult or impossible to construct contemporary mathematics without assuming the existence of the actually infinite and having recourse to things like existence proofs by reductio ad absurdum.

I'm under the impression that Bourbaki flounders via these sorts of issues.

Not anything to do with the failure of set theory. Or perhaps it is the failure of their limited, constructivist form of set theory.

I am by no means an expert on these issues, however, so I might be all wet.

But that's what I have got from my reading on these sorts of issues over the years.

ja
<http://vispo.com>

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403. **Martha King**

Fwd: Reading Feb 7 NYC - please post correction

Wed 23 Jan 2008

RESENT as I have not seen this posted AND the subject line of the original had the date wrong!Â The reading is on February 7...which in fact is Chinese New Year.Â Thank you --Martha King

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

From: [REDACTED]

To: [REDACTED]

Sent: Thu, 17 Jan 2008 10:08 am

Subject: Reading Feb 10 in NYC - please post

Martha King and Elinor Nauen presentÂ

Â

Andrei CodrescuÂ andÂ Sharon Mesmer

Â

Thursday, February 7, 2008 (Chinese New Year!)

6:30 â€” 8:30 p.m.Â

Â

at The Telephone Bar & Grill â€” 149 Second Avenue btw 9th & 10th Streets

In the Lounge Â Â Â Â Â Â Â Â Â

* Excellent food and drink available *

All trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Andrei Codrescu is the author of New Orleans, Mon Amour: Twenty Years of Writing from the City, a collection in response to the catastrophe that devastated his adopted city in 2005. In 1989 he returned to his native Romania to cover the collapse of a catastrophic history and wrote The Hole in the Flag: An Exile's Tale of Return and Revolution. History is explored playfully in a book-length interview called Miracle and Catastrophe: an interview with Andrei Codrescu by Robert Lazu, published in Romania by Hartmann publishers in 2005. Otherwise, he has no interest in catastrophe, which is why he comes to New York only twice a year.

Codrescu's other books are more about miracles, really. They include: Wakefield, a novel; It Was Today: New Poems; Casanova in Bohemia; Alien Candor: Selected Poems 1970-1997; The Blood Countess; Messiah; Ay, Cuba: a

Socio-Erotic Journey and Hail, Babylon: Looking at American Cities. For more info, visit www.codrescu.com or www.corpse.org.

Sharon Mesmer (aka Annoying Diabetic Bitch) has been active in the New York City literary scene since moving from Chicago and receiving a MacArthur Scholarship from Brooklyn College on the recommendation of Allen Ginsberg. (We won't tell you when.) Known as a poet and performance artist, she's performed internationally, especially as a founding member of the Mellow Freakin' Woodies band. Among her poetry collections are Half Angel/ Half Lunch and Lonely Tylenol, an art-poetry collaboration with David Humphrey.

Her texts blur poetry/prose distinctions so cleverly that reviewers habitually call her prose poetic, as well as "witty" "dazzling" and "deep." Her prose works include a collection of short fiction, The Empty Quarter and a full length novel In Ordinary Time. Mesmer's works have also appeared in Rattapallax, Lungfull!, The World, Gargoyle and other literary magazines. She is currently English-language editor of American Book Jam, a Japanese literary magazine, and teaches at New School University.

Â

Admission is FREE but please

CONTRIBUTE GENEROUSLY when we pass the hat

All proceeds go to the readers

Â

Coming up: March 6, Eileen Myles and Sanjna Singh; April 3, Maggie Dubris and Geoffrey O'Brien

Â

For more information: [REDACTED] or [REDACTED]

More new features than ever. Check out the new AOL Mail!

More
new features than ever. Check out the new AOL Mail ! - <http://webmail.aol.com>

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404. **amy king**

Fwd: Reading Feb 7 NYC - please post correction

Wed 23 Jan 2008

Martha,

Your original post was released the day you posted it, and all posts are released as written.

Please view your original post in the archives here:
[http://listserv.acsu.buffalo.edu/cgi-bin/wa?
A2=ind0801&L=poetics&D=1&O=A&P=33450](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind0801&L=poetics&D=1&O=A&P=33450)

Additionally, all list members may check the public archives anytime:
<http://listserv.acsu.buffalo.edu/archives/poetics.html>

You can sort messages by date, author, or subject line.

Thanks,

Amy

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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405. **Kimmelman, Burt**

BURTON HATLEN

Wed 23 Jan 2008

Coincidentally, I sent Burt Hatlen an email message yesterday to tell him how much I was loving reading a certain essay of his on George Oppen, and asking him if there were any plans to publish a collection of his essays.

Burt was a gentle and generous man, and he was brilliant. I am one of a lot of people who were helped in so many ways by him, and who greatly admire, I dare say, his prodigious achievement as a scholar (and I greatly enjoyed his poetry too). His critical writing was unique and uniquely important. He deeply understood what he was writing about, and his language was precise always, his insights breathtaking, as was his breadth. I do hope a volume of his essays can see the light of day.

I will miss corresponding with him. He would sign his communiqués to me, modestly, as "Burt (the Other)" How awful that he is gone, and so soon after Sylvester Pollet.

Burt Kimmelman

Date: Tue, 22 Jan 2008 10:49:32 -0500

From: Michael Heller <[REDACTED]>

Subject: BURT HATLEN

Received sad news yesterday that Burt Hatlen died yesterday. He was our crowd's scholar, a tremendous enthusiast for experimental and contemporary

poetry, head of the National Poetry Foundation at Orono and organizer of the best literary conferences in the country. A

good friend to many on this list. Mike

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406. **Mairead Byrne**

Re: Burt Hatlen Remembered

Wed 23 Jan 2008

Thanks Steve. It looks very much like a life well lived. Richly lived. In the blessed land of poetry, the borders of which are kept open. Mairead

>>> Steve Evans <[REDACTED]> 01/23/08 3:30 PM >>>

The Bangor Daily News's top cultural writer, Alicia Anstead, contributed the following front-page article about Burton Hatlen's life today:

<http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176>

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We are only beginning to measure our loss here in Orono. The tributes and reminiscences on this list are truly a help.

Steve

* * * *

Steve Evans

Associate Professor of English

Graduate Studies Coordinator

New Writing Series Coordinator

313 Neville Hall

University of Maine

Orono, ME 04469

[REDACTED]

www.thirdfactory.net

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407. **Alan Sondheim**

David Askevold 1940,2008

Wed 23 Jan 2008

David Askevold

(I knew and loved David Askevold, and for years felt close to him. He was a major influence on my life, the lives of his students and friends, almost everyone who knew him. His work was unique and in a very deep sense, unfathomable and veering, nothing else is like it, it ventured into territories I didn't know existed. The doors he opened were unique. More than anyone else, he exemplified the spirit of the Nova Scotia College of Art and Design in Halifax, during the period it was considered the finest art school in North America.

And David was the finest teacher of art I knew; he didn't teach so much as opened space for his students to learn. His classes were sessions among equals, intense, serious, playful, world. He had a soft voice and an uncanny laugh. He was beautiful. He believed in the deep value of art and lived that way. He was indescribable, and I'm at a loss for further words here, these are poor enough.)

> From [REDACTED] Wed Jan 23 18:47:51 2008

Date: Wed, 23 Jan 2008 18:47:32 -0500

From: Ian Murray <[REDACTED]>

To: Ian Murray <[REDACTED]>

Subject: Fwd: ART METROPOLE REMEMBERS DAVID ASKEVOLD 1940 - 2008

artmetropole.com

788 King Street West 2nd Floor, Toronto, Canada M5V 1N6

T [REDACTED] F [REDACTED] [REDACTED]

OBITUARY

DAVID ASKEVOLD

1940 - 2008

It is with deep personal regret that we inform you of the passing of the artist and educator David Askevold.

David died peacefully, in a Halifax hospital, on Wednesday January 23, 2008.

One of Canada's most influential artists and an important figure in many international art movements of the last 40 years, Askevold's work as an arts educator has also had great importance on an international level. David was a long-time colleague and contributor to Art Metropole, and

one of our first Artist Life Members. He will be greatly missed.

The funeral will be family only. A memorial and exhibition will be organized for later in the year.

Personal sympathies may be forwarded to David's wife and daughter:

Norma Ready and Kyla Ready-Askevold
15 Penhorn Drive
Dartmouth, Nova Scotia B2Y 3K2
Canada

Sincerely,

Ian Murray
for the Board of Directors
Art Metropole

Art Metropole is a non-profit artist-run centre incorporated in 1974. We'd like to thank the Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, as well as private donors for their support.

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408. **Jim Andrews**

Re: Oulipo Compendium

Wed 23 Jan 2008

Also, while i'm not mathematics historian myself and i stop understanding foundational issues somewhere around where the lambda calculus begins, and any way I gave up on the whole idea as unimportant after uncle ludwig wins his battle with turing in the lectures on the foundations of mathematics, but your description of constructivism sounds more like what i understood Brouwer's intuitionism to be, that is, only accepting positive proofs and rejecting ideas like proof by contradiction (and not just reductio) and consequently the law of the excluded middle as well as the the law of non-contradiction.

yes, you're right that what i was thinking of is Brouwer's approach. i'm wrong. apologies. i'm spreading misinformation. just spent the last couple of hours reading about bourbaki. for instance, <http://www.rbjones.com/rbjpub/logic/jrh0105.htm> . nowhere are they classified as constructivists in the sense i said they were.

i can't find any characterization of their philosophy concerning matters of the potential versus the actually infinite. nor on matters concerning existence proofs by reductio. which probably means they were OK with assuming the existence of the actually infinite if needed and with existence proofs by reductio, when needed.

i just think it's so cool, the strong relation between oulipo and bourbaki. i know, many poets would be horrified at the thought of such an alignment of mathematics and poetry.

but both can profit from the influence of each other. as apparently was the case with bourbaki and oulipo.

math culture can be boring, rigid, narrow, trivial. without relation to or participation in art, and with only a practical sense of beauty and aspiration. without calling. without a sense of social responsibility and vision. ultra 9-5. pocket calculators. white shirt. corporate dull. fussy. regimented. task-masterish. neurotic. the energy of slaves. it needs the strengths of art culture to give it a different sense of itself and the world, and its place in the world. not simply as the brains and theorists behind the engineering, but as artists toward a better world, toward a sense of appreciation of the cosmos and the explanatory power of mathematics in this world. mathematics as the poetry of science. in its intense engagement with language. which, i gather, was a deep concern of bourbaki.

and poetry needs engagement with other fields also. particularly with science. such a pathetic cultural gulf between the arts and sciences. poets without a sense of the intensity of engagement with language present in mathematics. poets afraid of mathematics. or angry at it or what it represents to them.

and here is oulipo and bourbaki doing something profoundly different in that regard. inspiring, really. truly.

ja

<http://vispo.com>

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409. **Alan Sondheim**

evidence from the scanner

Thu 24 Jan 2008

(later this week) evidence from the large scanner

point-cloud into abject objects of desire, smeared pixels
and the conjuration of the true real organism

<http://www.alansondheim.org/azureleg1.jpg>
<http://www.alansondheim.org/azureleg2.jpg>
<http://www.alansondheim.org/azureleg3.jpg>
<http://www.alansondheim.org/azureleg4.jpg>
<http://www.alansondheim.org/azureleg5.jpg>
<http://www.alansondheim.org/azurelega.jpg>
<http://www.alansondheim.org/azurelegb.jpg>
<http://www.alansondheim.org/azurelegc.jpg>

(earlier this week) evidence from the large scanner:

Azure Carter film noir templates for continuance of research into the obscenity of the night

<http://www.alansondheim.org/azuren1.gif>
<http://www.alansondheim.org/azuren2.gif>
<http://www.alansondheim.org/azuren12.gif>
<http://www.alansondheim.org/azuren21.gif>
<http://www.alansondheim.org/azuren32.gif>
<http://www.alansondheim.org/azuresit.gif>

(David Askevold would have liked this; in a way the translucency of the digital and pristine quality of the analogic, that sort of thing, would have resonated. I remember the two of us scuttling down a barren coastal cliff, jagged rocks all the way, in the middle of a pitch-dark and stormy Nova Scotia winter night. We were recording a foghorn and its echoes, holding on for dear life. I can see the scanner images through an uncanny the memory of these soundings, which are with me here in West Virginia, a 35-year-old tape. I'd dedicate these works to him if that weren't such an absurd, meaningless gesture, especially in the face and body of death.)

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410. **Alexander Jorgensen**

Attn: Early Spring Readings - Looking to organize

Thu 24 Jan 2008

Will be Stateside in March and am currently in the midst of organizing some readings, the most notable, perhaps, at Xavier University. Any open slots and information related to locales btw Midwest and East Coast would be appreciated. My work has appeared in journals both online and in print, with new work to appear in upcoming Big Bridge, Otoliths (and this is gonna be an IMPORTANT one for those interested in VISPO), and Vibrant Gray. Is gonna be old-style, I guess, that hop into the back of an old honda civic, thumbing it if need be, all in two weeks, and drive from there to there, taking a pit-stop in Indiana to visit James Dean -- then back to China.

Some work online

<http://www.alexanderjorgensen.com>

Regards,
AGJ

--

Alexander Jorgensen
[REDACTED]

--

<http://www.fastmail.fm> - I mean, what is it about a decent email service?

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411. **Adam Fieled**

PFS Post: Matina Stamatakis

Thu 24 Jan 2008

Check out lovely new work from Matina Stamatakis on PFS Post:

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

Books!

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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412. **Jim Andrews**

Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

Thu 24 Jan 2008

*There is also the question of the "signature" and the "caption"
attached to
the code. For example--you see a poem and at the bottom it says
it is by so
and so, a recognized and famous person and you think ah!! Wow! That's
deep! That's innovative!! You see a name you don't know at all, and your
response is a bit muted, a bit unsure, even if you liked the
poem, you might
think--well,hmm. I better look that up and see what so and so says about*

it.

A photo in the paper of a person that looks like anyone--except the caption reads, so and so is charged with murder. "My God! look at these terrifying and ominous eyebrows!" The same photo, this time captioned, "Avant-Garde Poet." "Ah! What sensitive and radical energy shines in the eyes!" Again, the caption reads "Banker dead at 63." "Fat capitalist swine!"

Yes, the context, the frame, is part of the code, isn't it.

Rather depressing, in a sense. Work never 'stands on its own'. It does and doesn't, if it does at all. The frame, the context, is active in determining what the piece means to anybody. Even if a work creates 'a world of its own', the frame enters the world of the work as inevitably as water flowing downhill. Meaning is always constructed not simply from what is read but we must bring our world view into the construction, including our view of the work itself. and the author. and so on.

we can find this depressing or respond to it as best we can and not attempt to resist the inevitable but go with it. that the frame is so active in the shaping of how people respond also means that there's a dynamic going on that's a source of energy. it's interactive. it's interactive in ways we have no control over. yet it is possible to open the work to allowing people to make of it what they will in a more engaging way than if we assume the poem can live in its own imagined world that people can decipher as we intend them to do.

One of the aspects of codes you are discussing in relation with writing is sets and constraints. For Godel, sets are consistent but incomplete, just as constraints are. For myself, it is the areas of incompleteness and inbetweenness that are of interest--the "hidden in plain site/sight/cite" which is the code that goes unnoticed while the attention is drawn to the "correct" codes. By "reading between the lines" and "across the lines," "against the grain" as well as "with it," across the sets rather than being restricted within them--one is essaying to "connect the dots" of the things visible and invisible as it were, of the codes "meant to be seen" and those not. Lines begin in cracks, strati, faults, breakages in the earth and continue into forms that become writing, codes--"lines of flight"--

Yes. Most of the work I've done the last several years is explicitly interactive. Inevitably in the above senses, but also in various other ways. Sometimes there's a compositional interactivity; people are invited to compose, in some sense. put the sound icons together. or create and configure brushes or pens. or

'complete' the poem via writing. or type the concept and the piece does something with the concept. and so on. sometimes there's a game dimension. sometimes one is invited to play the piece like an instrument of some sort, either sonic or visual or both.

if there is a 'whole' to this sort of work, then it is a combinatorium, a space of possibilities. one is invited to imagine the whole space while probably not ever experiencing the whole thing.

i think that part of what comes out of our experience of apparently new forms of interactivity is a deeper understanding of how interactivity is not new and a deeper understanding of how it is present in other things/media/art/situations.

when i was writing my first dhtml (dynamic html) interactive pieces in the 90's, i was interested in the notion that texts could now have behavior. the wreader does something and the text responds. i did a bit of resarch on what had been written previously on text having behavior. i didn't find much, but mcgann had written about the matter a bit in relation to language poetry. which was cool, i thought.

but we know more now about the notion of text having behavior as a result of the apparently new type of textual behaviors via programmed codes. texts do not 'stand on their own' but have a 'life' independent of the writer nonetheless, and a life dependent on the author and the context/frame/environment they are received in. also, writers do anticipate certain ranges of responses and sort of write combinatoria via anticipation of multiple responses, at any juncture in the poem. ambiguity is a kind of branching, an opening up to multiple possibilities and wreadings.

also, however new a form of interactivity is, it has to engage our old means of making meaning. and expand those into new territory. sometimes the adjustment is figuring out how it is doing the former before we can work it into the latter.

ja
<http://vispo.com>

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413. **Camille Martin** ***Camille Martin's new website***

Thu 24 Jan 2008

I recently created a website to house some of my poetry, collages and visual poetry, essays, and upcoming reading dates:

<http://www.camillemartin.ca> <<http://www.camillemartin.ca/>>

Enjoy!

Camille

Camille Martin

Toronto

██████ <mailto:██████>

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414. **Marcus Bales**

Re: Oulipo Compendium

Thu 24 Jan 2008

On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:

> Probably someone misunderstands what Russell's Paradox actually did
> to Hilbert's program or got confused by a popular account of the
> incompleteness theorems and came away with the idea that mathematics
> is irrational. it happens all the time.

The interesting thing is that in nearly every case the people who try to intuit or infer a postmodern worldview from math and science get it wrong. They conclude the world is irrational because of Cantor or morals are relative because of Einstein or that we can't know anything because of Heisenberg. They've heard a little, understood less, and they get it wrong. They go on from misunderstanding to error. That's the essence of why the postmodern worldview is so messed up: it started with misunderstandings and went on to wrong conclusions from there. And then they, like the creationists, insist that any subsequent attempt at clarifying explanation is "only a theory", as if a theory is something excreted during a bout with the flu. They know what they believe, and they are fundamentalist about it -- even while, ironically, rejecting "foundationalism". Nothing, in short, is true except what the postmodernist happens to believe -- but that is really true: so true that no account of where he or she has misunderstood the basic ideas is possible.

Postmodern Bard

What asks the new postmodern bard
 Whose anti-reality ways
Have made her chopped-up prose so hard
 To praise?

She asks we say that all we know
 Is language and habit and fear:
That all is fake as her own faux
 Career.

She keeps her hatreds clear and bright,
Detecting the patriarch's stench
On every guy who doesn't write
In French.

All principles are infra dig,
Self-interest is all she infers -
Except your heart is not as big
As hers.

No, not for her the outward sweep
Of science's infinite shore -
She feels her creed within her deep
Heart's core

She's sure she's sure, and sure her claim
It's not her intent to be right
Is right, as if there were no shame
In sight.

Sincerely sure that nothing's true,
Unladen by theory or thought,
She knows it's true she's right, while you
Are not.

Marcus

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415. **David Chirot**

Mushroom Cloud on Czech TV in the Tradition of Svejek

Thu 24 Jan 2008

Long live the good soldier Svejek!

<http://www.nytimes.com/pages/arts/index.html?th&emc=th> ---

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416. **amy king**

Reminder - Tomorrow

Thu 24 Jan 2008

MiPOesias presents

~~ STOBBS ~~ LIN ~~ YOUNG

Friday, January 25th @ 7:00 p.m.

Stain Bar " Williamsburg, Brooklyn

~~~~~

WILLIAM STOBBS is the author of *Nervous Systems*, a 2006 National Poetry Series selection and *For Better Night Vision*, a limited edition chapbook produced by the Black Rock Press at the University of Nevada. His poems have appeared in *American Poetry Review*, *Colorado Review*, *American Literary Review*, *Denver Quarterly*, and online at *MiPOesias*, *Three Candles*, *Cricket Online Review*, and *nthposition*. Stobb hosts the monthly audio column on poetry and poetics, "Hard to Say," on *miporadio*. With David Krump, he co-curates the reading series at the Pump House Regional Arts Center in La Crosse, Wisconsin. Stobb is Associate Professor of English at Viterbo University.

1. [http://www.mipoesias.com/Poetry/stobb\\_william\\_e.html](http://www.mipoesias.com/Poetry/stobb_william_e.html)
2. [http://www.mipoesias.com/2007/stobb\\_william.htm](http://www.mipoesias.com/2007/stobb_william.htm)

TAO LIN is the author a poetry-collection, *you are a little bit happier than i am* (Action Books, 2006), a story-collection, *Bed* (Melville House, 2007), and a novel, *Eeeee Eee Eeee* (Melville House, 2007). Melville House is publishing his second poetry-collection, *Cognitive-Behavioral Therapy*, in 2008. His web site is called *Reader of Depressing Books*.

1. [http://www.mipoesias.com/Poetry/lin\\_tao.html](http://www.mipoesias.com/Poetry/lin_tao.html)
2. [http://www.mipoesias.com/2007/lin\\_tao.htm](http://www.mipoesias.com/2007/lin_tao.htm)

MIKE YOUNG is the co-editor of *NOÏ- Journal*, a free literary/political magazine. His work has or will appear in *MiPOesias*, *Backwards City Review*, *realpoetik*, *Juked*, *elimae*, *BlazeVOX*, *3:AM* and elsewhere. A chapbook of his work is forthcoming from *Transmission Press*. He sleeps most of the time in Massachusetts. [http://www.mipoesias.com/2007/young\\_mike.htm](http://www.mipoesias.com/2007/young_mike.htm)

~~~~~

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Amy King

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<http://miporeadingseries2007.blogspot.com/2007/09/january-2008.html>

--

Blog

<http://www.amyking.org/blog>

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417. **steve d. dalachinsky**

Re: Camille Martin's new website

Thu 24 Jan 2008

wow wonderful stuff

On Thu, 24 Jan 2008 07:44:18 -0500 Camille Martin <[REDACTED]>
writes:

> I recently created a website to house some of my poetry, collages and
> visual poetry, essays, and upcoming reading dates:

>

>

>

> <http://www.camillemartin.ca> <<http://www.camillemartin.ca/>>

>

>

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> Enjoy!

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> Camille

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> Camille Martin

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> Toronto

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> [REDACTED] <[mailto:\[REDACTED\]](mailto:[REDACTED])>

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418. **Warren Lloyd**

Mei Mei Berssenbrugge Query

Thu 24 Jan 2008

Has anyone out there seen, read or just heard how Mei Mei Berssenbrugge's first 'pamphlet' of poetry "Fish Souls" (Greenwood) was written. Or better yet does anyone own one who is willing to send me some or all of the poems pdf or copies??? Apparently it is really rare. I've been unable to find it anywhere for less than 285.00 and libraries in my area (including inter-library options) just don't have it, including UB's special collections. Please back channel if anyone can help! Thanks !!

Warren

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Never miss a thing. Make Yahoo your homepage.

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419. **Kyle Schlesinger**

Dan Featherston's The Clock Maker's Memoir

Thu 24 Jan 2008

Cuneiform is pleased to announce the publication of:

THE CLOCK MAKER'S MEMOIR

by Dan Featherston

Advanced praise for The Clock Maker's Memoir:

Through a series of poised, meditative stanzas, The Clock Maker's Memoir takes on the formidable topics of time and memory. What's evident throughout this book is a careful craftsmanship leading to novel perspectives all around the clock. < Lisa Jarnot

The Clock Maker's Memoir registers the world's variety in small catalogs of storms, shadows, dreams, memories, and rituals of childhood. In such forms, time returns each time with a difference. Likewise, the supple measure of these poems returns us to a rhythm or tone each time with a difference, sounding a subtle echo of slipped in sleep. As William Blake declares, ³There is a Moment in each Day that Satan cannot find / Nor can his Watch Fiends find it.² Yet Dan Featherston finds it < through alert and resourceful art. < Devin Johnston

With its precise music, The Clock Maker's Memoir navigates the immeasurable distance between the clock's face and the face worn by lived experiences. In these poems, memoir is not some static repository: it is a poesis of the present

tense. Featherston's craft and his unblinking commitment to particulars fashion a lyric search that one can trust to ask the questions, the necessary questions of time, space, and how we find one another amidst all this memory. <Richard Deming

Dan Featherston is the author of two booklength collections of poetry, *Into the Earth* (Quarry Press) and *United States* (Factory School), as well as five shorter collections. He lives in Philadelphia with Rachel McCrystal and their dog Fredo.

This book will soon be available from Small Press Distribution (www.spdbooks.org). Order direct from Cuneiform (www.cuneiformpress.com) and you'll receive FREE SHIPPING. Send a \$12 check to: Cuneiform | 214 North Henry Street | Brooklyn, NY 11222

For those of you in New York City, Featherston will read from this book at Peace on A 166 Avenue A #2 (between 10th and 11th) on Friday February 1st at 8pm. BYOB \$5 recommended donation.

Other titles from Cuneiform Press:

Ron Silliman's *Woundwood*

Ted Greenwald's *Two Wrongs*

Bill Berkson's *Sudden Address*

Sarah Campbell, ed. *I Have Imagined a Center // Wilder Than This Region: A Tribute to Susan Howe*

Gregg Biglieri's *Sleepy with Democracy*

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420. **Catherine Daly**

Fwd: AWP Conference Schedule Change

Thu 24 Jan 2008

Please DO NOT reply. This is an automatically generated message and replies to this message will not be received.

Dear Catherine Daly,

Below is information for you regarding two recent schedule changes.

SCHEDULE CHANGES

...

Due to a recently broken wrist, Louise Glück has cancelled her appearance at the conference. AWP wishes her a swift recovery to stay, as Stephen Colbert would say, 'wrist-strong.'

Rae Armantrout will read with Mark Strand on Friday night at 8:30 in the Grand Ballroom of the Hilton New York. The reading is sponsored by the Academy of American Poets.

Rae Armantrout is a native Californian whose poems are masterful contradictions; according to Robert Creeley, her poems have 'a quiet and enabling signature.' He adds, 'I don't think there's another poet writing who is so consummate in authority and yet so generous to her readers and company alike.' Her poems are telegenically 'regional,' filled with bungalows, newscasters and swimming pools yet they ring with an immaterial clarity that quietly subsumes her readers and listeners in a radical and eerily funny vision. She was at the center of the first generation of Language Poets, the group in the US most often credited with introducing poetry to postmodernity. Since then Rae Armantrout has forged a growing international reputation--publishing eight remarkable books of poems, most recently *Up to Speed* (Wesleyan, 2004) and *Veil: New and Selected Poems* (Wesleyan, 2001), as well as countless poems anthologized (*Best American Poetry* 2002, and *Postmodern American Poetry*, a Norton Anthology, 1994) and gathered in diverse journals such as *Conjunctions*, *Partisan Review*, and the *LA Times*. In 2000, *A Wild Salience*, a collection of critical writings on the work of Rae Armantrout, was published (Burning Deck). She has directed the New Writing Series at University of California, San Diego, (UCSD) since 1989, and co-organized the Page Mother's Conference in 1999. She has taught writing at UCSD for almost two decades.

--

All best,
Catherine Daly



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421. **Jennifer Karmin**

A Sing Economy: new anthology from Flim Forum Press

Thu 24 Jan 2008

A Sing Economy is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets:

Kate Schapira
Barrett Gordon
Jennifer Karmin
Stephanie Strickland
Mathew Timmons
Kaethe Schwehn

Harold Abramowitz & Amanda Ackerman

Jaye Bartell

Jessica Smith

David Pavelich

Erin M. Bertram

Laura Sims

Deborah Poe

a.rawlings & francois luong

Michael Slosek

Kevin Thurston

Hannah Rodabaugh

Tawrin Baker

and three cover films by Scott Puccio

Available January 31-February 2 at the 2008 AWP Book

Fair in NYC. Drop by and say hello at the Flim Forum

table: #491 Americas Hall II, access from 3rd floor.

<http://www.awpwriter.org/conference/2008exhibitorslist.php>

Flim Forum Press is an independent press that provides

SPACE for emerging poets working in a variety

of experimental modes. Founded in 2005, Flim Forum

Press is edited by Matthew Klane and Adam Golaski.

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

To purchase the anthologies *A Sing Economy* or *Oh One*

Arrow please send a check (payable to Flim Forum

Press) for \$20 (includes shipping and handling), or

\$30 for both books, to:

Flim Forum Press

PO Box 549

Slingerlands, NY 12159

UPCOMING EVENTS WITH FLIM FORUM AUTHORS

~~~~~

\*2/6/08 - Cambridge, MA: Grolier Books at Harvard

<http://www.theharvardadvocate.com/order.html>

\*2/8/08 - Albany, NY: Jawbone at UAG Gallery

<http://upstateartistsguild.org>

\*3/5/08 - Berkeley, CA: Pegasus Books Downtown

<http://www.pegasusbookstore.com>

\*3/15/08 - Los Angeles, CA: Betalevel

<http://betalevel.com>

\*3/19/08 - Ithaca, NY: The Ithaca Bookery

[http://www.thebookery.com/boo\\_ld.taf](http://www.thebookery.com/boo_ld.taf)

\*3/20/08 - Cortland, NY: SUNY Cortland

<http://www.cortland.edu/english>

\*3/20/08 - Buffalo, NY: Rust Belt Books

[http://artvoice.com/directory/rust\\_belt\\_books](http://artvoice.com/directory/rust_belt_books)

\*3/22/08 - Buffalo, NY: Small Press Book Fair

<http://www.buffalosmallpress.org>

\*4/12/08 - Providence, RI: Publicly Complex

<http://www.ada-books.com>

\*4/19/08 - Chicago, IL: Red Rover Series

<http://groups.yahoo.com/group/redroverseries>

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## 422. **Jason Quackenbush**

### ***Re: Oulipo Compendium***

*Thu 24 Jan 2008*

---

Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.

In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view. Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS postmodern worldview. Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that

Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.

I'm offering you this description of my former professor as an example of the kind of intellectual honesty you're going to have to display in order for anyone to take your "postmodern theorist" bogeyman seriously. Show me where you are finding these people who are absolute relativists and believe in nothing but the subjectivity of the self. Find me five well known and respected thinkers in the field you're criticizing who hold the beliefs you're attributing to the group of "postmodernists" as a whole.

Because if you can't do that, then you're just making straw men of opposing viewpoints and as a result I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of Ayn Rand's "philosophy."

If that's the case then there's no point in having a conversation with you about this and your position is just as anti-rational as the position you have repeatedly attributed to "postmodernists." The first requirement of intellectual honesty is to admit to oneself the possibility of one's position being wrong. If you can't do that, then I wish you'd stop riding this particular hobby-horse, because it could be an interesting discussion but only if freed from argument by appeal to dogma.

Thanks,  
Jason

On Thu, 24 Jan 2008, Marcus Bales wrote:

*On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:  
Probably someone misunderstands what Russell's Paradox actually did to Hilbert's program or got confused by a popular account of the incompleteness theorems and came away with the idea that mathematics is irrational. It happens all the time.*

*The interesting thing is that in nearly every case the people who try to intuit or infer a postmodern worldview from math and science get it wrong. They conclude the world is irrational because of Cantor or morals are relative because of Einstein or that we can't know anything because of Heisenberg. They've heard a little, understood less, and they get it wrong. They go on from*

*misunderstanding to error. That's the essence of why the postmodern worldview is so messed up: it started with misunderstandings and went on to wrong conclusions from there. And then they, like the creationists, insist that any subsequent attempt at clarifying explanation is "only a theory", as if a theory is something excreted during a bout with the flu. They know what they believe, and they are fundamentalist about it -- even while, ironically, rejecting "foundationalism". Nothing, in short, is true except what the postmodernist happens to believe -- but that is really true: so true that no account of where he or she has misunderstood the basic ideas is possible.*

*Postmodern Bard*

*What asks the new postmodern bard  
Whose anti-reality ways  
Have made her chopped-up prose so hard  
To praise?*

*She asks we say that all we know  
Is language and habit and fear:  
That all is fake as her own faux  
Career.*

*She keeps her hatreds clear and bright,  
Detecting the patriarch's stench  
On every guy who doesn't write  
In French.*

*All principles are infra dig,  
Self-interest is all she infers -  
Except your heart is not as big  
As hers.*

*No, not for her the outward sweep  
Of science's infinite shore -  
She feels her creed within her deep  
Heart's core*

*She's sure she's sure, and sure her claim  
It's not her intent to be right  
Is right, as if there were no shame  
In sight.*

*Sincerely sure that nothing's true,  
Unladen by theory or thought,  
She knows it's true she's right, while you  
Are not.*



Marcus

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## 423. **Poetry Project**

### ***Events at The Poetry Project January/February***

*Thu 24 Jan 2008*

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The darkness surrounds us here at The Poetry Project but we will not succumb.

Here are next week's readings:

Monday, January 28, 8 PM

Jee Leong Koh & Ada Limón

Born in Singapore, Jee Leong Koh read English at Oxford University and completed his Creative Writing MFA at Sarah Lawrence College. His poems have appeared in Singaporean anthologies, and in American and British journals such as Crab Orchard Review, Gay & Lesbian Review Worldwide, The Ledge Magazine, and Mimesis. His poem <sup>3</sup>Brother<sup>2</sup> has been selected by Natasha Trethewey for the Best New Poets Anthology 2007, to be published by the University of Virginia Press. He published his chapbook Payday Loans in April 2007. Of the chapbook, Marie Howe says, <sup>3</sup>Smart, irreverent, often unnerving, these sonnets smirk, smile, argue and bless.<sup>2</sup> In 2006 the Singaporean government banned the reading of one of these sonnets, because <sup>3</sup>it promotes the homosexual lifestyle.<sup>2</sup> The ban makes Jee Leong Koh out to be more dangerous than he really is. Ada Limón, a graduate of the Creative Writing Program at NYU, has received fellowships from the Provincetown Fine Arts Work Center and NYFA. She is the author of two books of poetry, lucky wreck and This Big Fake World.

Wednesday, January 30, 8 PM

Jen Hofer & Daniel Machlin

Jen Hofer's recent and forthcoming publications include lip wolf, a translation of Laura Solórzano's lobo de labio (Action Books, 2007); PUREsexSWIFTsex and September, books two and three of Dolores Dorantes by Dolores Dorantes (Counterpath and Kenning Editions, 2007); Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women (University of Pittsburgh Press and Ediciones Sin Nombre, 2003); slide rule (subpress, 2002); The Route, a collaboration with Patrick Durgin (Atelos, 2008), Laws (Dusie Books, 2008); and a book-length series of anti-war-manifesto poems titled one (Palm Press, 2008). She has published poems and translations in numerous small-press publications, including 1913, Aufgabe, Circumference, The Brooklyn Rail, eoagh, Jacket, The Journal of Aesthetics and Protest, Mar con Soroche, and War

and Peace. Jen lives in Los Angeles, where she teaches poetics at CalArts and works as a court interpreter. She is a member of the Little Fakers collective which creates and produces *Sunset Chronicles*, a neighborhood-based serial episodic drama populated entirely by hand-made marionettes inhabiting lost, abandoned and ghost spaces in Los Angeles, and is happily a founding member of the City of Angels Ladies<sup>1</sup> Bicycle Association, also known as The Whirly Girls. Dan Machlin was born and raised in NYC. His first book-length collection of poems *Dear Body*: was published by Ugly Duckling Presse in September 2007. Previous works include several chapbooks: *6x7* (Ugly Duckling), *This Side Facing You* (Heart Hammer Press), and *In Rem* (@ Press), as well as *Above Islands* (Immanent Audio), an audio CD collaboration with singer/cellist Serena Jost. His poems and reviews have appeared in *The Poetry Project Newsletter*, *Brooklyn Rail*, *Fence*, *Tarpaulin Sky*, *Crayon*, and *Soft Targets*. Dan is founding editor and publisher of *Futurepoem* books, and a former co-curator of *The Segue Series* at Bowery Poetry Club in NYC.

Friday, February 1, 10 PM

Anna Joy Springer & Azareen Van der Vliet Oloomi

Anna Joy Springer is a prose writer and visual artist who makes Grotesques. That is, she creates hybrid texts combining sacred and profane elements in order to prompt intensely embodied conceptual-emotional experiences in readers. Formerly a singer in the Bay Area bands, *Blatz*, *The Gr'ups*, and *Cypher in the Snow*, Anna Joy has toured the United States and Europe being a wild feminist punk performer, and she has also toured with the all-women spoken word extravaganza, *Sister Spit*. Author of the illustrated novella *The Birdwisher* (Birds of Lace Press, January 2008), she is currently finishing her first "novel," *The Vicious Red Relic, Love*. She received her MFA in Literary Arts from Brown University in 2002, and she is an Assistant Professor of Literature at University of California, San Diego where she truly loves teaching courses in Experimental Writing, Graphic Texts, and Postmodern Feminist Literatures. Azareen Van der Vliet Oloomi is pursuing her M.F.A. in fiction at Brown University and is the 2008 National Small Press Month Co-ordinator.

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

Fall 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](http://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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424. **Marcus Bales**  
***Re: Oulipo Compendium***  
*Thu 24 Jan 2008*

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Jason Quackenbush wrote:

> Interesting comments Marcus, but I again renew my challenge to you  
> to present me with examples of five postmodern thinkers who actually  
> believe that nothing is true but what they believe.

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

Jason Quackenbush wrote:

> In the past I've given you plenty of examples of non-postmodernists  
> who reject some of the positions that you hold to be essential for a  
> "correct" world view.<

I don't know what a "correct" world view would be. I'm pretty sure, though, that people who say there's nothing out there, but still get regular medical checkups and pay their health insurance premiums are frauds. Why aren't such people successfully living on love and pale moonlight if there's really nothing out there?

Jason Quackenbush wrote:

> Taking just the example in this email of foundationalism.

- > One of the leading critics of foundationalism whose
- > work is still held to be fundamental to the coherence theory of
- > epistemological justification is Laurence Bonjour at the University
- > of Washington. I can say with 100% certainty from my personal
- > acquaintance with the man that you're never going to find a LESS
- > postmodern worldview.<

Wow -- 100% certainty but no foundationalism, eh? Fundamental to the coherence theory, but no foundationalism, eh? Words are tricky things, and so is grammar. It's hard to be a real postmodernist, particularly if one has the view that there are people who are good, smart people who are working hard to try to get ideas and language to coincide, to get things right, insofar as any human being can get things right. You seem to be making my points for me, here. A fellow who is working hard to get something right is not a postmodernist? Well, duh.

Jason Quackenbush wrote:

- > Politically, he's aligned more or less with
- > Nozick as opposed to Rawls at the other end of the spectrum, and
- > metaphilosophically he's dedicated to the traditional analytic
- > method that descends from the modern era in philosophy. He's the
- > only professional philosopher I've ever met who thinks that Quine is
- > unimpressive due to a lack of rigour, and when
- > someone brings up someone like Heidegger or Foucault, he tends to
- > say "continental philosophy?" and shrug his shoulders because he
- > doesn't consider his unfamiliarity with them to be any sort of
- > impediment to his work.

Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.

Jason Quackenbush wrote:

- > That having been said, he's probably more aware than anyone of the
- > problems with foundationalism and although he has at this point
- > recanted his earlier coherentism and his thought currently runs
- > towards a modified version of foundationalism, he's intellectually
- > honest enough to admit that as a theory of knowledge it has real
- > problems that no one has overcome as of yet.<

Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's also not a post-modernist. Hmm. But it seems to me that the traits you're describing in this man are not the traits of postmodernists, and yet your use of him in this context prompts me to think that you think of him as a postmodernist who demonstrates none of the traits or beliefs of the postmodernists. He sounds like

an admirable guy. So do you. From what I've read of your writing here and there online, and from what you say about Bonjour, it doesn't seem to me as if either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:

> ... I have developed the suspicion  
> that you're an objectivist since that sort of sophistry was an  
> important part of ayn rand's "philosophy."<

Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels are philosophy, is even lower than my opinion of postmodernists.

Perhaps, if you're willing to engage in the endeavor, we could try, first, to define what we can agree to mean when we say "postmodern"?

Marcus

*On Thu, 24 Jan 2008, Marcus Bales wrote:*

*On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:  
Probably someone misunderstands what Russell's Paradox actually  
did  
to Hilbert's program or got confused by a popular account of the  
incompleteness theorems and came away with the idea that  
mathematics  
is irrational. it happens all the time.*

*The interesting thing is that in nearly every case the people who  
try to intuit or  
infer a postmodern worldview from math and science get it wrong.  
They  
conclude the world is irrational because of Cantor or morals are  
relative  
because of Einstein or that we can't know anything because of  
Heisenberg.  
They've heard a little, understood less, and they get it wrong.  
They go on from  
misunderstanding to error. That's the essence of why the  
postmodern  
worldview is so messed up: it started with misunderstandings and  
went on to  
wrong conclusions from there. And then they, like the  
creationists, insist that  
any subsequent attempt at clarifying explanation is "only a  
theory", as if a  
theory is something excreted during a bout with the flu. They know  
what they  
believe, and they are fundamentalist about it -- even while,  
ironically, rejecting*

"foundationalism". Nothing, in short, is true except what the postmodernist happens to believe -- but that is *\_really\_ true*: so true that no account of where he or she has misunderstood the basic ideas is possible.

*Postmodern Bard*

What asks the new postmodern bard  
Whose anti-reality ways  
Have made her chopped-up prose so hard  
To praise?

She asks we say that all we know  
Is language and habit and fear:  
That all is fake as her own faux  
Career.

She keeps her hatreds clear and bright,  
Detecting the patriarch's stench  
On every guy who doesn't write  
In French.

All principles are *infra dig*,  
Self-interest is all she infers -  
Except your heart is not as big  
As hers.

No, not for her the outward sweep  
Of science's infinite shore -  
She feels her creed within her deep  
Heart's core

She's sure she's sure, and sure her claim  
It's not her intent to be right  
Is right, as if there were no shame  
In sight.

Sincerely sure that nothing's true,  
Unladen by theory or thought,  
She knows it's true she's right, while you  
Are not.

Marcus

--

No virus found in this incoming message.  
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Version: 7.5.516 / Virus Database: 269.19.10/1241 - Release Date:  
1/24/2008 9:58 AM

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425. **Kenneth James**  
**Re: Oulipo Compendium**  
Thu 24 Jan 2008

---

Marcus --

Just to get a word in edgewise: Jason asked you to name five postmodernists who claim that nothing is true but what they believe. You named Rorty. So you still have four to go.

-- Ken

Quoting Marcus Bales <[REDACTED]>:

Jason Quackenbush wrote:  
*Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*

*Once again, start with Rorty. I think I can find five postmodern thinkers > who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief> in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think > they're more interested in building a coterie of cross-supporting social, political> l, financial, and professional people who will refer to, defer to, hire, and > promote one another, than in worrying about truth, beauty, justice, or proportion.> I urge them to have the courage of their convictions. If they're going to SAY tha> t nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into > good*

health again. Extraordinary claims require extraordinary evidence.

Jason Quackenbush wrote:

In the past I've given you plenty of examples of  
non-postmodernists  
who reject some of the positions that you hold to be essential for  
a  
"correct" world view.<

I don't know what a "correct" world view would be. I'm pretty sure,  
though> , that  
people who say there's nothing out there, but still get regular  
medical  
checkups and pay their health insurance premiums are frauds. Why  
aren't  
such people successfully living on love and pale moonlight if there's  
real> ly  
nothing out there?

Jason Quackenbush wrote:

Taking just the example in this email of foundationalism.  
One of the leading critics of foundationalism whose  
work is still held to be fundamental to the coherence theory of  
epistemological justification is Laurence Bonjour at the  
University  
of Washington. I can say with 100% certainty from my personal  
acquaintance with the man that you're never going to find a LESS  
postmodern worldview.<

Wow -- 100% certainty but no foundationalism, eh? Fundamental to the

coherence theory, but no foundationalism, eh? Words are tricky  
things, and> so  
is grammar. It's hard to be a real postmodernist, particularly if one  
has > the  
view that there are people who are good, smart people who are working  
hard>  
to try to get ideas and language to coincide, to get things right,  
insofar> as any  
human being can get things right. You seem to be making my points for  
me,  
here. A fellow who is working hard to get something right is not a  
postmodernist? Well, duh.

Jason Quackenbush wrote:

Politically, he's aligned more or less with  
Nozick as opposed to Rawls at the other end of the spectrum, and  
metaphilosophically he's dedicated to the traditional analytic



method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.

Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? > He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.

Jason Quackenbush wrote:

That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.<

Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's> also not a post-modernist. Hmm. But it seems to me that the traits you're describing in this man are not the traits of postmodernists, and yet your use of him in > this context prompts me to think that you think of him as a postmodernist who demonstrates none of the traits or beliefs of the postmodernists. He sounds> s like an admirable guy. So do you. From what I've read of your writing here> and there online, and from what you say about Bonjour, it doesn't seem to me a> s if either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:

... I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of Ayn Rand's "philosophy."<

Sorry, my opinion of Rand, and the sociopaths who tend to believe her novel> ls are philosophy, is even lower than my opinion of postmodernists.

*Perhaps, if you're willing to engage in the endeavor, we could try,  
first,> to  
define what we can agree to mean when we say "postmodern"?*

*Marcus*

*On Thu, 24 Jan 2008, Marcus Bales wrote:*

*On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:  
Probably someone misunderstands what Russell's Paradox actually  
did  
to Hilberts program or got confused by a popular account of the  
incompleteness theorems and came away with the idea that  
mathematics  
is irrational. it happens all the time.*

*The interesting thing is that in nearly every case the people  
who  
try to intuit or  
infer a postmodern worldview from math and science get it wrong.  
They  
conclude the world is irrational because of Cantor or morals are  
relative  
because of Einstein or that we can't know anything because of  
Heisenberg.  
They've heard a little, understood less, and they get it wrong.  
They go on from  
misunderstanding to error. That's the essence of why the  
postmodern  
worldview is so messed up: it started with misunderstandings and  
went on to  
wrong conclusions from there. And then they, like the  
creationists, insist that  
any subsequent attempt at clarifying explanation is "only a  
theory", as if a  
theory is something excreted during a bout with the flu. They  
know  
what they  
believe, and they are fundamentalist about it -- even while,  
ironically, rejecting  
"foundationalism". Nothing, in short, is true except what the  
postmodernist  
happens to believe -- but that is really true: so true that no*

*account of where  
he or she has misunderstood the basic ideas is possible.*

*Postmodern Bard*

*What asks the new postmodern bard  
Whose anti-reality ways  
Have made her chopped-up prose so hard  
To praise?*

*She asks we say that all we know  
Is language and habit and fear:  
That all is fake as her own faux  
Career.*

*She keeps her hatreds clear and bright,  
Detecting the patriarch's stench  
On every guy who doesn't write  
In French.*

*All principles are infra dig,  
Self-interest is all she infers -  
Except your heart is not as big  
As hers.*

*No, not for her the outward sweep  
Of science's infinite shore -  
She feels her creed within her deep  
Heart's core*

*She's sure she's sure, and sure her claim  
It's not her intent to be right  
Is right, as if there were no shame  
In sight.*

*Sincerely sure that nothing's true,  
Unladen by theory or thought,  
She knows it's true she's right, while you  
Are not.*

*Marcus*

--

*No virus found in this incoming message.*

*Checked by AVG Free Edition.*

*Version: 7.5.516 / Virus Database: 269.19.10/1241 - Release Date:*

1/24/2008 9:58 AM

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426. **Jim Andrews**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Fri 25 Jan 2008*

---

*re codes--i think there's a tendency towards a fetishization and  
mystification of the aura of the digital and its codes--as though these  
create a separate realm outside of the "old" ways and rules of the "dirty  
old town" of the Pogues song--a virtuality of virtue, of  
purified, discrete  
elements manipulated for the benefit and pleasure of an elite--an  
intriguing  
branch of Formalism to be "explored" and "played with"--*

just about all of my work is available for free on the net. also, no one pays me to do this work. i don't spend a lot on the equipment. anything you need to view the work, such as the shockwave and flash plugins, is free. some of the work is available in portuguese, french, spanish, italian, finnish, and chinese. the work does not require a high-end computer to run properly on. my own machine is four years old. which is fine because i have to know if the work will run on average machines ok. the download times range from dial-up speeds to broadband, depending on the work. most of the work is ok for dialup.

i had a job for a while working as a programmer for an academic musician/digital artist. he had a \$500,000 grant from a gov agency seeking to encourage dev for super highspeed networks. the developed work was seen by a remarkably small audience in performances. and much of the new media scene art is for performance or gallery. remarkably small audiences, remarkably expensive work.

but i am very net oriented. partly because i'm a writer and the main paradigm is publish. not perform or show. but beyond that, i like the net because it is not justly described as for an elite, these days, david. yes it costs some money. but not an arm and a leg. i know people on welfare here in canada who have an internet connection and a decent computer.

the paperback used to be cheap and there was an explosion of literacy. books aren't so cheap anymore. the internet, as a whole, is.

"elite"? i don't think so.

ja  
http://vispo.com

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#### 427. **Alan Sondheim**

##### ***some characteristics of organic and emanent life***

*Fri 25 Jan 2008*

---

some characteristics of organic and emanent life

homeostasis - boundary maintenance + (coherency of avatar body) elaboration: coherency references a body that remains topologically connected, no matter what external and internal motions occur. consideration: of course the body may be split by wounding, division, and other processes; in these cases, the body homeostatically repositions itself. external motions: the organism or emanent changing position in relation to the external world (space time coordinates); internal motion: processes, motions, within the body of the organism.

immunity - identity maintenance + (database accountancy) elaboration: immunological processes based on body identification (organism) and database stability and stable addressing of whole and parts (emanent). consideration: relationship of dis/ease and disease/hacking. identity maintenance occurs within absolute fluidity; with organism, motility and bodily changes (disease/death/exhaustion/dissolution/decay/ extinction/mutation etc.), and with emanent, 'remakes' (new textures, bodies, accouterments, etc.), corporate transformations (economy, merger, dissolution, etc.), and interest/disinterest/defuge in relation to maintenance.

culture - remembrance and communality + (history of interactivity) elaboration: organism - culture occurring 'all the way down,' with internal/external memories/storage/data-processing/quantum and molecular, etc. memory and communality inhere. emanent - relationship of external (organic) or internal (digital) mind to avatar \_steerage\_ (which is intentional). consideration: mind inhabits organism inhabits mind; inherence is primordial, backgrounding. there is a complex relationship between this inhabitation and issues of health, disease, death, etc. - issues that simultaneously reify and parcel the body, and a turn towards moments or places/spaces of body (pain for example) that call for tending. there are qualitatively different tendings for organism and emanent; it is a matter of time before they coalesce.

negation - circumscription of an other + (avatar interactions, game physics) elaboration: circumscription sends the other to the pale; structures gesture and language, transforms ikonic into indexical. consideration: semantics of avatar boundaries on a subtextual level; semantics of organic boundaries on

the supra-textual. the latter is iconic, the former, indexical. (perhaps there is no place for the symbolic in the midst of emanents and organisms.)

consumption and excretion tropisms (energy flow) elaboration: evanescent organic life as abject spew, continuous breathing. a stationary emanent requires no energy; a stationary organism continues its tropic behavior. consideration: nature of the tropism, energy-seeking, pollution- fleeing. direction of emanent irrelevant; energy comes from external steerage.

variegated metabolic processes (chemical, quantum, atomic) elaboration: striations and differentiations within organism. epistemologically, organism transforms internally and externally from horizon to horizon; emanent possesses epistemological equivalence (substance) and differentiation occurs in syntactics. consideration: herbert simon's nearly decomposable hierarchies; differentiation in organism occurs on the level of the phoneme. emanent and organism meet on the plane of semantics, sememe.

-- absorption and excretion elaboration: or circulation, necessary for organism, and only for emanent in the sense that mind requires circulation (as do computers in terms of cycles, energy-flow, etc.). consideration: note in all of these instances we're considering life in terms of the \_metabolic,\_ flux-processes, remembering, identity, recognitions, tropisms, negations, perceptions.

-- reproduction elaboration: organisms most often self-reproduce through one or multiple generations; emanents do not. organic emanent minds do but not electronic emanent minds, do not. consideration: reproduction is not necessarily a constituent of life - dreams of the loch ness monster point in another direction. and there is always the exhaustion, punctum, of the 'last of a species' or reproductive pool, which is becoming more and more common. say that reproduction temporally smears the organic while identity spatially restricts the organic.

----- carrier image (reproductive plan, layout) + (template) elaboration: reproduction is haunted by the organism to be, whether template or internal processes. consideration: with organism, reproduction is always already uncanny; with emanent, reproduction is canny. with organism, internal and with emanent external, steered. the emanent is always already hallucinatory, which is not to say inexact or 'unreal'; its model and modeling are elsewhere. let us say that the emanent is freed from reproduction but an emanent class is bound to steering mind for continued existence.

maintenance of interiority elaboration: what goes on inside, stays inside, is maintained inside. for organism this includes temperature control (or adjustments to non-control); for emanents, this again is a matter of contiguity at best. consideration: wounds close, bruises heal, diseases disperse; there is

an ideal at the back of organism, backgrounding organism, as if primordial (and when i use 'primordial' here, i mean nothing meta-physical, only primitives, backgroundings, against or within which everything else occurs). nothing immediately with emanents, but a long time ago, in irc (internet relay chat), netsplit would occur, and members of coherent communities would be cut off from each other - there would for example be two, not one \*love channels. it would be of interest to think through the metabolism and political economy of irc channels and channel communities as organisms.

biome and niche maintenance (immediate vicinity cleanup) elaboration: what happens outside the body of the organism, more or less in the immediate vicinity (think of potential exceptions such as albatross or plankton, bring them into the model by including mobile niches, evanescent biomes). emanents also tend to control their immediate vicinity; sl avatars will have a 'home' teleport site, will fly to a certain height, will be admitted or not to restricted territories (and may create restricted territories of their own). consideration: mobile niches within evanescent biomes are of great interest; they reflect the potential of taz (temporary autonomous zones) and extend the concepts of home and territory - the latter might be considered a personal niche, and the former, that biome which provides a necessary degree of comfort for its species and occupants. different species may connote different biome definitions which overlap and are displaced from 'human geography' and its defining characteristics.

contiguity of body or bodies + (substructure of sheave-skin) elaboration: organic body held together by skeletal (internal and external) structures, skin and muscle, etc.; the sheave-skin held together by parent-child relationships and restrictions on size and angle. contiguity is complex with sheave-skins; importing a bvh file into blender requires hand-setting the parent-child relationships, and motion capture models permit extensions and topological remodelings of these. generally organic bodies are topographically defined; there are physical restraints to size, etc. while emanent bodies are topological, once 'set' into structure by node assignments. again, the latter reference external steerage. consideration: this external steerage of emanents is mapped in various ways - through mind and gui or other interfaces, through virtual reality interaction software, through software itself which may operate emanents autonomously, so that the emanent becomes nothing more than an output display of a program epistemologically other. of course this may change in the future; there is no reason why emanents should not be autonomous and locally-so, so that steerage, communication, etc., is part and parcel of the emanent software, integral to it, inhering.

regulated, homeostatic communication elaboration: organisms and emanents are nodes, channels, transmitters, receptors, codes, encodings, decodings,

part-objects and their perception, skins and sheave-skins and their perception. to the extent that regulation occurs, cohering semantics emerges; to the extent that noise or parasitism enters the systems, transformations and possible mutations occur, beneficial or destructive, possibly inherited or not (and the latter, with emanent mind-steering, becomes to some extent an issue of conscious choice). consideration: one begins to approach a \_plasma model\_ within which forms flux, and flux forms, stases are imminent and always in the process of forming and dissolving; memory is primordial (in the above sense).

-- internal and external + (between mind and emanent) elaboration: internal processes are homeostatically regulated in organism; it is moot whether such occur in emanents except to the extent that \_emanents are inherently part of the gamespace, do not ontologically exist other than as gamespace.\_ consideration: external communication - one might bring issues of data-bases with both organism and emanent, steerage, community and individual memory, community and individual hallucination, etc. it's here that language comes forth as the mutual orienting of cognitive domains (maturana); while one might speak of the cosmos as languaging and only languaging (epistemologically and ontologically), one might also conceive of languaging as ikonic in terms of the primordial, the thinging of language, or language grounded (as in electronic grounding) in things. in this sense, language is literally an after-thought, shape-riding.

-- emitters and receptors (within and without organisms) elaboration: sm (sado-masochist/abject) maws/fits/misfits, the contradictory transformed into the contrary or wayward. consideration: emitters and receptors are in-line, online, bought into line vis-a-vis codings. without emitter and receptor interfaces, languaging doesn't happen; one might think then of emitters and receptors \_themselves\_ as ikonic languages, so that sign-flows are fundamental (but not symbols or indices).

---- emitter and receptor codings (entranceways and exits) elaboration: entrances and exits but also molecular or protocol structures, sm touch/scent/contact. information must obey etiquette, otherwise it's noise. etiquette touches on the aesthetics and efficiency of coding. \_coded emanents have no code\_; their code is external steerage, subtextual beneath the surface, in the display of sheave-skin. consideration: it's important to think through analog/ikonic and digital/indexical here. organism code is ikonic to the extent that, for example, dna coding \_is\_ molecular, while emanent code is indexical since to some extent programming languages are interchangeable, they're teleologically drawn-out to steerage goals, and they form/construct a performative layer which runs the emanent directly.



--- domain orientations (tropic turns towards energy, communication potentials) elaboration: organisms are tropic, turning towards, away, or skew-orthogonally; emanents are tropic through camera positioning (without the camera, emanents are invisible, non-existent, which are not equivalent) within the aegis of mind. consideration: cameras move emanents as residue, dejecta, abject stain on occasion blocking the field of view.

pollutions and abjections (body disposal, chemical slough)

-- purifications and expulsions elaboration: this operates on the epistemological if not ontological dichotomy described re: kristeva, douglas, etc. organisms are channels and flows; the flows channel, and the channels flow. the abject is integral to organism, just as purification and expulsion may be integral to emanent. consideration: this may be far too simplistic, but it's a step at least. when the true world is considered, emanent and organism are interpenetrated, intermingled, formed and in/formed together at the limit.

emanents and avatars inhere, cohere, mishmash, spew, emit, slur, slough, intermingle, interpenetrate, within the true world, they are true-world-ing, in a sense mind-only, but only in the sense that steerage is always present, from language through metabolic process through retinal processing, immunological defense systems, heartbeat, hormonal maintenance, software updating and replacement, membrane filtering, and so forth. this is not life force, but inherited and inhering organization in relation to reproduction, within which the carrier image is but a dream, our dream, our presentification of the future anterior.

(elements marked + pertain in particular to emanent/avatar process. note that in the above, 'emanent' and 'avatar' are to some extent equivalent, although the latter is mostly reserved for entities within second life and other online/offline 'virtual' worlds.)

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428. **Murat Nemet-Nejat**

***Re: Oulipo Compendium***

*Fri 25 Jan 2008*

---

Jason,

Let Marcus name four, let him name three, let him name two, let him name one. "Imply" does not count?

Ciao,

Murat

On Jan 24, 2008 4:14 PM, Jason Quackenbush <[REDACTED]> wrote:

*Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*

*In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view. Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS postmodern worldview. Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.*

*That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.*

*I'm offering you this description of my former professor as an example of the kind of intellectual honesty you're going to have to display in order for anyone to take your "postmodern theorist" bogeyman seriously. Show me where you are finding these people who are absolute relativists and believe in nothing but the subjectivity of the self. Find me Five well known and respected thinkers in the field you're criticizing who hold the beliefs you're attributing to the group of "postmodernists" as a whole.*

*Because if you can't do that, then you're just making straw men of opposing viewpoints and as a result I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of Ayn Rand's "philosophy."*

*If that's the case then there's no point in having a conversation with you about this and your position is just as anti-rational as the position you have repeatedly attributed to "postmodernists." The first requirement of intellectual honesty is to admit to oneself the possibility of one's position being wrong. If you can't do that, then I wish you'd stop riding this particular hobby-horse, because it could be an interesting discussion*

*but only if freed from argument by appeal to dogma.*

*Thanks,  
Jason*

*On Thu, 24 Jan 2008, Marcus Bales wrote:*

*On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:  
Probably someone misunderstands what Russell's Paradox actually did  
to Hilberts program or got confused by a popular account of the  
incompleteness theorems and came away with the idea that mathematics  
is irrational. it happens all the time.*

*The interesting thing is that in nearly every case the people who try to  
intuit or  
infer a postmodern worldview from math and science get it wrong. They  
conclude the world is irrational because of Cantor or morals are  
relative  
because of Einstein or that we can't know anything because of  
Heisenberg.  
They've heard a little, understood less, and they get it wrong. They go  
on from  
misunderstanding to error. That's the essence of why the postmodern  
worldview is so messed up: it started with misunderstandings and went on  
to  
wrong conclusions from there. And then they, like the creationists,  
insist that  
any subsequent attempt at clarifying explanation is "only a theory", as  
if a  
theory is something excreted during a bout with the flu. They know what  
they  
believe, and they are fundamentalist about it -- even while, ironically,  
rejecting  
"foundationalism". Nothing, in short, is true except what the  
postmodernist  
happens to believe -- but that is really true: so true that no account  
of where  
he or she has misunderstood the basic ideas is possible.*

*Postmodern Bard*

*What asks the new postmodern bard  
Whose anti-reality ways  
Have made her chopped-up prose so hard  
To praise?*

*She asks we say that all we know  
Is language and habit and fear:*

*That all is fake as her own faux  
Career.*

*She keeps her hatreds clear and bright,  
Detecting the patriarch's stench  
On every guy who doesn't write  
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*All principles are infra dig,  
Self-interest is all she infers -  
Except your heart is not as big  
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*No, not for her the outward sweep  
Of science's infinite shore -  
She feels her creed within her deep  
Heart's core*

*She's sure she's sure, and sure her claim  
It's not her intent to be right  
Is right, as if there were no shame  
In sight.*

*Sincerely sure that nothing's true,  
Unladen by theory or thought,  
She knows it's true she's right, while you  
Are not.*

Marcus

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#### 429. **CA Conrad**

### ***OUTSIDE THE CANADIAN CONSULATE TODAY AT 11a.m. PLEASE BE THERE***

*Fri 25 Jan 2008*

---

All across the US and Canada (and other countries) today is a DAY OF ACTION to encourage the Canadian Parliament to NOT deport US soldiers and their families who have fled to Canada seeking asylum.

THINGS ARE LOOKING GOOD, but, we need to show support!

Details, links, etc., on PhillySound today's date:

<http://PhillySound.blogspot.com>

\*"I saw fundamental violations of basic human rights every day or two... and since I never saw one soldier or officer criticized or disciplined for

carrying out such violations... I fear, and believe, that what I saw was only the tip of the iceberg in Iraq." -- Joshua Key, fled to Canada in 2005 with his wife Brandi and four children.\*

With much respect,

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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430. **Stuart Ross**

***Re: Camille Martin's new website***

*Fri 25 Jan 2008*

---

Great site, Camille! Nice mix of text and visual and demonstration of process.

Stuart

On 1/24/08 7:44 AM, "Camille Martin" <[REDACTED]> wrote:

*I recently created a website to house some of my poetry, collages and visual poetry, essays, and upcoming reading dates:*

*<http://www.camillemartin.ca> <<http://www.camillemartin.ca/>>*

*Enjoy!*

*Camille*

*Camille Martin*

*Toronto*

*[REDACTED] <[mailto:\[REDACTED\]](mailto:[REDACTED])>*

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431. **ONE LESS**

***One Less: # 3 Film is Out.***

*Fri 25 Jan 2008*

---

One Less Magazine presents its third Issue, Film for purchase.

Contributors include: Erik Anderson, Eric Baus, James Belflower, David Berridge, Elizabeth Block, Christophe Casamassima, Mei Mei Chang, Marcus Civin, Bruce Covey, Tony D'Arpino, Catherine Daly, Patrick James Dunagan, Raymond Farr, Anne Heide, Stephanie Heit, Jane Jortiz-Nakagawa, Justin Katko! Sandra Korchenko, Sueyeun Juliette Lee, Mara Leigh, Sean MacInnes, Nick-e Melville, Simon Perchik, Elizabeth Robinson, Sharon (Wren) Rogers, Edward Smallfield, Nico Vassilakis

To order the third issue, Film, please send \$10 payable to One Less Magazine at the following address:

One Less Magazine  
c/o Nikki Widner  
6 Village Hill Road  
Williamsburg, MA 01096

You can also purchase issues @ our blog: [www.onelessmag.blogspot.com](http://www.onelessmag.blogspot.com)

For a one-year subscription, please send \$18 to the above mailing address.

Nikki Widner & David Gardner, Editors

Visit: [onelessmag.blogspot.com](http://onelessmag.blogspot.com)

One Less Magazine  
c/o Nikki Widner  
6 Village Hill Road  
Williamsburg, MA 01096

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432. **ONE LESS**

***One Less Magazine: Call For Submissions, Issue Four: Open***

*Fri 25 Jan 2008*

---

If you are a reader of One Less, we would be pleased to read your work for Issue Four which is an open call for submissions, you pick your theme.

Please follow the specific guidelines below and send either (by postal mail or electronic files):

3-5 Pages of Poetry;

5-10 Pages of Prose;

1-5 Pages of Artwork (Imageable size: 4.5" x 6.5")

(Please be aware that we can only print images in black and white. Images should be in grayscale as JPEG or TIFF files at 300 dpi for photographic/filmic works and 600 dpi for line drawings.)

Send your submission, cover letter, and bio to:

One Less Magazine  
(c/o) Nikki Widner  
6 Village Hill Road  
Williamsburg, MA 01096

Or by e-mail to: [REDACTED]

Deadline: July 31, 2008

Enclose a self-addressed, stamped envelope (with adequate postage) if you would like your work to be returned. Do not send us originals. Also note that we only accept artwork that meets our guidelines above.

We will read work in August and reply in early September at the latest.

Nikki Widner & David Gardner, Editors

Visit: [onelessmag.blogspot.com](http://onelessmag.blogspot.com)

One Less Magazine  
c/o Nikki Widner  
6 Village Hill Road  
Williamsburg, MA 01096

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433. **Jim Andrews**

**Re: Camille Martin's new website**

*Fri 25 Jan 2008*

---

*I recently created a website to house some of my poetry,  
collages and visual  
poetry, essays, and upcoming reading dates:*

*<http://www.camillemartin.ca> <<http://www.camillemartin.ca/>>*

enjoyed the collages very much, camille. especially "enjoy the sights and sounds of nature" at [http://www.camillemartin.ca/index.php?pr=Collages\\_2](http://www.camillemartin.ca/index.php?pr=Collages_2) . was this a post-katrina piece?

ja

ps: the two graphic links on  
[http://www.camillemartin.ca/index.php?pr=Codes\\_of\\_Public\\_Sleep](http://www.camillemartin.ca/index.php?pr=Codes_of_Public_Sleep) to your book  
don't seem to be working.

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434. **Marcus Bales**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Fri 25 Jan 2008*

---

On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.

Of course it's "elite" -- half the world's population, some three billion people,  
have never even made a phone call, much less logged on to the internet.

Quite apart from that, though, art is itself necessarily an "elite" occupation --  
even if it's merely an avocation. You have to have the education, the time, and  
the energy to pursue art after you've achieved your subsistence needs. The  
pyramid flattens out dramatically at the top: the number of people who can  
afford the time and energy to pursue art after having invested in an education  
that gave them an appreciation of other peoples' art, and the inclination to  
pursue their own, is very very small -- it's an elite. The numbers are  
inescapable.

Marcus

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435. **Barry Schwabsky**

***Re: PFS Post: Matina Stamatakis***

*Fri 25 Jan 2008*

---

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

From: Adam Fieled <afieled

I like it!

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

From: Adam Fieled <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 24 January, 2008 9:13:31 PM

Subject: PFS Post: Matina Stamatakis

Check out lovely new work from Matina Stamatakis on PFS Post:

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

Books!



"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

-----  
Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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436. **Ryan Daley**

***Re: Oulipo Compendium***

*Fri 25 Jan 2008*

---

Marcus,

First, you're talking about several things at once, each more "dire" than the former. To wit,

- > To my mind, it is that chasm between what they're willing to say and how
- > they actually lead their lives that makes me think they're more interested
- > in building a coterie
- >

This, taken on its own, doesn't seem to make much sense. It's intellectual rigor that we're talking about, and believing in nothing but what one says would seem to discourage any type of "coterie" or community.

Next,

- > of cross-supporting social, political, financial, and professional people
- > who will refer to, defer to, hire, and promote one another, than in worrying
- > about truth, beauty, justice, or proportion.
- >

This is mere supposition, and I doubt that you have examples of well-known theorists who behave like this. If so, now would be a good time to give us names.

And lastly,

- > I urge them to have the courage of their convictions.
- >

So, even if I don't 'believe' in my field of research --primarily because I'm \*unsure\* of my research as being "true" ( do you mean, universal?) -- I should still declare my allegiance far and wide? To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.

-Ryan

On Jan 24, 2008 8:36 PM, Marcus Bales <[REDACTED]> wrote:

Jason Quackenbush wrote:

*Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*

Jason Quackenbush wrote:

*In the past I've given you plenty of examples of non-postmodernists who reject some of the positions that you hold to be essential for a "correct" world view.<*

*I don't know what a "correct" world view would be. I'm pretty sure, though, that people who say there's nothing out there, but still get regular medical checkups and pay their health insurance premiums are frauds. Why aren't such people successfully living on love and pale moonlight if there's really nothing out there?*

Jason Quackenbush wrote:

*Taking just the example in this email of foundationalism. One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS*

*postmodern worldview.<*

*Wow -- 100% certainty but no foundationalism, eh? Fundamental to the coherence theory, but no foundationalism, eh? Words are tricky things, and so is grammar. It's hard to be a real postmodernist, particularly if one has the view that there are people who are good, smart people who are working hard to try to get ideas and language to coincide, to get things right, insofar as any human being can get things right. You seem to be making my points for me, here. A fellow who is working hard to get something right is not a postmodernist? Well, duh.*

*Jason Quackenbush wrote:*

*Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.*

*Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.*

*Jason Quackenbush wrote:*

*That having been said, he's probably more aware than anyone of the problems with foundationalism and although he has at this point recanted his earlier coherentism and his thought currently runs towards a modified version of foundationalism, he's intellectually honest enough to admit that as a theory of knowledge it has real problems that no one has overcome as of yet.<*

*Oh, so he's not an anti-foundationalist, per se, after all -- and yet he's also not a post-modernist. Hmm. But it seems to me that the traits you're describing in this man are not the traits of postmodernists, and yet your use of him in this context prompts me to think that you think of him as a postmodernist who demonstrates none of the traits or beliefs of the postmodernists. He*

sounds

like an admirable guy. So do you. From what I've read of your writing here and there online, and from what you say about *Bonjour*, it doesn't seem to me as if either of you are people who hold the views I'm criticizing.

Jason Quackenbush wrote:

... I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of Ayn Rand's "philosophy." <

Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels are philosophy, is even lower than my opinion of postmodernists.

Perhaps, if you're willing to engage in the endeavor, we could try, first, to define what we can agree to mean when we say "postmodern"?

Marcus

On Thu, 24 Jan 2008, Marcus Bales wrote:

On 22 Jan 2008 at 19:47, Jason Quackenbush wrote:  
Probably someone misunderstands what Russell's Paradox actually did to Hilbert's program or got confused by a popular account of the incompleteness theorems and came away with the idea that mathematics is irrational. It happens all the time.

The interesting thing is that in nearly every case the people who try to intuit or infer a postmodern worldview from math and science get it wrong. They conclude the world is irrational because of Cantor or morals are relative because of Einstein or that we can't know anything because of Heisenberg. They've heard a little, understood less, and they get it wrong. They go on from misunderstanding to error. That's the essence of why the postmodern

worldview is so messed up: it started with misunderstandings and  
went on to  
wrong conclusions from there. And then they, like the  
creationists, insist that  
any subsequent attempt at clarifying explanation is "only a  
theory", as if a  
theory is something excreted during a bout with the flu. They know  
what they  
believe, and they are fundamentalist about it -- even while,  
ironically, rejecting  
"foundationalism". Nothing, in short, is true except what the  
postmodernist  
happens to believe -- but that is *\_really\_ true*: so true that no  
account of where  
he or she has misunderstood the basic ideas is possible.

### *Postmodern Bard*

What asks the new postmodern bard  
Whose anti-reality ways  
Have made her chopped-up prose so hard  
To praise?

She asks we say that all we know  
Is language and habit and fear:  
That all is fake as her own faux  
Career.

She keeps her hatreds clear and bright,  
Detecting the patriarch's stench  
On every guy who doesn't write  
In French.

All principles are *infra dig*,  
Self-interest is all she infers -  
Except your heart is not as big  
As hers.

No, not for her the outward sweep  
Of science's infinite shore -  
She feels her creed within her deep  
Heart's core

She's sure she's sure, and sure her claim  
It's not her intent to be right  
Is right, as if there were no shame  
In sight.

*Sincerely sure that nothing's true,  
Unladen by theory or thought,  
She knows it's true she's right, while you  
Are not.*

Marcus

--

*No virus found in this incoming message.  
Checked by AVG Free Edition.  
Version: 7.5.516 / Virus Database: 269.19.10/1241 - Release Date:  
1/24/2008 9:58 AM*

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437. **Ryan Daley**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Fri 25 Jan 2008*

So, let me get this straight: early man and woman, marking on cave walls, were elitist?

I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.

-Ryan

On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:

*On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.*

*Of course it's "elite" -- half the world's population, some three billion people,  
have never even made a phone call, much less logged on to the internet.*

*Quite apart from that, though, art is itself necessarily an "elite" occupation --  
even if it's merely an avocation. You have to have the education, the time, and  
the energy to pursue art after you've achieved your subsistence needs. The*

*pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are inescapable.*

Marcus

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438. **Larissa Shmailo**

***Novack, Shmailo, Goetsch, Hoffman at Cornelia Street Cafe Mon 1/28***

*Fri 25 Jan 2008*

---

Dear List Friends:

I am reading this Monday at the Cornelia Street Cafe (just off Bleecker) in this fine company. Hope you can come. Details below.

Best regards,  
Larissa

Downstairs @ The Cornelia Street Cafe

CAROL NOVACK (MAD HATTERS' REVIEW)

+

LARISSA SHMAILO (TWiN Poetry)

+

DOUGLAS GOETSCH (JANE STREET PRESS) accompanied by  
composer/pianist JOHN PAPADOULUS

Emcee: ROXANNE HOFFMAN (POETS WEAR PRADA)

@

The Cornelia Street Café  
29 Cornelia Street (off Bleecker)  
NYC 10014



\$7 cover includes 1 house drink

Take 1 to Christopher St. or A|C|E|D|F|B to West 4th  
St. NJ PATH to Christopher or 9th St.

Larissa Shmailo (<http://myspace.com/larissaworld>)

"The poet, like the lover, is a menace on the assembly line."

-Rollo May

[\\_http://\\_](http://_http://_) (<http://larissashmailo.blogspot.com/>)

[\\_www.myspace.com/twineastcoast\\_](http://www.myspace.com/twineastcoast) (<http://www.myspace.com/thenonetworld>)

\*\*\*\*\*Biggest Grammy Award surprises of all time on AOL Music.

([http://music.aol.com/grammys/pictures/never-won-a-grammy?](http://music.aol.com/grammys/pictures/never-won-a-grammy?NCID=aolcmp003000000025_48)

NCID=aolcmp003000000025 48)

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#### 439. **Larissa Shmailo**

##### ***Invitation to join TWiN East Coast, the spoken word poetry collective***

*Fri 25 Jan 2008*

---

Dear Friends:

TWiN Poetry is pleased to announce the launch of its newest MySpace page,

[\\_http://\\_](http://_http://_) (<http://larissashmailo.blogspot.com/>)

[\\_www.myspace.com/twineastcoast\\_](http://www.myspace.com/twineastcoast) (<http://www.myspace.com/twineastcoast>)

"Pick of the Week" features begin Friday, February 1.

TWiN is an informal collective of poets, spoken word artists, and all those who enjoy spoken word poetry with music. For more information about us, please see or listen to our manifesto on the blog of any TWiN page, or contact me, Larissa Shmailo, at [\[REDACTED\]](mailto:) ([mailto:\[REDACTED\]](mailto:)) .

Best regards,

Larissa

Larissa Shmailo (<http://myspace.com/larissaworld>)

"The poet, like the lover, is a menace on the assembly line."

-Rollo May

[\\_http://www.myspace.com/twinpoetry\\_](http://www.myspace.com/twinpoetry) (<http://www.myspace.com/twinpoetry>)

[\\_http://\\_](http://_http://_) (<http://larissashmailo.blogspot.com/>)

[\\_www.myspace.com/thenonetworld\\_](http://www.myspace.com/thenonetworld) (<http://www.myspace.com/thenonetworld>)

[\\_http://\\_](http://_http://_) (<http://larissashmailo.blogspot.com/>)

[\\_www.myspace.com/larissaworld\\_](http://www.myspace.com/larissaworld) (<http://www.myspace.com/thenonetworld>)

\*\*\*\*\*Biggest Grammy Award surprises of all time on AOL Music.

([http://music.aol.com/grammys/pictures/never-won-a-grammy?](http://music.aol.com/grammys/pictures/never-won-a-grammy?NCID=aolcmp003000000025_48)

NCID=aolcmp003000000025 48)

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440. **Adam Tobin**

***Unnameable Books (Brooklyn): Calendar of Events***

*Fri 25 Jan 2008*

---

Dear friends,

We are very very very very very excited about these upcoming events at 456 Bergen Street. The first upcoming, upcoming THIS WEEKEND, SUNDAY AT 5 PM, is very exciting: The St. Petersburg Review, an excellent new journal which publishes contemporary Russian literature in translation, has flown in a genuine Russian poet from Russia, one Aleksander Skidan, whose book is being published this week (tr. Genya Turovskaya) by our favorite neighbors Ugly Duckling Presse, and we have arranged for Unnameable Books to be the Brooklyn stop on his American tour. He will be accompanied by Matvei Yankelevich, an Ugly Duckling editor, whose recent book of translations of the great Russian absurdist Daniil Kharmis, TODAY I WROTE NOTHING, may be the only book in the history of the world which both made the Unnameable Books TOP 10 BOOKS OF THE YEAR List AND received a fawning, thoughtful essay by George Saunders in the New York Times Book Review.

The next event at Unnameable, coming NEXT WEEKEND, Saturday at 3 pm, is organized by the Ohio-based Essay Press, whose representatives are in town for the big AWP shindig over in Manhattan. They are bringing together three (count 'em, three!) terrific poets you've probably heard of, if you pay attention to such things: CARLA HARRYMAN, KRISTIN PREVALLET and JENNY BOULLY. Essay Press has recently reprinted Bouly's THE BODY: AN ESSAY, whose first edition, from Slope Editions a few years back, became an instant classic and went quickly out of print. They also published Prevallet's latest book: I, AFTERLIFE: AN ESSAY IN MOURNING TIME, which was one of my favorite books of 2007 and could easily have made my Top 10 List if I hadn't been so intent on including so many dead white males. I gather that they are soon to publish a book of Carla Harryman's, entitled ADORNO'S NOISE, which seems a likely contender to make my best-of-2008 list.

Scroll to the bottom of this email for some relevant poems, blurbs and links.

\*\*\*

Meanwhile, here is a small calendar of the future, which you can print out and post on your refrigerator:

\*\*\*

Sunday, January 27 at 5 pm:  
St. Petersburg Review presents  
Aleksander Skidan &  
& Matvei Yankelevich

Saturday February 2 at 3 pm:

Essay Press presents

Carla Harryman &

Kristin Prevallet

& Jenny Bouilly

Saturday February 9 at ? pm:

The Burning Chair

Saturday, February 16 at 8 pm:

THEY ARE FLYING PLANES

launch party

Sunday, February 24 at 4 pm:

Sona Books presents

Corrine Fitzpatrick & Stephen Motika

& Joanna Sondheim &

Paolo Javier w/ Ernest Concepcion

\*\*\*

And here is a link to George Saunder's essay in the New York Times praising the book from which Matvei Yankelevich will be reading:

<http://www.nytimes.com/2007/12/09/books/review/Saunders-t.html?>

\*\*\*

Advance Praise for Aleksander Skidan's forthcoming book, RED SHIFTING:

"To read a book this fierce, this honest, to disappear into these beautiful, wrecked

songs-and to disappear 'more fully' precisely because they question 'the idea of the

wrecked song'-is a singular, moving experience. The poems in Red Shifting, translated beautifully by Genya Turovskaya, display a near-physical, wounding

intelligence, an intelligence unflinchingly aware of what it means to think history's

recklessness." -- CHRISTIAN HAWKEY

"Anyone interested in the vital pulse of contemporary Russian poetry will be richly

rewarded by this expertly translated selection of Aleksandr Skidan's work.

It is

visionary and transgressive, erotic and Corybantic, ancient and immediate, and 'it

strikes suddenly/like a crooked needle in the heart.'" -- MICHAEL PALMER

\*\*\*

And here, the first paragraph of a six-paragraph poem by Carla Harryman (from her City Lights book THERE NEVER WAS A ROSE WITHOUT A THORN):

FISH SPEECH In the beginning, there was nothing. No cattails, no wigs, no paws. There was no doom. No lavender or shirt sleeves. No burn no yellow or rest. Neither was there beginning. No light went out. No one held her own against an army of misshapen events. There were no chains. There was no writing or speech. There was nothing to shave, nothing to swim, and nothing to cut. Clouds were not clouds. Silence was neither dominant nor peaceful but silent. There was no salt or smell. No twisted seaweed. Or any buoyant flowering possibility of an ambiguous growth. There were no killers and fleeting lives. There were neither chains of events nor metaphor. There were no stories or bones. No mulch or cocoons. No lizard, pelicans, or fish.

\*\*\*

Thanks for reading,  
Adam

\*\*\*

Unnameable Books  
456 Bergen St.  
Brooklyn, NY 11217



www.unnameablebooks.net

\*\*\*

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441. **Larry O. Dean**

***Woodland Pattern Book Center Poetry Marathon***

*Fri 25 Jan 2008*

---

Hi all,

For anyone interested who lives in the Milwaukee area, I'll be reading during the noon hour tomorrow at Woodland Pattern's 14th Annual Poetry Marathon. Info here:

[http://www.woodlandpattern.org/marathon\\_2008.shtml](http://www.woodlandpattern.org/marathon_2008.shtml)

Whether you stop by to hear me, or any of the other fabulous readers lined up, it ought to be a terrific time.

Thanks!

Best,  
Larry

<http://larryodean.com>

<http://myspace.com/larryodean>

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#### 442. **Jason Quackenbush**

##### **Re: Oulipo Compendium**

Fri 25 Jan 2008

---

On Thu, 24 Jan 2008, Marcus Bales wrote:

*Jason Quackenbush wrote:*

*Interesting comments Marcus, but I again renew my challenge to you to present me with examples of five postmodern thinkers who actually believe that nothing is true but what they believe.*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives.*

I can agree with you that Rorty's version of pragmatism ultimately leads to nihilism, although that's because I think Rorty is mistaken about his concept of truth as intersubjective agreement. However, I don't think it's fair to him to say that he believes that nothing is out there. Rorty stated on a number of occasions that he admires and more or less agrees with Arthur Fine's philosophy of science, which has at its heart a desire to do away with both anti-realism and realism and instead to accept what Fine calls our Natural Ontological Attitude that stuff exists as it appears to exist. Fine believes that the hardcore metaphysical arguments of scientific realism amount to a stamp of the foot and the insistence about scientific facts "NO REALLY!" I'm grossly oversimplifying another former professor of mine here, but perhaps more to the point is an essay in Rorty's collection *Objectivity, Relativism, and Truth* (the name of the particular essay escapes me now) where he makes the distinction between "lumps" and "objects." In Rorty's view, lumps are the things that definitely exist and happen and behave independent of our perception of them, and we make objects of them "by our own lights" intersubjectively agreeing about how to speak about them. Which is to say, I don't think he ever believed that there was nothing but what he thought was the case, but rather that Nagel's "View from Nowhere" version of objectivity had real problems. I don't think Rorty ever got his epistemology as well worked out on this subject as did Fine, and I think that he was led into error as a result, but again, I'm not sure it's fair to say he believed there was nothing but his

subjective perspective of the world. Rather, his subjective perspective of the world was all he had to go on, and argument with people who disagree with him on important points had to be done "by his own lights." Or to put it another way, Rorty didn't believe that nothing was true but what he believed, but rather believed that truth and falsity is a statement about a fact that is ultimately based on intersubjective agreement. Again, I think this particular view leads to nihilism at least, if not relativism, but Rorty vehemently denied that it did and spent a lot of time arguing against his critics that that was an inevitable result of his thinking.

> I don't know what a "correct" world view would be. I'm pretty sure, though,  
> that  
> people who say there's nothing out there, but still get regular medical  
> checkups and pay their health insurance premiums are frauds. Why aren't  
> such people successfully living on love and pale moonlight if there's really  
> nothing out there?

I'd absolutely agree with you. The world is what it is. but i'm really not sure that anybody doesn't think that.

*Jason Quackenbush wrote:*

*Taking just the example in this email of foundationalism.*

*One of the leading critics of foundationalism whose work is still held to be fundamental to the coherence theory of epistemological justification is Laurence Bonjour at the University of Washington. I can say with 100% certainty from my personal acquaintance with the man that you're never going to find a LESS postmodern worldview.<*

*Wow -- 100% certainty but no foundationalism, eh? Fundamental to the coherence theory, but no foundationalism, eh? Words are tricky things, and so is grammar. It's hard to be a real postmodernist, particularly if one has the view that there are people who are good, smart people who are working hard to try to get ideas and language to coincide, to get things right, insofar as any human being can get things right. You seem to be making my points for me, here. A fellow who is working hard to get something right is not a postmodernist? Well, duh.*

Epistemological theory as currently understood by the analytic tradition in philosophy: the five minute version.

One knows something when one has a belief that is true and that one is justified in believing to be true. Foundationalism in epistemology being the view that justification comes from inference from foundational belief, and coherence theory being that justification comes from the way a belief hangs together in a coherent picture of the world.

I disagree with both and with the idea of knowledge as justified true belief because they're theories expounded upon by treating everyday common words as jargon and because they're attempts to answer a question (How do we know that we know something?) that given a correct understanding isn't a sensible question.

that you know something is shown through the way you live. to take over your example, that I know I'm a person living in the world with a body is shown by my moving around, that I go to the doctor, that I eat when I'm hungry, etc.

What's interesting here I think is that this is a view that was held by the very non-postmodern Ludwig Wittgenstein (which is how I came to it) and also by the father of all the postmodern thinkers Martin Heidegger.

*Jason Quackenbush wrote:*

*Politically, he's aligned more or less with Nozick as opposed to Rawls at the other end of the spectrum, and metaphilosophically he's dedicated to the traditional analytic method that descends from the modern era in philosophy. He's the only professional philosopher I've ever met who thinks that Quine is unimpressive due to a lack of rigour, and when someone brings up someone like Heidegger or Foucault, he tends to say "continental philosophy?" and shrug his shoulders because he doesn't consider his unfamiliarity with them to be any sort of impediment to his work.*

*Well, I remain over on the Rawls side, but still, so what -- this fellow sounds as if he's someone I could easily admire. Again, though, what is your point? He's anti-foundationalist and non-postmodern -- but so what? So was Socrates.*

My point is that you characterized postmodernism as an opposition to foundationalism. I was just pointing out that opposition to foundationalism doesn't equal postmodernism. If you accept that they aren't coextensive, then there's no problem.

*Jason Quackenbush wrote:*

*... I have developed the suspicion that you're an objectivist since that sort of sophistry was an important part of Ayn Rand's "philosophy."<*

*Sorry, my opinion of Rand, and the sociopaths who tend to believe her novels are philosophy, is even lower than my opinion of postmodernists.*

Oh good. That's a real relief. I always worry when I have conversations like this that I've gotten myself involved in a conversation with a crypto-objectivist.

*Perhaps, if you're willing to engage in the endeavor, we could try, first, to define what we can agree to mean when we say "postmodern"?*

I think that may be a good place to start. Particularly given that there is a postmodern "poetics" that is ultimately something relevant to the list.

To my mind, postmodernism is a general set of trends in the world of intellectuals that begin roughly at the close of the second world war and last until about the turn of the last century. it's characterized primarily by those who can be described as "postmodern" taking seriously the phenomenological methods of Martin Heidegger and the semiotics of Ferdinand Saussure. In combination you get a rejection of a couple of ideas that originated during the protestant reformation and enlightenment that play rather largely in western thought prior to about the mid twentieth century. Those are first and foremost the idea that there is a progress to history in the sense that it occurs in recognizable epochs that are engaged in dialectic with eachother. The second is that the sign and the signified have to bear some formal, intrinsic relationship to one another. I think the rejection of both of these ideas has particularly far reaching consequences, and the folks who spent the last sixty or so years exploring those consequences and their work are what I mean when I use the word "postmodern."

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#### 443. **Jason Quackenbush**

##### ***Re: Oulipo Compendium***

*Fri 25 Jan 2008*

---

On Fri, 25 Jan 2008, Ryan Daley wrote:

*And lastly,*

*I urge them to have the courage of their convictions.*

*So, even if I don't 'believe' in my field of research --primarily because I'm \*unsure\* of my research as being "true" ( do you mean, universal?) -- I should still declare my allegiance far and wide? To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.*

I have a suspicion that Marcus's response to this would be that that's exactly what someone should do and risk disproof.

that having been said i know of all sorts of theories that are also my own beliefes (the theory of evolution, the theory of relativity, the theory of contractualist ethics, the law of the excluded middle, the copernican theory that the sun is in the center of the solar system (although the theory of relativity does allow that to say something is at the physical center of a system is a choice of reference frame and therefore fairly inconsequential as it turns out), and there are others...).

444. **Jason Quackenbush**

**Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address**

Fri 25 Jan 2008

I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

On Fri, 25 Jan 2008, Ryan Daley wrote:

*So, let me get this straight: early man and woman, marking on cave walls, were elitist?*

*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

*-Ryan*

On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:

On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.

*Of course it's "elite" -- half the world's population, some three billion people, have never even made a phone call, much less logged on to the internet.*

*Quite apart from that, though, art is itself necessarily an "elite" occupation -- even if it's merely an avocation. You have to have the education, the time, and the energy to pursue art after you've achieved your subsistence needs. The pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are*



*inescapable.*

*Marcus*

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445. **Carol Novack**

***Afghani Journalism Student Sentenced To Death***

*Fri 25 Jan 2008*

---

\*From:\* Sarah Hoffman

\*Sent:\* Friday, January 25, 2008 5:32 PM

\*To:\* Ftw

\*Cc:\* Larry Siems; Anna Kushner

\*Subject:\* RAN: AFGHANISTAN: Journalist Sayed Parwez Kambakhsh  
sentenced to  
death for blasphemy.

Dear Friends,

We received this urgent RAN about the death sentence handed down to Afghan journalist Sayed Parwez Kambakhsh, and are asking that you please send an appeal to President Hamid Karzai asking for his immediate and unconditional release. More details are below, followed by a sample appeal.

Thank you!

Best,

Sarah Hoffman

Freedom to Write Program Associate

PEN American Center

588 Broadway, Suite 303

New York, NY 10012

██████████ ext. 111

██████████

-----  
\*INTERNATIONAL PEN WRITERS IN PRISON COMMITTEE\*

\*RAPID ACTION NETWORK\*

\*24 January 2008\*

\* \*

\*RAN 02/08 \*

\* \*

**\*AFGHANISTAN\*\*:** Journalist Sayed Parwez Kambakhsh sentenced to death for blasphemy.\*

\* \*

\*The Writers in Prison Committee of International PEN is shocked by the death sentence handed down to journalist Sayed Parwez Kambakhsh on 22 January 2008 for blasphemy. International PEN calls upon President Hamid Karzai to personally intervene in this case as a matter of urgency, and calls for the immediate and unconditional release of journalist Sayed Parwez Kambakhsh in accordance with Article 19 of the United Nations Universal Declaration of Human Rights. \*

\* \*

According to PEN's information, twenty-three year-old Sayed Parwez Kambakhsh, journalism student at Balkh university and reporter for the local daily \*Jahan-e-Naw\* (\*The New World\*), was arrested on 27 October 2007 in Mazar-i-Sharif, Balkh province, northern Afghanistan for distributing allegedly anti-Islamic literature. He was detained by National Directorate of Security (NDS) forces on blasphemy charges after downloading and giving to friends an article that allegedly said the Prophet Mohammed ignored women's rights. He was not the author of the article. He was also reportedly accused of possessing allegedly anti-Islamic books and starting un-Islamic debates in his classes. Whilst Kambakhsh admits to circulating the article, he denies the accusations of blasphemy.

Sayed Parwez Kambakhsh was tried by an Islamic court in the northern city of Mazar-i-Sharif, Balkh Province, on 22 January 2008, and sentenced to death. The trial was reportedly held behind closed doors, and he had no legal representation. Sayed Parwez Kambakhsh is feared to be targeted for association with his brother, prominent journalist Sayed Yaqub Ibrahimi, who works for the Institute of War and Peace Reporting and has been under escalating pressure for his critical reporting on local officials and warlords. \*\*

\* \*

\*Please send appeals:\*

- Expressing shock at the death sentence handed down to journalist Sayed Parwez Kambakhsh on blasphemy charges;
- calling for President Karzai to intervene to secure his immediate and unconditional release in accordance with Afghan law and Article 19 of the United Nations Universal Declaration of Human Rights.

**\*SAMPLE APPEAL LETTER\*\* \***

\* \*

[Date]

His Excellency Hamid Karzai

President of the Islamic State of Afghanistan

c/o Said T. Jawad

Ambassador Extraordinary and Plenipotentiary of Afghanistan

Embassy of Afghanistan

2341 Wyoming Ave., NW

Washington, DC 20008

Fax: [REDACTED]

Your Excellency,

I am writing to express my shock regarding the death sentence passed down to my colleague, journalist Sayed Parwez Kambakhsh.

I understand that on January 22, 2008, Mr. Kambakhsh, a journalism student at Balkh University and reporter for the local daily \*Jahan-e-Naw\* (\*The New World\*), was tried by an Islamic court in the northern city of Mazar-i-Sharif, Balkh Province, convicted of blasphemy, and sentenced to death. The trial was reportedly held behind closed doors, and he had no legal representation.

I am seriously concerned about the circumstances surrounding the charges and sentencing of Mr. Kambakhsh. I therefore urge you to intervene to secure his immediate and unconditional release in accordance with Afghan law and Article 19 of the United Nations Universal Declaration of Human Rights.

Thank you for your attention to this urgent matter.

Sincerely,

Your name and signature

--

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of Dementia: <http://www.madhattersreview.com>

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HERE:

<https://www.fracturedatlas.org/site/contribute/donate/580>

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446. **Steven D. Schroeder**

**Anti- Issue #1**

Fri 25 Jan 2008

---

The first issue of Anti- is now available at <http://anti-poetry.com/> with 22 poems by Karen J. Weyant, D. Antwan Stewart, Jay Robinson, Anthony Robinson, Jayne Pupek, Nate Pritts, Gary L. McDowell, Louise Mathias, Joseph Mains, Tim Lockridge, Rose Kelleher, Brent Goodman, Elisa Gabbert, Adam Fieled, Mackenzie Carignan, and Jeff Calhoun.

Upcoming Featured Poets include Aaron Belz, Mary Biddinger, Anna Evans, David Graham, Peter Jay Shippy, Jake Adam York, and more.

Plus a super-secret current-poetry-event mystery project to be revealed soon!

Steven D. Schroeder

Editor

Anti-

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447. **Marcus Bales**

**Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address**

Fri 25 Jan 2008

---

On 25 Jan 2008 at 14:34, Ryan Daley wrote:

> So, let me get this straight: early man and woman, marking on cave  
> walls, were elitist?<

Yep, the ones who had the time and energy left over from subsistence were elites. You don't imagine that cave paintings were done by every man-jack, woman, and child in neolithic times, do you? Of course not -- the paintings were done by an elite.

*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

Most people spend most of their time on satisfying their needs and wants in pretty conventional ways. They don't make art for any number of reasons, but mostly because they have neither the inclination nor the time. The people who make art in any society are a small elite, compared to the size of the population. Even if you count every student enrolled in creative writing in this country as "artists", you're going to have a very small percentage of 300 million. Add up

everyone you want to call "an artist" in the country and you're not going to come to 150 million people, your "half the population" nonsense!

Artists are a small, elite minority. They have the time, education, and energy to pursue an endeavor that is not what they do for their principal means of subsistence. And where it is their principal means of subsistence, only a tiny fraction of artists makes enough of a living from it so that it is their vocation as well as their avocation -- not counting the teachers, of course, who, after all, are being paid to teach, not pursue their own art, by educational institutions.

But even if you count all the art teachers, all the artists, and all the students, in the US, for example, a rich country where there are MORE teachers, artists, and art students than in poorer countries, even counting all of them together, they are still an elite minority out of the whole population of the US.

That artists are a small elite in any population seems a non-controversial claim, and it's astonishing to hear anyone dispute it. It takes determination, inclination, education, time, and energy taken away from earning a living to be an artist. People who can afford the education, time, and energy taken away from earning a living are always a small elite within a larger population. They're part of a marginally larger small elite in rich countries than in poor countries, of course, but no matter how you slice it, they're an elite.

Marcus

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448. **steve russell**

***Philip Roth & William Faulkner***

*Fri 25 Jan 2008*

---

I've recently read a John Yardley essay (old) in the Washington Post (also old) concerning the amount of space the Modern American Library has given to Roth. I like Roth. He's a major American novelist, but he ain't no Faulkner. Not that close. & MAL has given him more pages, space, etc, than W F. That's not right. What if something called the Modern Russian Library gave Joan Didion (her Russian equivalent) more space than Tolstoy? & I also like Didion. But she's no Tolstoy. We need perspective: important minor writers, or even major writers such as Roth are not the same as a unique world kick ass influences such as Faulkner.

Does .buffalo.edu deal at all with fiction?

-----

Never miss a thing. Make Yahoo your homepage.

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449. **Ron Starr**

**Re: Oulipo Compendium**

*Fri 25 Jan 2008*

---

Marcus Bales wrote:

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

I write:

Dear Marcus,

Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's *\_Philosophy and the Mirror of Nature\_*. When the smoke clears, you may find the text of interest.

To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.

If you want to know the argument that IS being made, read the damn texts.

-Ron Starr

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450. **Marcus Bales**

**Re: Oulipo Compendium**

*Fri 25 Jan 2008*

---

Marcus Bales wrote:

> > To my mind, it is that chasm between what they're willing to say and how  
> > they actually lead their lives that makes me think they're more interested  
> > in building a coterie

Ryan Daley wrote:

> This, taken on its own, doesn't seem to make much sense. It's

> intellectual rigor that we're talking about, and believing in nothing but what  
> one says would seem to discourage any type of "coterie" or community.

Not in the least -- the coterie is social, financial, professional. What they say in the "intellectual" way is just fashionable nonsense, calculated to obfuscate and obscure, so that no one has to work too hard at anything resembling intellectual rigor. It's a coterie to promote and hire one another, to publish and admire one another, not one intent on doing any actual work. The coterie must only agree that they like one another and will help one another -- they don't have to agree on any actual intellectual program beyond jargonizing their fashionable nonsense together.

Marcus Bales wrote:

> > of cross-supporting social, political, financial, and professional people  
> > who will refer to, defer to, hire, and promote one another, than in worrying  
> > about truth, beauty, justice, or proportion.

Ryan Daley wrote:

> This is mere supposition, and I doubt that you have examples of  
> well-known theorists who behave like this. If so, now would be a good time to  
> give us names.<

I'm asserting that this is what nearly all the chattering classes do just this, not just theorists. Careerism is endemic in every occupation, even philosophy. Sturgeon's Law applies to philosophy, too: 90% of everything is crap. I don't have to "give names". We are all, I suppose, the same about our philosophers and poets as we are about our Congressmen: everyone's a crook except ours.

Ryan Daley wrote:

> So, even if I don't 'believe' in my field of research --primarily because  
> I'm \*unsure\* of my research as being "true" ( do you mean, universal?)  
> -- I should still declare my allegiance far and wide? To declare a theory  
> as my own belief would be intellectually lazy and arrogant at best, not to  
> mention prime time for someone to come along and disprove me.

Of course a becoming modesty about one's research is a good thing. By the time one is doing real research, however, one imagines that the researcher has had to make some choices about field and dream, and has some idea what he or she does in fact believe about how the world works or doesn't work. One may hold one's beliefs contingent on better data or evidence, of course, but one must have some beliefs, true or not, in order to do any research at all, it seems to me.

And of course, making a claim and having it disproved, if it has not a matter of having had such beliefs routinely disproved before, is a good thing in and of itself. The goal is, of course, to get it right, but if you get it wrong in an

interesting way, that can be as significant and important as getting it right. So being "disproved" is not, *prima facie*, a bad thing.

I can't see how a postmodernist would go about proving or disproving anything, though. On what grounds would a postmodernist say anything is better or worse than anything else?

As for your "artists are not an elite" claim, I just looked up the figures from the US Census from 2000 online (<http://www.census.gov/prod/2003pubs/c2kbr-25.pdf>), and it turns out that self-identified artists, designers, sports, and media people, all in one lump in the census, are 2.5 million people out of 280 million people -- not even 1%, even giving you sports and media people as "artists".. Add in all the Architecture, draftsmen, cartographers, engineers, surveyors, etc, which are also all lumped together in one group, and you have about 4.4 million more. Add them to the Artists category and you get about 7 million out of 280 million, or about 2.5%. Of course, that requires that you agree that surveyors and engineers, for example, are "artists", which I'd say is a debatable proposition at best. But even granting that everyone who has even a remote claim to be an artist in the US *is* an artist, including architects, engineers, surveyors, draftsmen -- hell, add in a million of the 7.5 million teachers as an estimate of the arts teachers of all kinds, and call it 8 million artists out of 280 million people, and round upwards and say it's the magnificent total of 3% -- all in all, I'd say that 3% is a small elite -- what would you say?

Marcus

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451. **Ryan Daley**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Fri 25 Jan 2008*

---

Feudal governments, during what era? Feudal implies a larger society of castes, marked by religious and monetary (or landed) elites, using this status to govern others. Feudal doesn't apply to group hierarchies of hunters having more clout than gatherers, etc. Now, if you mean rank in a hierarchical group (hunter, gatherer), I might suggest that there might have been, in some larger groups, an individual nominated or agreed upon as being the "artist," the most capable of rendering images of group activities and triumphs/defeats.

But hunters and gatherers in an elite?

I would agree that the idea of elite art stems from a moment when art no longer represented the result, or depiction of, "the hunt" (i.e., as representative of



group efforts, situations, fate and futures). Once the communal aspect of art leaves that environment, the potential for elite art becomes possible. But not until that point, because depiction doesn't detach from experience until the artists seeks to -- a la Red Badge of Courage -- depict an event she/he doesn't witness. But I think we're past that. Now, is there really any point in pointing out what art is elitist and what's not?

-Rd

On Jan 25, 2008 4:35 PM, Jason Quackenbush <[REDACTED]> wrote:

*I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*

*On Fri, 25 Jan 2008, Ryan Daley wrote:*

*So, let me get this straight: early man and woman, marking on cave walls,  
were elitist?*

*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in,  
nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

-Ryan

On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:

*On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.*

*Of course it's "elite" -- half the world's population, some three billion people,  
have never even made a phone call, much less logged on to the internet.*

*Quite apart from that, though, art is itself necessarily an "elite" occupation --  
even if it's merely an avocation. You have to have the education, the*

*time, and  
the energy to pursue art after you've achieved your subsistence needs.  
The  
pyramid flattens out dramatically at the top: the number of people who  
can  
afford the time and energy to pursue art after having invested in an  
education  
that gave them an appreciation of other peoples' art, and the  
inclination  
to  
pursue their own, is very very small -- it's an elite. The numbers are  
inescapable.*

*Marcus*

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452. **Alan Sondheim**  
***this ungainly one.***

*Fri 25 Jan 2008*

this ungainly one.

over a half hour at top speed, I wanted to see what happens with extended improvisation bound to permanent rhythm. with a rhythm of steel ferrules. hot notes beckoning. what happened that I saw was severe carpal tunnel in my right wrist and elbow. it was close to impossible for me to play this fast for any length of time. so i thought; now my hand and arm shake with jabs of pain. you can hear this occasioned at <http://www.alansondheim.org/hotsmall.mp3> .

the other Lowery have been removed to make room for this ungainly one.

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453. **Ryan Daley**  
***Re: Oulipo Compendium***

*Fri 25 Jan 2008*

*To declare a theory as my own belief would be intellectually lazy and  
arrogant at best, not to mention prime time for someone to come along and  
disprove me.*

The example was meant -- misunderstood due to the unfortunate omission of the word "all" before "theory" -- to be somewhat meta: it seems somewhat self-

defeating, especially in one's own field or area of interest, to adhere to the theories of others as personal gospel.

-RD.

On Jan 25, 2008 4:29 PM, Jason Quackenbush <[REDACTED]> wrote:

*On Fri, 25 Jan 2008, Ryan Daley wrote:*

*And lastly,*

*I urge them to have the courage of their convictions.*

*So, even if I don't 'believe' in my field of research --primarily because*

*I'm \*unsure\* of my research as being "true" ( do you mean, universal?)  
-- I*

*should still declare my allegiance far and wide? To declare a theory as my own belief would be intellectually lazy and arrogant at best, not to mention prime time for someone to come along and disprove me.*

*I have a suspicion that Marcus's response to this would be that that's exactly what someone should do and risk disproof.*

*that having been said i know of all sorts of theories that are also my own beliefs (the theory of evolution, the theory of relativity, the theory of contractualist ethics, the law of the excluded middle, the copernican theory that the sun is in the center of the solar system (although the theory of relativity does allow that to say something is at the physical center of a system is a choice of reference frame and therefore fairly inconsequential as it turns out), and there are others...).*

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454. **Barry Schwabsky**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Sat 26 Jan 2008*

You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away

from home so can't look it up) that artists come from the dominated part of the dominating group.

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

From: Jason Quackenbush <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 26 January, 2008 6:35:15 AM

Subject: Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.

On Fri, 25 Jan 2008, Ryan Daley wrote:

*So, let me get this straight: early man and woman, marking on cave walls, were elitist?*

*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

*-Ryan*

*On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:*

*On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.*

*Of course it's "elite" -- half the world's population, some three billion people,  
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*Quite apart from that, though, art is itself necessarily an "elite" occupation --  
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*that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are inescapable.*

Marcus

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455. **Ryan Daley**  
***Exercise for Beginning***

Sat 26 Jan 2008

---

Exercise for Beginning

Today I got on the stationary  
Bike that you sit down on. I thought riding  
Recumbent would be easier on the joints  
Boy does that require some extra  
Work. I mean, it's nothing like real cycling  
The fresh air, the sights and sounds  
The whizzing cars,  
But when I turn the fan on high  
And I'm watching candidates appear  
In front of an audience just like me  
-They seem smaller when I go faster —  
I wonder how we'll vote  
It's nothing like being on the road  
But somehow, my reward is in the cold squirt bottle.

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456. **Camille Martin**  
***Re: Camille Martin's new website***

Sat 26 Jan 2008

---

Jim Andrews wrote:

*enjoyed the collages very much, camille. especially "enjoy the sights and sounds of nature" at [http://www.camillemartin.ca/index.php?pr=Collages\\_2](http://www.camillemartin.ca/index.php?pr=Collages_2) . was this a post-katrina piece?*

ha! hadn't thought of that. shoulda called it  
bitch katrina, comin' atcha  
camille

ps: the two graphic links on  
[http://www.camillemartin.ca/index.php?pr=Codes\\_of\\_Public\\_Sleep](http://www.camillemartin.ca/index.php?pr=Codes_of_Public_Sleep) to your book  
don't seem to be working.

thanks, i hope they're working now

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457. **Dillon Westbrook**  
**Re: Oulipo Compendium**  
Sat 26 Jan 2008

---

I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:

" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."

Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Donald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.

Dillon

On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:

*Marcus Bales wrote:*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on*

*that belief in their day to day lives. To my mind, it is that chasm  
between what they're willing to say and how they actually lead  
their lives  
that makes me think they're more interested in building a coterie of  
cross-supporting social, political, financial, and professional  
people who  
will refer to, defer to, hire, and promote one another, than in  
worrying  
about truth, beauty, justice, or proportion. I urge them to have the  
courage of their convictions. If they're going to SAY that nothing  
is true  
but what they believe, then I want to see them believe themselves  
to, say,  
health. Or even better, into bad health and then into good health  
again.  
Extraordinary claims require extraordinary evidence.*

*I write:*

*Dear Marcus,*

*Please retrieve your straw man. You'll find it burning with bright  
dancing  
flames on pp. 333ff. in Rorty's \_Philosophy and the Mirror of Nature\_.  
When the smoke clears, you may find the text of interest.*

*To wit, Derrida & Rorty, outside of the caricatures of neo-con  
lickspittles like Roger Kimball and the half-assed musings of  
drunken grad  
parties, do not deny the existence of truth. Period. End of story.*

*If you want to know the argument that IS being made, read the damn  
texts.*

*-Ron Starr*

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458. **steve d. dalachinsky**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

*Sat 26 Jan 2008*

---

i'm an ignorant elitist with fairly good taste could never be part of the elite  
they wouldn't accept me unless of course i got really "famous" even winning a  
pen oakland award hasn't helped my status with the elite of which many on this  
list are tho they'll refute that until they "die"

On Sat, 26 Jan 2008 06:12:28 +0000 Barry Schwabsky

<[REDACTED]> writes:

> You don't need to be part of the elite to be elitist. Anyway, I  
> always quote Jasper Johns (and I think I've done so on this listserv  
> before): Artists are the elite of the servant class. Although that's  
> actually the inverse of what Pierre Bourdieu says, which is  
> something to the effect that (sorry I can't be exact about this, I'm  
> away from home so can't look it up) that artists come from the  
> dominated part of the dominating group.

>

>

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

> From: Jason Quackenbush <[REDACTED]>

> To: [REDACTED]

> Sent: Saturday, 26 January, 2008 6:35:15 AM

> Subject: Re: oulipo info & sites; forthcoming primer & cellphone  
> novels correct address

>

> I'm guessing, and this may be a bit of a non-sequitur, but of the  
> groups that made cave paintings, the guys who did the paintings on  
> the walls probably weren't the low men on the totem pole in the  
> various tribes that neolithic cultures were organized in. The only  
> group I can think of who were engaged in creative pursuits that were  
> not an elite were the craftsmen of the various feudal governments  
> which allocated power by heredity and where tradesmen were more or  
> less on a par with the peasant farmers as far as social standing  
> goes.

>

> On Fri, 25 Jan 2008, Ryan Daley wrote:

>

> > So, let me get this straight: early man and woman, marking on cave  
> walls,

> > were elitist?

> >

> > I cannot agree that half of the population, having access, could  
> ever be

> > truly called elitist. The only thing "necessarily" elite about art

> --as in,

> > nothing one \*needs\* to do could be considered "elite," inasmuch as  
> food and

> > shelter aren't "elite" wants-- is that not everyone can pull it  
> off. But



> > hell, not everyone can pull off quiche.  
> >  
> > -Ryan  
> >  
> > On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]>  
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> >  
> >> On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
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> >> even if it's merely an avocation. You have to have the education,  
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> >> time, and  
> >> the energy to pursue art after you've achieved your subsistence  
> needs. The  
> >> pyramid flattens out dramatically at the top: the number of  
> people who can  
> >> afford the time and energy to pursue art after having invested in  
> an  
> >> education  
> >> that gave them an appreciation of other peoples' art, and the  
> inclination  
> >> to  
> >> pursue their own, is very very small -- it's an elite. The  
> numbers are  
> >> inescapable.  
> >>  
> >> Marcus  
> >>  
> >  
>  
>

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459. **Alan Sondheim**

***Digital Artists Handbook! (from Netbehaviour Digest) (fwd)***

*Sat 26 Jan 2008*

---

Message: 4

Date: Sat, 26 Jan 2008 12:08:42 +0000

From: Ruth Catlow <[REDACTED]>

Subject: [NetBehaviour] digital artists handbook

To: NetBehaviour for networked distributed creativity

<[REDACTED]>

A GOOD THING!

:)

Ruth

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

A new and valuable resource: the Digital Artists Handbook, which is now live at [www.digitalartistshandbook.org](http://www.digitalartistshandbook.org). Folly believe the Handbook makes a serious contribution to free/libre open source culture, and adds a crucial and empowering new perspective to media arts. The Handbook is ready to go public ? thanks to the sterling work of its editors Aymeric Mansoux and Marloes De Valk of GOTO10. In the collaborative spirit of the handbook, we would really love your help in promoting it.

"In the next week, it would be great if you could blog it, link to it, sell it (only figuratively speaking of course!), and promote it far and wide. Tell your friends, your colleagues, and the people you come into contact with that there's a new book for digital artists that could potentially change their life, or at least their practice. As part of a collaborative effort to promote the handbook, we'd love you to link to us from your website and we've even created a handy little button that you can use. Just visit [http:// www.digitalartistshandbook.org/?q=node/32](http://www.digitalartistshandbook.org/?q=node/32) to view the code and the Digital Artists Handbook button. We hope your website or blog will wear the badge with pride, and of course in return we'd be delighted to host a reciprocal link to your site or blog on the Digital Artists Handbook site. Because the handbook hasn't been launched so far we're not top of the search ratings for 'digital artists handbook' yet, so anything you can do to link to and promote the site would be highly appreciated. Do write to our Communications Coordinator Matt Wootton at [REDACTED] and let us know what page of your own site you would like us to reciprocally link to."

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460. **J.P. Craig**  
**writers who were visual artists?**  
*Sat 26 Jan 2008*

---

Hello listafarians,  
I'm asking this question for a friend who is an art historian. She inquires:

*I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at

██████████.

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

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461. **Patrick F. Durgin**  
**new journal**  
*Sat 26 Jan 2008*

---

FRUGAL books presents:

/PLAN B/

/a binational limited-edition poetry journal./

/one copy for each participant and 25 copies for sale to the public./

/works by the same group of writers each month for one year:/

/see below for list of participating writers./

//

/(that is, for /

//

Lyn Hejinian

Roman Lujan

Brian Whitener

Harold Abramowicz

Karen Silver

Inti Garcia

Hugo Garcia Manriquez

Alejandro Tarrab

Jesse Seldess

Jorge Solis

Patrick Durgin

Kapil Bhanu  
Jen Hofer  
Jocelyn Saidenberg  
Miriam Moscona  
Guy Bennet  
Leon Epigmenio  
Arturo Ramirez-Lara  
Juan Manuel Portillo  
Juliana Spahr  
Jorge Esquinca  
Alan Mills  
Rodrigo Flores  
Sawako Nakayasu  
Dolores Dorantes  
Luis Felipe Fabre  
Paul Vangelisti  
Ray Di Palma)

\*

12 issues: \$120  
6 issues: \$90  
3 issues: \$50  
individual issues: \$20

\*

prices include delivery within mexico and the u.s.

\*

if you are interested, please contact:

dolores dorantes: [REDACTED]

<mailto:[REDACTED]>

or

jen hofer: [REDACTED] <mailto:[REDACTED]>

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462. **Patrick F. Durgin**

*sur le blog*

Sat 26 Jan 2008

---

at [www.da-crouton.com](http://www.da-crouton.com) a new series of flash reflections and crib notes, "On the fate of the poetic image at the hands of the anthology wars." See also last fall's notes "On Posterity."

see also [www.kenningeditions.com](http://www.kenningeditions.com) for ample offerings in retail therapy.

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463. **Ryan Daley**

**Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address**

Sat 26 Jan 2008

---

Barry,

You don't need to be part of the elite to be elitist.

Well, that's somewhat convenient to the discussion. Sure...I'll bite. But why not?

If you're not using your elitism as an elite would, and you're certainly not using your elitism to show to others less elite than you that you're elitist, are you elite? Not likely, because you fail to use your elitism on grounds that both define the term and differentiate those "accused" of it.

I also think that Johns might have it closer than Bourdieu, that the artist is closer to proletarian than worker.

On a more personal level, I think what bothers me most about calling artists elitists is boorish and cliché. Other than that, I think sometimes the term is warranted, sometimes not, like most labels.

-Ryan

On Jan 26, 2008 1:12 AM, Barry Schwabsky <[REDACTED]> wrote:

*You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away from home so can't look it up) that artists come from the dominated part of the dominating group.*

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

From: Jason Quackenbush <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 26 January, 2008 6:35:15 AM

Subject: Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address

*I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of*

*the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*

*On Fri, 25 Jan 2008, Ryan Daley wrote:*

*So, let me get this straight: early man and woman, marking on cave walls,  
were elitist?*

*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in,  
nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

*-Ryan*

*On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:*

*On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.*

*Of course it's "elite" -- half the world's population, some three billion people,  
have never even made a phone call, much less logged on to the internet.*

*Quite apart from that, though, art is itself necessarily an "elite" occupation --  
even if it's merely an avocation. You have to have the education, the time, and  
the energy to pursue art after you've achieved your subsistence needs. The  
pyramid flattens out dramatically at the top: the number of people who can  
afford the time and energy to pursue art after having invested in an education  
that gave them an appreciation of other peoples' art, and the inclination  
to  
pursue their own, is very very small -- it's an elite. The numbers are inescapable.*

*Marcus*

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464. **Alan Sondheim**

***tenant wanted mid-March to mid- or end of August***

*Sat 26 Jan 2008*

Hi - We're looking for someone, responsible, to sublet our small loft in Brooklyn for \$700/month, from mid-March to the middle or end of August. The price includes water, heat, and gas; you'd have to pay electricity and Net (both of which are inexpensive). We're leaving our books, plants, and some equipment in the loft, but there's plenty of room. We're looking for non-smokers. The loft will hold two people (one bed), one extremely comfortably. We're located near BAM, the Atlantic-Pacific subway stop, Long Island Railroad, Atlantic Center, and both Flatbush and Atlantic Avenues. Please write to Alan Sondheim, [REDACTED], or call [REDACTED] if you're interested. (Please pass this on, and thanks!)

- Alan Sondheim and Azure Carter

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465. **Brian Cassidy, Bookseller**

***Re: writers who were visual artists?***

*Sat 26 Jan 2008*

*I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

Off the top of my head, I can think of:

Henry Miller

William S. Burroughs

James Purdy

Jack Kerouac

Elizabeth Bishop

e.e cummings

Sylvia Plath

Kenward Elmslie

Joe Brainard (a writer who painted? or a painter who wrote?...hmmm...)

Many more I'm sure. Hope this helps.

Best,

Brian Cassidy

brian cassidy, bookseller  
shop @ 471 wave st. monterey ca  
mail: po box 8636 monterey ca 93943  
[REDACTED] / [REDACTED] (c)  
[REDACTED]  
<http://www.briancassidy.net>

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466. **W.B. Keckler**

***Review of Craig Watson's Secret Histories (Burning Deck)***

Sat 26 Jan 2008

---

New on Joe Brainard's Pyjamas...

A review of Craig Watson's infernal surprise \_Secret Histories\_ (Burning Deck) and some Japanese scanning...

Other bon bons in a blind man's bonbonniere can be found @

\_ <http://www.joebrainardspyjamas.blogspot.com/>\_  
(<http://www.joebrainardspyjamas.blogspot.com/>)

\*\*\*\*\*Biggest Grammy Award surprises of all time on AOL Music.  
([http://music.aol.com/grammys/pictures/never-won-a-grammy?](http://music.aol.com/grammys/pictures/never-won-a-grammy?NCID=aolcmp00300000002548)  
NCID=aolcmp003000000025 48)

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467. **Catherine Daly**

***Re: oulipo info & sites; forthcoming primer & cellphone novels  
correct address***

Sat 26 Jan 2008

---

*while this topic has migrated considerably from the math and poetry theme earlier, I did want to mention that I've got a book length sequence (it ends the unpublished sequel to DaDaDa, which is entitled OOD: Object-Oriented Design) that does some interesting things with the ideas of cosmology, freedom, and modern algebra which arose at the same time... and the ways these ideas still hold in computer technology and poetry*

--

All best,  
Catherine Daly  
[REDACTED]

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468. **Leonard Kress**

**Re: writers who were visual artists?**

Sat 26 Jan 2008

---

Henry Miller  
Kenneth Patchen.

Leonard Kress  
Associate Professor  
Communications/Humanities  
www.harrowgatepress.com

>>> "J.P. Craig" <[REDACTED]> 01/26/08 1:46 PM >>>

Hello listafarians,

I'm asking this question for a friend who is an art historian. She inquires:

*I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

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469. **Jason Quackenbush**

**Re: oulipo info & sites; forthcoming primer & cellphone novels correct address**

Sat 26 Jan 2008

---

I like both of those quotes and agree with them.

On Jan 25, 2008, at 10:12 PM, Barry Schwabsky wrote:

*You don't need to be part of the elite to be elitist. Anyway, I always quote Jasper Johns (and I think I've done so on this listserv before): Artists are the elite of the servant class. Although that's actually the inverse of what Pierre Bourdieu says, which is something to the effect that (sorry I can't be exact about this, I'm away from home so can't look it up) that artists come from the dominated part of the dominating group.*

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

From: Jason Quackenbush <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 26 January, 2008 6:35:15 AM

Subject: Re: oulipo info & sites; forthcoming primer & cellphone novels correct address

*I'm guessing, and this may be a bit of a non-sequitur, but of the*

*groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*

*On Fri, 25 Jan 2008, Ryan Daley wrote:*

*So, let me get this straight: early man and woman, marking on cave walls,  
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*I cannot agree that half of the population, having access, could ever be truly called elitist. The only thing "necessarily" elite about art --as in, nothing one \*needs\* to do could be considered "elite," inasmuch as food and shelter aren't "elite" wants-- is that not everyone can pull it off. But hell, not everyone can pull off quiche.*

*-Ryan*

*On Jan 25, 2008 7:35 AM, Marcus Bales <[REDACTED]> wrote:*

*On 24 Jan 2008 at 21:16, Jim Andrews wrote:  
the internet, as a whole, is "elite"? i don't think so.*

*Of course it's "elite" -- half the world's population, some three billion people, have never even made a phone call, much less logged on to the internet.*

*Quite apart from that, though, art is itself necessarily an "elite" occupation -- even if it's merely an avocation. You have to have the education, the time, and the energy to pursue art after you've achieved your subsistence needs. The pyramid flattens out dramatically at the top: the number of people who can*

*afford the time and energy to pursue art after having invested in an education that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are inescapable.*

Marcus

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#### 470. **Jason Quackenbush**

***Re: oulipo info & sites; forthcoming primer & cellphone novels correct address***

*Sat 26 Jan 2008*

---

I was thinking of the feudal period in China prior to the reforms in the late shou that led to promotion by merit instead of by heredity. Of the similar period in Japan leading up to the Edo period, and of the similar period Europe from the fall of the roman empire to roughly the beginning of the reformation. During those particular feudalisms we don't know the names of most of the artists because nobody thought they were important enough to keep a record of. They were of the same social status as coopers, cobblers, smiths, masons, and weavers. Even more interesting is the fact that performing artists, the professionals at least, were largely on the same strata as thieves, beggars, and prostitutes in the same period in europe, although I don't think the same is true of feudal china and feudal japan.

On Jan 25, 2008, at 8:16 PM, Ryan Daley wrote:

*Feudal governments, during what era? Feudal implies a larger society of castes, marked by religious and monetary (or landed) elites, using this status to govern others. Feudal doesn't apply to group hierarchies of hunters having more clout than gatherers, etc. Now, if you mean rank in a hierarchical group (hunter, gatherer), I might suggest that there might have been, in some larger groups, an individual nominated or agreed upon as being the "artist," the most capable of rendering images of group activities and triumphs/defeats.*

*But hunters and gatherers in an elite?*

*I would agree that the idea of elite art stems from a moment when art no longer represented the result, or depiction of, "the hunt" (i.e., as representative of group efforts, situations, fate and futures). Once the communal aspect of art leaves that environment, the potential for elite art becomes possible. But not until that point, because depiction doesn't detach from experience until the artists seeks to -- a la Red Badge of Courage -- depict an event she/he doesn't witness. But I think we're past that. Now, is there really any point in pointing out what art is elitist and what's not?*

*-Rd*

*On Jan 25, 2008 4:35 PM, Jason Quackenbush <[REDACTED]> wrote:*

*I'm guessing, and this may be a bit of a non-sequitur, but of the groups that made cave paintings, the guys who did the paintings on the walls probably weren't the low men on the totem pole in the various tribes that neolithic cultures were organized in. The only group I can think of who were engaged in creative pursuits that were not an elite were the craftsmen of the various feudal governments which allocated power by heredity and where tradesmen were more or less on a par with the peasant farmers as far as social standing goes.*

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*-Ryan*

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*The pyramid flattens out dramatically at the top: the number of people who can afford the time and energy to pursue art after having invested in an education that gave them an appreciation of other peoples' art, and the inclination to pursue their own, is very very small -- it's an elite. The numbers are inescapable.*

*Marcus*

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## 471. **Jason Quackenbush**

### **Re: Oulipo Compendium**

Sat 26 Jan 2008

I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.

Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo- pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts of language and not a form of model.

On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:

*I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*

*" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*

*Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Donald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*

*Dillon*

*On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*

*Marcus Bales wrote:*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*

*I write:*

*Dear Marcus,*

*Please retrieve your straw man. You'll find it burning with bright*

*dancing  
flames on pp. 333ff. in Rorty's \_Philosophy and the Mirror of  
Nature\_.  
When the smoke clears, you may find the text of interest.*

*To wit, Derrida & Rorty, outside of the caricatures of neo-con  
lickspittles like Roger Kimball and the half-assed musings of  
drunken grad  
parties, do not deny the existence of truth. Period. End of story.*

*If you want to know the argument that IS being made, read the damn  
texts.*

*-Ron Starr*

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472. **steve russell**  
***Re: Oulipo Compendium***  
*Sat 26 Jan 2008*

---

Didn't Rorty speak of a "community of values?" He struck me as a good, secular progressive.

Ron Starr <[REDACTED]> wrote: Marcus Bales wrote:

Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.

I write:

Dear Marcus,

Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's \_Philosophy and the Mirror of Nature\_. When the smoke clears, you may find the text of interest.



To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.

If you want to know the argument that IS being made, read the damn texts.

-Ron Starr

-----

Never miss a thing. Make Yahoo your homepage.

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473. **Michael Heller**

***Fwd: announcement to post***

*Sat 26 Jan 2008*

---

*Date: Sat, 26 Jan 2008 20:39:40 -0500 (EST)*

*From:* [REDACTED]

*Subject: announcement to post*

*To:* [REDACTED]

*X-Mailer: 7.0 for Windows sub 8001*

*X-Spam-Flag: NO*

*Original-recipient: rfc822; [REDACTED]*

*News for all of you poets who are going to the Associated Writing Programs convention in New York City next week:*

*Marsh Hawk Press will be at table #270 in The Americas Hall I, 3rd floor of the Hilton Hotel books from 9:00 a.m. to 6:00 p.m. all three days, Thurs. Jan.31 through Sat. Feb.2. On Saturday after 2:30 p.m. the book fair is OPEN TO THE PUBLIC, so spread the word to friends and colleagues that this is a great chance to buy beautiful poetry books at steeply discounted prices.*

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474. **Daniel Zimmerman**

***Re: writers who were visual artists?***

*Sat 26 Jan 2008*

---

cummings, Patchen

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

*From:* "J.P. Craig" <[REDACTED]>

*To:* <[REDACTED]>

*Sent:* Saturday, January 26, 2008 1:46 PM

*Subject:* writers who were visual artists?

*Hello listafarians,  
I'm asking this question for a friend who is an art historian. She  
inquires:*

*I'm looking for American writers (pre-1960) who were also visual  
artists. I can think of lots of artists who were writers, but I'm  
looking for folks who were primarily novelists, poets, etc. who also  
made visual art on occasion.*

*I'm afraid I wasn't much help, so I offered to pass her question  
along to this list. If you can help, drop her a note at*

*[REDACTED]*

*JP Craig  
<http://jpcraig.blogspot.com/>*

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475. **Mairead Byrne**

***Re: writers who were visual artists?***

*Sat 26 Jan 2008*

---

Derek Walcott is a painter.

That's a start!

Mairead

>>> "J.P. Craig" <[REDACTED]> 01/26/08 1:46 PM >>>

Hello listafarians,

I'm asking this question for a friend who is an art historian. She  
inquires:

*I'm looking for American writers (pre-1960) who were also visual  
artists. I can think of lots of artists who were writers, but I'm  
looking for folks who were primarily novelists, poets, etc. who also  
made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question  
along to this list. If you can help, drop her a note at

*[REDACTED]*

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

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476. **Walter K. Lew**

**Mark Nowak/Ian Teh Join Feb. 1 shadoWord Show in Brooklyn**

Sun 27 Jan 2008

---

Mark Nowak, author of the forthcoming COAL MOUNTAIN ELEMENTARY (Coffeehouse Press) and editor of XCP: Crosscultural Poetics, will be presenting a new work that combines his text with the images of Ian Teh <www.ianteh.com> at the first show of "Poets of the Unreeled":

POETS OF THE UNREELED!--A CinePoetry & Performance Extravaganza

MULTIMEDIA POETS, artists, and musicians Linh Dinh, Wang Ping, Mark Nowak & Ian Teh, Paolo Javier (with Ernest Concepcion & Vinay Chowdhry), Jeremy James Thompson, Kate Ann Heidelberg, dennis M. somera, Mike Estabrook, and Dillon Westbrook give live narrations of classic films, screen new videos, pay homage to jazz drummers, and redraw on-stage some present scenes.

FIRST SHOW:

Friday, Feb. 1st, 7-9 pm.

At the Galapagos Art Space. \$6.

70 North 6th St., between Kent and Wythe, in Williamsburg, Brooklyn.

3.5 blocks from the Bedford Ave. stop of the L train.

For further info, see <www.galapagosartspace.com/>.

SECOND SHOW:

Saturday, Feb. 2nd, Midnight-2 am.

At the Bowery Poetry Club. \$8.

308 Bowery, on the Lower East Side of Manhattan.

More info at <www.bowerypoetry.com/>.

Curated by Walter K. Lew for shadoWord production <www.myspace.com/shadoword>.

For some recent work by the participating poets and performers, see:

Linh Dinh <http://www.sonneteighteen.com.blogspot.com/>

Short poetry videos: <www.archive.org/details/3ByLinhDinh>

Mark Nowak <www.xcp.bfn.org/journal.html>

Ian Teh <www.ianteh.com/>

Paolo Javier <www.obooks.com/books/60lvboembs.htm>

Edits the online journal at <www.2ndavepoetry.com/>

Wang Ping <www.wangping.com>

Ernest Concepcion <www.artbistro.com/member/Ernest/photos>

<www.artcodex.org/kangarok/index.html>

Mike Estabrook <[www.artcodex.org/mike\\_estabrook/](http://www.artcodex.org/mike_estabrook/)>

"The Road to Nam" (short video): <[www.youtube.com/watch?v=-2wj37EabqU](http://www.youtube.com/watch?v=-2wj37EabqU)>

Jeremy James Thompson <[www.autotypograph.com](http://www.autotypograph.com)>

Dillon Westbrook <<http://prosodycastle.blogspot.com>>

Kate Ann Heidelberg, dennis M. somera <[www.tix.com/EventSeatType.asp?Event=116287](http://www.tix.com/EventSeatType.asp?Event=116287)>

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#### 477. **Jesse Glass**

##### ***Poe's Sketches--American Writers Who Were Visual Artists***

Sun 27 Jan 2008

Some of Poe's art work--primarily sketches--are extant, and they show a skilled hand.

Samuel Greenberg is a 20th century example. Jess

[↑ Contents](#)

#### 478. **Jim Andrews**

##### ***Re: Camille Martin's new website***

Sun 27 Jan 2008

*enjoyed the collages very much, camille. especially "enjoy the sights and sounds of nature" at [http://www.camillemartin.ca/index.php?pr=Collages\\_2](http://www.camillemartin.ca/index.php?pr=Collages_2) . was this a post-katrina piece?*

*ha! hadn't thought of that. shoulda called it bitch katrina, comin' atcha*

*camille*

i remember you moved from new orleans to toronto during katrina. so this startling picture of nature, i wondered if it was a post-katrina piece for you.

it's great to see you are doing your own web site. it has a good feel to it. like it is home made and explorative. and could still be around in several years because it is undertaken seriously. best wishes with it, camille.

hoping your move to toronto has been good,

ja

<http://vispo.com>

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479. **Jason Quackenbush**

**Re: Oulipo Compendium**

Sun 27 Jan 2008

---

He was a good secular progressive, but he didn't manage to veer away from a stance of cultural relativism in ethics and politics as well as he thought he had. Given his view of the nature of values, he believed that the best (his) values would win out in a free market of ideas where everyone comes to the table and advocates for their own beliefs by their own lights. The problem is that everyone coming to the table and advocating for their own beliefs by their own lights is itself a value and and if you try to justify it you get a vicious regression. He tried very hard to get out of this trap and I think he thought he was successful, but he never got there for me. I much prefer the more rationalistic and stolid traditional social contract type progressives like Rawls and Scanlon. One of my biggest problems with Rorty is that if you take his neo-pragmatic view on epistemology as workable and accurate, the arguments of Rawls and Scanlon--who in my opinion are the most persuasive exponents of progressive values in 20th Century american philosophy--don't amount to much. It's a big problem for a system to undermine those it agrees with when it's goal is to let everyone have a seat at the table.

On Jan 26, 2008, at 6:36 PM, steve russell wrote:

*Didn't Rorty speak of a "community of values?" He struck me as a good, secular progressive.*

Ron Starr <[REDACTED]> wrote: Marcus Bales wrote:

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say,*

health. Or even better, into bad health and then into good health again.

Extraordinary claims require extraordinary evidence.

I write:

Dear Marcus,

Please retrieve your straw man. You'll find it burning with bright dancing

flames on pp. 333ff. in Rorty's *Philosophy and the Mirror of Nature*. When the smoke clears, you may find the text of interest.

To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.

If you want to know the argument that IS being made, read the damn texts.

-Ron Starr

-----  
Never miss a thing. Make Yahoo your homepage.

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## 480. **Alan Sondheim**

**murm**

Sun 27 Jan 2008

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murm

<http://www.alansondheim.org/murm.mp3>

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<http://www.alansondheim.org/murm.mp3>

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481. **Dillon Westbrook**

**Re: Oulipo Compendium**

*Sun 27 Jan 2008*

---

I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatists, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.

I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.

(fun discussion though)

On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:



*I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but they also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by Rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.*

*Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that Rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts of language and not a form of model.*

*On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:*

*I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*

*" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*

*Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe',*

*you've got to go to Donald Davidson- except he recanted that position completely (and it was probably an over-simplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*

*Dillon*

*On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*

*Marcus Bales wrote:*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*

*I write:*

*Dear Marcus,*

*Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's Philosophy and the Mirror of Nature. When the smoke clears, you may find the text of interest.*

*To wit, Derrida & Rorty, outside of the caricatures of neo-con*

*lickspittles like Roger Kimball and the half-assed musings of  
drunken grad  
parties, do not deny the existence of truth. Period. End of story.*

*If you want to know the argument that IS being made, read the  
damn texts.*

*-Ron Starr*

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482. **Warren Lloyd**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist

Mairead Byrne <[REDACTED]> wrote: Derek Walcott is a painter.  
That's a start!  
Mairead

>>> "J.P. Craig" 01/26/08 1:46 PM >>>

Hello listafarians,

I'm asking this question for a friend who is an art historian. She inquires:

*I'm looking for American writers (pre-1960) who were also visual  
artists. I can think of lots of artists who were writers, but I'm  
looking for folks who were primarily novelists, poets, etc. who also  
made visual art on occasion.*

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [REDACTED].

JP Craig

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

-----

Never miss a thing. Make Yahoo your homepage.

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483. **David Chirot**

***Robert Capa - "Mexican Suitcases" of Lost Negatives from Spanish Civil War Recovered***

Sun 27 Jan 2008

---

[http://www.nytimes.com/2008/01/27/arts/design/27kenn.html?  
\\_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/01/27/arts/design/27kenn.html?_r=1&ref=arts&oref=slogin---)

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484. **steve d. dalachinsky**

***Re: writers who were visual artists?***

Sun 27 Jan 2008

---

, ferlenghetti, harold norse kerouac

henry miller saroyan clifford odets how far back do want to go? the list goes on

On Sat, 26 Jan 2008 13:46:33 -0500 "J.P. Craig" <[REDACTED]> writes:

> Hello listafarians,

> I'm asking this question for a friend who is an art historian. She

>

> inquires:

>

> > I'm looking for American writers (pre-1960) who were also visual

> > artists. I can think of lots of artists who were writers, but

> I'm

> > looking for folks who were primarily novelists, poets, etc. who

> also

> > made visual art on occasion.

>

> I'm afraid I wasn't much help, so I offered to pass her question

> along to this list. If you can help, drop her a note at

> [REDACTED].

>

>

> JP Craig

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

>

>

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485. **steve d. dalachinsky**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

brainard not pre 60's

nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"

<[REDACTED]> writes:

> > > I'm looking for American writers (pre-1960) who were also visual

> > > artists. I can think of lots of artists who were writers, but

> I'm

> > > looking for folks who were primarily novelists, poets, etc. who

> also

> > > made visual art on occasion.

>

> Off the top of my head, I can think of:

>

> Henry Miller

> William S. Burroughs

> James Purdy

> Jack Kerouac

> Elizabeth Bishop

> e.e cummings

> Sylvia Plath

> Kenward Elmslie

> Joe Brainard (a writer who painted? or a painter who

> wrote?...hmmm...)

>

> Many more I'm sure. Hope this helps.

>

> Best,

> Brian Cassidy

>

> brian cassidy, bookseller

> shop @ 471 wave st. monterey ca

> mail: po box 8636 monterey ca 93943

> [REDACTED] / [REDACTED] (c)

> [REDACTED]

> <http://www.briancassidy.net>

>

>

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486. **Jennifer Karmin**

***JOB: Hamilton College***

*Sun 27 Jan 2008*

---

(this is a forward. please don't respond to me.  
good luck!)

Hamilton College: The English Department invites applications for a two-year appointment, with the possibility of renewal, in Creative Writing, specializing in poetry.

Teaching load is five courses annually: two sections of introduction to creative writing, a senior workshop or an intermediate poetry workshop, & two literature courses.

PhD or MFA with additional graduate training in literature required. While we have a particular need in U.S. Latina/o literatures, we welcome all applications. Appointment to begin July 1, 2008.

Review of applications will commence February 15 & continue until the position is filled. Please send c.v. & a letter of application to:

Professor Naomi Guttman, Hamilton College, 198 College Hill Road, Clinton, NY 13323.

---

Looking for last minute shopping deals?

Find them fast with Yahoo! Search.

<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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487. **Mark Weiss**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:

>Robert Duncan made quite a bit of art, though I'm not sure he would

>have considered himself a visual artist

>

>Mairead Byrne <[REDACTED]> wrote: Derek Walcott is a painter.  
>That's a start!  
>Mairead  
>  
> >>> "J.P. Craig" 01/26/08 1:46 PM >>>  
>Hello listafarians,  
>I'm asking this question for a friend who is an art historian. She  
>inquires:  
>  
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> > artists. I can think of lots of artists who were writers, but I'm  
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> > made visual art on occasion.  
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>I'm afraid I wasn't much help, so I offered to pass her question  
>along to this list. If you can help, drop her a note at  
> [REDACTED].  
>  
>  
>  
>JP Craig  
>http://jpcraig.blogspot.com/  
>  
>  
>  
>-----  
>Never miss a thing. Make Yahoo your homepage.

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488. **Mark Weiss**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

Gysin

At 12:32 PM 1/27/2008, you wrote:

>brainard not pre 60's  
>nor elmslie burroughs borderline bukowski patchen  
>  
>On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"  
><[REDACTED]> writes:  
> > > > I'm looking for American writers (pre-1960) who were also visual  
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> > > > looking for folks who were primarily novelists, poets, etc. who  
> > also  
> > > > made visual art on occasion.  
> >  
> > Off the top of my head, I can think of:  
> >  
> > Henry Miller  
> > William S. Burroughs  
> > James Purdy  
> > Jack Kerouac  
> > Elizabeth Bishop  
> > e.e cummings  
> > Sylvia Plath  
> > Kenward Elmslie  
> > Joe Brainard (a writer who painted? or a painter who  
> > wrote?...hmmm...)  
> >  
> > Many more I'm sure. Hope this helps.  
> >  
> > Best,  
> > Brian Cassidy  
> >  
> > brian cassidy, bookseller  
> > shop @ 471 wave st. monterey ca  
> > mail: po box 8636 monterey ca 93943  
> > [REDACTED] / [REDACTED] (c)  
> > [REDACTED]  
> > <http://www.briancassidy.net>  
> >  
> >

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489. **Pierre Joris**

***Recent posts on NOMADICS blog***

*Sun 27 Jan 2008*

---

Check out my recent postings on NOMADICS blog - <http://pjoris.blogspot.com>

Revised Provisional 08 Reading Schedule

Synthetic, not Artificial Life?

Pablo, Gertrude & Alice: The Puppets

Simone de Beauvoir at 100

Reviews



Belle Gironde & Nicole Peyrafitte in Performance  
Latest signandsight Offerings

enjoy,

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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490. **Pierre Joris**  
***Re: writers who were visual artists?***  
*Sun 27 Jan 2008*

---

And Walcott was talking about this this morning as I was listening (still more or less asleep) to a BBC program ("The Word" I think it is called, a weekly lit discussion) that also had on someone who just published a book of paintings & drawings by writers (including Faulkner and Conrad among others).

Pierre

On Jan 26, 2008, at 10:38 PM, Mairead Byrne wrote:

*Derek Walcott is a painter.  
That's a start!  
Mairead*

*"J.P. Craig" <[REDACTED]> 01/26/08 1:46 PM >>>  
Hello listafarians,  
I'm asking this question for a friend who is an art historian. She  
inquires:*

*I'm looking for American writers (pre-1960) who were also visual  
artists. I can think of lots of artists who were writers, but I'm  
looking for folks who were primarily novelists, poets, etc. who also*

*made visual art on occasion.*

*I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at*

*[REDACTED]*

*JP Craig*

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

---

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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491. **David Chiro**

***Ezra Pound: Poet - A. David Moody - Book Review - New York Times***

*Sun 27 Jan 2008*

---

<http://www.nytimes.com/2008/01/27/books/review/McGrath-t.html?ref=books> ---

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492. **Peter Ciccariello**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

This might be of interest.....

<http://bibliorgy.blogspot.com/2007/08/writers-who-were-artists.html>

- Peter Ciccariello

On Jan 26, 2008 1:46 PM, J.P. Craig <[REDACTED]> wrote:

*Hello listafarians,  
I'm asking this question for a friend who is an art historian. She  
inquires:*

*I'm looking for American writers (pre-1960) who were also visual  
artists. I can think of lots of artists who were writers, but I'm  
looking for folks who were primarily novelists, poets, etc. who also  
made visual art on occasion.*

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493. **Kyle Schlesinger**  
***Re: writers who were visual artists?***  
*Sun 27 Jan 2008*

---

Do book arts / artists books count? If so, the list in that area alone would be staggering.

Cheers//Kyle  
www.kyleschlesinger.com  
www.cuneiformpress.com  
www.cuneiformpress.blogspot.com

*From: Warren Lloyd <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Sun, 27 Jan 2008 08:35:54 -0800  
To: <[REDACTED]>  
Subject: Re: writers who were visual artists?*

*Robert Duncan made quite a bit of art, though I'm not sure he would have  
considered himself a visual artist*

*Mairead Byrne <[REDACTED]> wrote: Derek Walcott is a painter.  
That's a start!  
Mairead*

*"J.P. Craig" 01/26/08 1:46 PM >>>  
Hello listafarians,  
I'm asking this question for a friend who is an art historian. She  
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*I'm looking for American writers (pre-1960) who were also visual  
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looking for folks who were primarily novelists, poets, etc. who also  
made visual art on occasion.*

*I'm afraid I wasn't much help, so I offered to pass her question*

along to this list. If you can help, drop her a note at

██████████.

JP Craig

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

-----  
Never miss a thing. Make Yahoo your homepage.

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494. **Martha King**

**Re: writers who were visual artists?**

Sun 27 Jan 2008

---

Robert Duncan (drawings); Wright Morris, Jonathan Williams (photographs); James Broughton (film) - gosh must be many others, but these pop to mind.? --Martha King

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

From: steve d. dalachinsky <██████████>

To: ██████████

Sent: Sun, 27 Jan 2008 12:32 pm

Subject: Re: writers who were visual artists?

brainard not pre 60's

nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller"

<██████████> writes:

> > > I'm looking for American writers (pre-1960) who were also visual

> > > artists. I can think of lots of artists who were writers, but

> I'm

> > > looking for folks who were primarily novelists, poets, etc. who

> also

> > > made visual art on occasion.

>

> Off the top of my head, I can think of:

>

> Henry Miller

> William S. Burroughs

> James Purdy

> Jack Kerouac

> Elizabeth Bishop  
> e.e cummings  
> Sylvia Plath  
> Kenward Elmslie  
> Joe Brainard (a writer who painted? or a painter who  
> wrote?...hmmm...)  
>  
> Many more I'm sure. Hope this helps.  
>  
> Best,  
> Brian Cassidy  
>  
> brian cassidy, bookseller  
> shop @ 471 wave st. monterey ca  
> mail: po box 8636 monterey ca 93943  
> [REDACTED] / [REDACTED] (c)  
> [REDACTED]  
> <http://www.briancassidy.net>  
>  
>

---

More  
new features than ever. Check out the new AOL Mail ! - <http://webmail.aol.com>

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495. **Jesse Crockett**  
***Listenlight new issue 14***  
*Sun 27 Jan 2008*

---

And a warm welcome for the new Co-Editor, Mackenzie Carignan ~!

Listenlight 14

Featuring ---

Francis Raven

Kara Dorris

Phil Primeau

Richard Lopez

Mackenzie Carignan

Christopher Mulrooney

Angela Papala

Craig Perez

William Harris

<http://listenlight.net>

Your happy editors,

JC, MC

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496. **Skip Fox**

***Re: Poe's Sketches--American Writers Who Were Visual Artists***

*Sun 27 Jan 2008*

---

Someone might have already mentioned e. e. cummings or Kenneth Ratchen. If so, I apologize.

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Jesse Glass

Sent: Sunday, January 27, 2008 1:50 AM

To: ██████████

Subject: Poe's Sketches--American Writers Who Were Visual Artists

Some of Poe's art work--primarily sketches--are extant, and they show a skilled hand.

Samuel Greenberg is a 20th century example. Jess

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497. **Simon DeDeo**

***new on rhubarb is susan***

*Sun 27 Jan 2008*

---

Hello all --

After a long delay, two new reviews up on rhubarb is susan, along with some scurrilous and excellently sourced gossip. Julie Doxsee, in Unpleasant Event Schedule, and Timothy Liu, in Slope:

<http://rhubarbissusan.blogspot.com/2008/01/timothy-liu-and-to-dust-thou-shalt.html> <http://rhubarbissusan.blogspot.com/2008/01/julie-doxsee-two-dears-two-tours.html> <http://rhubarbissusan.blogspot.com/>

Thanks for tuning in, and do join the discussion in the comments.

Yours,

Simon "Perez Hilton" DeDeo

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498. **Mark Weiss**

***Re: writers who were visual artists?***

Sun 27 Jan 2008

---

By American I assume USian is meant. In the world, or the Americas, at large there are dozens at least.

At 01:29 PM 1/27/2008, you wrote:

>And Walcott was talking about this this morning as I was listening  
>(still more or less asleep) to a BBC program ("The Word" I think it is  
>called, a weekly lit discussion) that also had on someone who just  
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>Faulkner and Conrad among others).

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>Pierre

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>>That's a start!

>>Mairead

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>>I'm asking this question for a friend who is an art historian. She

>>inquires:

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>>>artists. I can think of lots of artists who were writers, but I'm

>>>looking for folks who were primarily novelists, poets, etc. who also

>>>made visual art on occasion.

>>

>>I'm afraid I wasn't much help, so I offered to pass her question

>>along to this list. If you can help, drop her a note at

>>[REDACTED].

>>

>>

>>JP Craig

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

>

>

>

>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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499. **Halvard Johnson**

**Re: Poe's Sketches--American Writers Who Were Visual Artists**

Sun 27 Jan 2008

Surely you mean Kenneth Scratchen.

Hal

"If Gladstone fell into the Thames, that would  
be a misfortune, and if someone pulled him  
out, that, I suppose, would be a calamity."

--Benjamin Disraeli

Halvard Johnson

=====

[REDACTED]

<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 Jan 27, 2008, at 3:55 PM, Skip Fox wrote:

*Someone might have already mentioned e. e. cummings or Kenneth  
Ratchen. If  
so, I apologize.*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto:[REDACTED]] On*

*Behalf Of Jesse Glass*

*Sent: Sunday, January 27, 2008 1:50 AM*



To: [REDACTED]

Subject: Poe's Sketches--American Writers Who Were Visual Artists

Some of Poe's art work--primarily sketches--are extant, and they show a skilled hand.

Samuel Greenberg is a 20th century example. Jess

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## 500. **Stephen Vincent**

### **Re: writers who were visual artists?**

Sun 27 Jan 2008

---

Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.

Stephen V

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

Mark Weiss <[REDACTED]> wrote: Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:

>Robert Duncan made quite a bit of art, though I'm not sure he would

>have considered himself a visual artist

>

>Mairead Byrne wrote: Derek Walcott is a painter.

>That's a start!

>Mairead

>

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>

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>I'm afraid I wasn't much help, so I offered to pass her question

>along to this list. If you can help, drop her a note at

> [REDACTED].

>

>

>JP Craig  
><http://jpcraig.blogspot.com/>  
>  
>  
>  
>-----  
>Never miss a thing. Make Yahoo your homepage.

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501. **steve russell**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

Everyone's forgetting that guy who painted the Sistine Chapel. Michael A was one of the best poets of his time.

"steve d. dalachinsky" <[REDACTED]> wrote: brainard not pre 60's nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller" writes:

> > > I'm looking for American writers (pre-1960) who were also visual  
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> William S. Burroughs  
> James Purdy  
> Jack Kerouac  
> Elizabeth Bishop  
> e.e cummings  
> Sylvia Plath  
> Kenward Elmslie  
> Joe Brainard (a writer who painted? or a painter who  
> wrote?...hmmm...)  
>  
> Many more I'm sure. Hope this helps.  
>

> Best,  
> Brian Cassidy  
>  
> brian cassidy, bookseller  
> shop @ 471 wave st. monterey ca  
> mail: po box 8636 monterey ca 93943  
> [REDACTED] / [REDACTED] (c)  
> [REDACTED]  
> http://www.briancassidy.net  
>  
>

-----  
Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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502. **steve russell**

***Re: writers who were visual artists?/Correction, NO not American***

*Sun 27 Jan 2008*

---

sorry. I didn't follow the links closely. Michael A doesn't qualify.

"steve d. dalachinsky" <[REDACTED]> wrote: brainard not pre 60's nor elmslie burroughs borderline bukowski patchen

On Sat, 26 Jan 2008 17:10:04 -0800 "Brian Cassidy, Bookseller" writes:

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> Sylvia Plath  
> Kenward Elmslie

> Joe Brainard (a writer who painted? or a painter who  
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> [REDACTED] / [REDACTED] (c)  
> [REDACTED]  
> <http://www.briancassidy.net>  
>  
>

-----  
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503. **Alan Sondheim**

***Re: writers who were visual artists?***

*Sun 27 Jan 2008*

---

Rosemary Mayer, Vito Acconci, Art-Language, Guy Debord, Klossowski, Dan Graham, Steve Willats, David Askevold, Adrian Piper, Delacroix, Leandro Katz, Tom Zummer.

On Sun, 27 Jan 2008, Stephen Vincent wrote:

*Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.*

*Stephen V*  
*<http://stephenvincent.net/blog/>*

*Mark Weiss <[REDACTED]> wrote: Also William Carlos Williams.*

*At 11:35 AM 1/27/2008, you wrote:*  
*Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist*

*Mairead Byrne wrote: Derek Walcott is a painter.*  
*That's a start!*

Mairead

"J.P. Craig" 01/26/08 1:46 PM >>>

Hello listafarians,

I'm asking this question for a friend who is an art historian. She inquires:

I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.

I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [REDACTED].

JP Craig

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

-----  
Never miss a thing. Make Yahoo your homepage.

=====  
===== Work on YouTube, blog at  
<http://nikuko.blogspot.com> . Tel [REDACTED]. Webpage directory  
<http://www.alansondheim.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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504. **Barry Schwabsky**

***Re: writers who were visual artists?***

Sun 27 Jan 2008

----- O

Now that this has been opened up to the world--Victor Hugo!

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Monday, 28 January, 2008 8:35:11 AM

Subject: Re: writers who were visual artists?

Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.

Stephen V

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

Mark Weiss <[REDACTED]> wrote: Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:

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>

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>along to this list. If you can help, drop her a note at

> [REDACTED].

>

>

>JP Craig

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

>

>

>

>-----

>Never miss a thing. Make Yahoo your homepage.

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505. **Charles Alexander**

**Re: Ezra Pound: Poet - A. David Moody - Book Review - New York Times**

Sun 27 Jan 2008

Seems like quite a hatchet piece on Pound by the reviewer. I wonder if the book is also out to make Pound seem like an idiot. Definitely does not make me want to read the book. Also seems like the reviewer is more interested in getting across the fact that he thinks Eliot the greatest thing since sliced bread.

charles

charles alexander

chax press



650 e. ninth st.

tucson arizona 85705



On Jan 27, 2008, at 11:40 AM, David Chirot wrote:

<http://www.nytimes.com/2008/01/27/books/review/McGrath-t.html?ref=books> ---

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506. **Catherine Daly**

**Fwd: David Brady, GENESIS, exhibition opening Saturday, February 2, 7-9pm**

Sun 27 Jan 2008

David did a great performance / visual collaboration for me @ the Hammer with Amde Hamilton... now this!!!

<[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?e=001srokv7JuCmO7xYu4TMX7Vmoi2iU4iOAdOhRaheTaSc43dxykYfjySJ6MEsD7wfy_TMl028sWeM34X5o2OO13oo4oroG_MWoHTGdzPQQABgydp-Mnfz-DhasO1uEjkDjo)

[e=001srokv7JuCmO7xYu4TMX7Vmoi2iU4iOAdOhRaheTaSc43dxykYfjySJ6MEsD7wfy\\_TMl028sWeM34X5o2OO13oo4oroG\\_MWoHTGdzPQQABgydp-Mnfz-DhasO1uEjkDjo](http://rs6.net/tn.jsp?e=001srokv7JuCmO7xYu4TMX7Vmoi2iU4iOAdOhRaheTaSc43dxykYfjySJ6MEsD7wfy_TMl028sWeM34X5o2OO13oo4oroG_MWoHTGdzPQQABgydp-Mnfz-DhasO1uEjkDjo)>

[image: Brady]

<[http://rs6.net/tn.jsp?](http://rs6.net/tn.jsp?e=001srokv7JuCmP7bqEToKmkMJ4UmXf41DI1pUCD_SnO492s6JtZs7dEKDPiNP9z1XoTPynZhCgAY-73YDgBgta2d-RtV1yrpcOxpl8UJR0cgBD9MnCNMX73bUGznysBoRJpwyqZgPahvpVABd66kVFuJw==>)

[e=001srokv7JuCmP7bqEToKmkMJ4UmXf41DI1pUCD\\_SnO492s6JtZs7dEKDPiNP9z1XoTPynZhCgAY-73YDgBgta2d-RtV1yrpcOxpl8UJR0cgBD9MnCNMX73bUGznysBoRJpwyqZgPahvpVABd66kVFuJw==>](http://rs6.net/tn.jsp?e=001srokv7JuCmP7bqEToKmkMJ4UmXf41DI1pUCD_SnO492s6JtZs7dEKDPiNP9z1XoTPynZhCgAY-73YDgBgta2d-RtV1yrpcOxpl8UJR0cgBD9MnCNMX73bUGznysBoRJpwyqZgPahvpVABd66kVFuJw==>)  
GENESIS

David Brady

February 2nd - March 8th, 2008

Reception: Saturday, February 2nd, 7 - 9 PM

HIGH ENERGY CONSTRUCTS

990 N. Hill St. #180

Los Angeles, CA 90012

██████████

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D7wfy\_TMl028sWeM34X5o2OO13oo4oroG\_MWoHTGdzPQQABgydp-Mnfz-

DhasO1uEjkDjo>

<http://visitor.constantcontact.com/d.jsp?

v=001Qo1SzxA2oRSgALJK8xXkKLtOvjC6O165oxebZSR9ZSFRBv9pZqpSM5LLo

8ZrBdw-nVRpgmYojTo%3D&p=un>

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8ZrBdw-nVRpgmYojTo%3D&p=oo>|

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v=001Qo1SzxA2oRSgALJK8xXkKLtOvjC6O165oxebZSR9ZSFRBv9pZqpSM5LLo

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--

All best,

Catherine Daly

██████████

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507. **Mairead Byrne**

***Re: writers who were visual artists?***

Sun 27 Jan 2008

---

Yes, I'm sorry, I withdraw Walcott. But what about all you dudes sending in names of artist/writers (rather than writer/artists)! Okay, I can't say Hopkins, mumble mumble .... um. Mairead

>>> Mark Weiss <[REDACTED]> 01/27/08 5:32 PM >>>

By American I assume USian is meant. In the world, or the Americas, at large there are dozens at least.

At 01:29 PM 1/27/2008, you wrote:

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>>Mairead

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>>JP Craig

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

>

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>The poet: always in partibus infidelium -- Paul Celan  
> \_\_\_\_\_  
>Pierre Joris  
>244 Elm Street  
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>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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508. **Lil Norton**  
***Model Homes Issue 2***  
*Sun 27 Jan 2008*

---

Lil' Norton is proud to present, Model Homes issue 2, now yours to discover.  
Join us in experiencing the benchmark configurations of

Dorothy Trujillo Lusk  
Lawrence Giffin  
Tan Lin  
Judith Goldman  
Kit Robinson  
Robert Fitterman  
Carla Harryman  
Jennifer Scappettone  
Tao Lin  
Louis Cabri  
Seth Landman  
Catriona Strang & Nancy Shaw

Individual issue and Subscription orders are now available through the Model Homes <<http://modelhomepage.blogspot.com/>> website. All correspondence, support, and inquiries welcome.

We will be at the Patrick Lovelace book booth at AWP bookfair this year in NYC (Jan.30-Feb.2nd) with the Lil' Norton family, new issues in hand, and hope to see many of you there. Stop buy and bloc party!

Lastly, copies of issue 1 are presently limited to just 25(!), purchasable now until Jan.30. Remaining issues will be sold (out) at AWP.

8.5 x 7, 64p, saddle stitched, made with love.

issn# 1938-8136

a Lil' Norton production

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

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## 509. **Jason Quackenbush**

### ***Re: Oulipo Compendium***

*Sun 27 Jan 2008*

---

I think the problem is essential to any conception of truth that talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true. There's a problem here that Rorty can't get around because his recasting of what it means for something to be true loses a critical and crucial way in which we use the word true and as such, is philosophers nonsense.

which is to say that he misunderstands the late and the early wittgenstein, who weren't as different as most folks would have people believe, and to that end, I highly recommend Ray Monk's "How to Read Wittgenstein" which is the only ntroduction to Uncle L I've read that gets it close to what I think is right.

Rorty goes awry all over the place with Wittgenstein, and the ways in which he goes awry are particularly strange I think for someone who appreciates Heidegger. That is, he fails to understand the importance of the "form of life" to Wittgenstein's conception of the dissolving of philosophical problems and instead cherry picks the idea of a language game, recasts it as a sort of peircean building block of language, and leaves out the more crucial elements of Wittgenstein's program, which is to get philosophers to stop talking so much garbage about the world. Which is to say that I think the late Wittgenstein is still as concerned with the early wittgenstein's program of outlining what the world is, but he's much more cautious about it.

Which is strange I think, taking Heidegger into account, there's a certain sense where Dasein and wittgensteins "Our Form of LIfe" have a great deal of overlap and agreement. But that's an aside.

My beef with Rortgenstein is that he's still the analytic philosopher trying to work out what language is rather than the continental mystic who knows what language is and is trying to show the fly the way out of the fly bottle. I think that the latter is a much better picture of Wittgenstein, both early and late,

than is a more traditional "Ordinary Language" reading. On Jan 27, 2008, at 7:45 AM, Dillon Westbrook wrote:

*I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatisms, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.*

*I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.*

*(fun discussion though)*

On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:

*I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but they also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by Rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.*

*Better to go with a disquotational view of truth whereby the truth*

*of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that Rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts of language and not a form of model.*

*On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:*

*I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*

*" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*

*Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Donald Davidson- except he recanted that position completely (and it was probably an oversimplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*

*Dillon*

*On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*

*Marcus Bales wrote:*

*Once again, start with Rorty. I think I can find five postmodern thinkers who*

*say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*

*I write:*

*Dear Marcus,*

*Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's *Philosophy and the Mirror of Nature*. When the smoke clears, you may find the text of interest.*

*To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.*

*If you want to know the argument that IS being made, read the damn texts.*

*-Ron Starr*

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510. **Danny Snelson**

**Re: writers who were visual artists?**

Sun 27 Jan 2008

---

djuna barnes

On Jan 28, 2008 10:40 AM, Barry Schwabsky <[REDACTED]> wrote:

----- O

*Now that this has been opened up to the world--Victor Hugo!*

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Monday, 28 January, 2008 8:35:11 AM

Subject: Re: writers who were visual artists?

*Henri Michaux was an interesting switch-hitter in that his 'marks' corresponded to a kind of writing.*

Stephen V

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

Mark Weiss <[REDACTED]> wrote: Also William Carlos Williams.

At 11:35 AM 1/27/2008, you wrote:

*Robert Duncan made quite a bit of art, though I'm not sure he would have considered himself a visual artist*

Mairead Byrne wrote: *Derek Walcott is a painter.*

*That's a start!*

Mairead

"J.P. Craig" 01/26/08 1:46 PM >>>

Hello listafarians,

*I'm asking this question for a friend who is an art historian. She inquires:*

*I'm looking for American writers (pre-1960) who were also visual artists. I can think of lots of artists who were writers, but I'm looking for folks who were primarily novelists, poets, etc. who also made visual art on occasion.*

*I'm afraid I wasn't much help, so I offered to pass her question along to this list. If you can help, drop her a note at [REDACTED].*

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

-----  
*Never miss a thing. Make Yahoo your homepage.*

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## 511. **Joshua Wilkinson**

### **Poem Films**

*Mon 28 Jan 2008*

---

Dear All,

Rabbit Light Movies Episode #6 is up online now.

New poemfilms featuring Joyelle McSweeney, Nicole Burgund, Ana Bozicevic-Bowling, Jason Bredle, Julia Cohen / Mathias Svalina, J.W. Marshall, Christian Hawkey, Robyn Schiff, & Dana Ward. And Kristi Maxwell.

Past Episodes include: Eric Baus, Kate Greenstreet, Sawako Nakayasu, Andrea Rexilius, Jon Woodward, Sommer Browning, Julie Doxsee, Lily Brown, Zachary Schomburg, Stephanie Young, Allison Titus, George Kalamaras, Joshua Poteat, J'Lyn Chapman, Nathan Bartel, Chuck Stebelton, Jaswinder Bolina, and amazing poems from Catherine Wagner reading from her her new chapbook at Danny's in Chicago last fall.

It's at <http://www.rabbitlightmovies.com>

Future episodes will have Paul Fattaruso, Christine Deavel, Johannes Goransson, Claire Becker, Michael Rerick, Philip Jenks, Brandon Shimoda, Adam Clay, and many, many, many more.

thanks for any interest,  
Joshua Marie Wilkinson

---

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<http://www.yahoo.com/r/hs>

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512. **steve d. dalachinsky**

***Re: writers who were visual artists?***

*Mon 28 Jan 2008*

---

if we're expanding ted joans painted in the 50's ginsberg photos charles henri  
ford collage etc gerd stern wallace berman and his crew DH Lawrence oops  
sorry he's not american but ha, he did live in new mexico where he painted alot

if ya wanna go outside america buson victor hugo

henri chopin breton

oh gysin too was english

but let's remember we were asked pre-1960 american so no gysin

and what about women ??? and non whites other than ted joans oh baraka

sorta paints oops that's post 60s perhaps

again michaux not usa american

thoreau? oh wait what's his name shit i'm braindead now he wrote the

congo ah got it vachel lindsay

he painted somewhat like birchfield

again michael A not american and he was a painter who wrote there's millions  
of them like in america MARSDEN HARTLEY for one

On Sun, 27 Jan 2008 13:14:40 -0500 Mark Weiss <[REDACTED]>

writes:

> Also William Carlos Williams.

>

> At 11:35 AM 1/27/2008, you wrote:

> >Robert Duncan made quite a bit of art, though I'm not sure he would

>

> >have considered himself a visual artist

> >

> >Mairead Byrne <[REDACTED]> wrote: Derek Walcott is a

> painter.

> >That's a start!

> >Mairead

> >

> > >>> "J.P. Craig" 01/26/08 1:46 PM >>>

> >Hello listafarians,

> >I'm asking this question for a friend who is an art historian. She

> >inquires:

> >

> > > I'm looking for American writers (pre-1960) who were also

> visual

> > > artists. I can think of lots of artists who were writers, but

> I'm  
> > > looking for folks who were primarily novelists, poets, etc. who  
> also  
> > > made visual art on occasion.  
> >  
> > I'm afraid I wasn't much help, so I offered to pass her question  
> > along to this list. If you can help, drop her a note at  
> > [REDACTED].  
> >  
> >  
> > JP Craig  
> > http://jpcraig.blogspot.com/  
> >  
> >  
> >  
> > -----  
> > Never miss a thing. Make Yahoo your homepage.  
>  
>

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513. **steve d. dalachinsky**

***Re: writers who were visual artists?***

*Mon 28 Jan 2008*

---

most of these are not pre 160's and deborg was french as were some others  
on that list

lots of fluxus folks jackson maclow

On Sun, 27 Jan 2008 20:15:03 -0500 Alan Sondheim <[REDACTED]>

writes:

> Rosemary Mayer, Vito Acconci, Art-Language, Guy Debord, Klossowki,  
> Dan  
> Graham, Steve Willats, David Askevold, Adrian Piper, Delacroix,  
> Leandro  
> Katz, Tom Zumner.

>

>

> On Sun, 27 Jan 2008, Stephen Vincent wrote:

>

> > Henri Michaux was an interesting switch-hitter in that his 'marks'  
> corresponded to a kind of writing.

> >

> > Stephen V  
> > <http://stephenvincent.net/blog/>  
> >  
> >  
> > Mark Weiss <[REDACTED]> wrote: Also William Carlos  
> Williams.  
> >  
> > At 11:35 AM 1/27/2008, you wrote:  
> >> Robert Duncan made quite a bit of art, though I'm not sure he  
> would  
> >> have considered himself a visual artist  
> >>  
> >> Mairead Byrne wrote: Derek Walcott is a painter.  
> >> That's a start!  
> >> Mairead  
> >>  
> >>>> "J.P. Craig" 01/26/08 1:46 PM >>>  
> >> Hello listafarians,  
> >> I'm asking this question for a friend who is an art historian.  
> She  
> >> inquires:  
> >>  
> >>> I'm looking for American writers (pre-1960) who were also  
> visual  
> >>> artists. I can think of lots of artists who were writers, but  
> I'm  
> >>> looking for folks who were primarily novelists, poets, etc. who  
> also  
> >>> made visual art on occasion.  
> >>  
> >> I'm afraid I wasn't much help, so I offered to pass her question  
> >> along to this list. If you can help, drop her a note at  
> >> [REDACTED].  
> >>  
> >>  
> >> JP Craig  
> >> <http://jpcraig.blogspot.com/>  
> >>  
> >>  
> >>  
> >> -----  
> >> Never miss a thing. Make Yahoo your homepage.

> >

> >

>

>

>

=====

=====

> Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel

> [REDACTED].

> Webpage directory <http://www.alansondheim.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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#### 514. **Roy Exley**

##### ***Roy Exley - Writers who were visual artists?***

*Mon 28 Jan 2008*

---

If we're now worldwide let us not forget August Strindberg, and oh yes, with regard to Stephen Vincent's reference to Michaux, he also wrote several books including 'Miserable Miracle' (a must read for substance surfers!) and a book of his poetry 'Spaced, Displaced' is published by Bloodaxe Books.

Roy Exley.

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#### 515. **Alexander Jorgensen**

##### ***ATTN: NEW OTOLITHS - VISPO - CHINA series***

*Mon 28 Jan 2008*

---

<http://the-otolith.blogspot.com/2007/12/alexander-jorgensen-from-china-series.html>

Enjoy!!

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - Email service worth paying for. Try it for free

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516. **Bob Heman**

*reading wednesday at the boxcar lounge; new "cutout" from Purgatory Pie Press; feature at Back Fence February 10; next CLWN WR event at SAFE-T-GALLERY on March 20; Alex Caldiero in town in early May*

*Mon 28 Jan 2008*

---

Hi folks - this is just to let you know that i'm a last minute addition to this Wednesday's "Friends of Tuesday Shorts" reading at the Boxcar Lounge at 168 Avenue B (between e. 10th and e. 11th streets in the east village) - for those of you who don't know Tuesday Shorts you can find them at [www.myspace.com/tuesdayshorts](http://www.myspace.com/tuesdayshorts) they're an interesting little blogzine that only publishes stories of 100 words or less - they have a weekly reading period between noon saturday and noon sunday and if you're accepted you'll appear in the following week's issue - they won't answer personally but you'll know in a couple of days if your work was accepted (it will either be up on the site or it won't be) - i'll be reading with Mike Young, Donald Capone and Shelly Rae Rich - the reading starts at 8 PM and should be a lot of fun

\* \* \*

yesterday i was at the Purgatory Pie Press studio in lower manhattan signing copies of my first totally new cutout in over a quarter of a century - it's issued as part of their 2007 PurgaSquare2 [that 2 should be a superscript] Card Series (a subscription series of art and poetry postcards handprinted (letterpress) by Dikko Faust) - each card is 5-1/2 inches square and is limited to an edition of 144 copies (each is signed and numbered by Dikko and also signed by the respective poet/artist) - mine is a fairy tale with a twist (which is why it became a cutout that folds through the third dimension) - for those of you who don't know my cutouts they are "participatory cut-out multiples on paper" in the tradition of inexpensive artists' books - they have been shown in a small two-man show (with Alex Caldiero) at the Brooklyn Museum - in a retrospective at the BACA's Downtown Cultural Center - and in group shows in Toronto, Los Angeles and Brooklyn - as well as being included in a text book on writing poetry, in an anthology of performance scenarios and in the upcoming PLAY BOOK to be published by Proteus Gowanus - the new cutout (which is titled "Once Upon") is available for \$9 from Purgatory Pie Press (postage included -

they can be reached through their website: [www.purgatorypiepress.com](http://www.purgatorypiepress.com) ) and in another week should be available at Proteus Gowanus in Brooklyn where two of my other cutouts are currently on display as part of their 2007/2008 interdisciplinary themed "Play" show (for more details see: [www.proteusgowanus.com](http://www.proteusgowanus.com) )

\* \* \*

and for those of you who are interested i'll be featuring at Robert Dunn's Asbestos series at the Back Fence on Sunday, February 10 at 3 PM - this well known Village venue is located at 155 Bleecker St. at the corner of Thompson and can be reached by the A, C, E, B, D, F and V to West 4th St. - admission is \$5 plus a \$3 minimum at the bar - there's also an an open mic.

\* \* \*

plus mark your calendar. The next big CLWN WR event is scheduled for March 20 at the SAFE-T-GALLERY in DUMBO. Pencilled in so far are feature Liza Wolsky and special guests R. Nemo Hill, Sheila Lanham, Richard Loranger, Jane Ormerod, Moira T. Smith, Joanne Pagano Weber and Francine Witte, with another feature and a couple of more guests still to be added.

\* \* \*

and for those of you who were enthralled by Utah poet Alex Caldiero's October 2006 performances at CLWN WR events at ABC No Rio and SAFE-T-GALLERY and his feature at the Nightingale Lounge in the east village, he'll be back again in early May to perform at the Mad Hatter's Review extravaganza benefit on May 4 at the Bowery Poetry Club and will once again feature at Nightingale on Monday May 5, as well as at the Brownstone Poets series in Brooklyn on saturday May 3 - more details will follow - if you've never heard him you're in for a treat

Bob Heman



EarthLink Revolves Around You.

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517. **Tom Beckett**

***New Issue of Otoliths Is Up***

*Mon 28 Jan 2008*

---

and it is worth checking out at: [\\_http://the-otolith.blogspot.com\\_](http://the-otolith.blogspot.com) (<http://the-otolith.blogspot.com>)

\*\*\*\*\*Start the year off right. Easy ways to stay in shape.

<http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489>

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518. **Jim Andrews**

***binary meditation on Notre Dame Cathedral***

*Mon 28 Jan 2008*

---

binary meditation on Notre Dame Cathedral:

<http://vispo.com/dbcinema/notredame>

others:

<http://vispo.com/dbcinema/meditations.htm>

dbCinema is a graphic synthesizer i'm writing.

ja

<http://vispo.com>

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519. **Michael Kelleher**

***Literary Buffalo Newsletter 01.28.08-02.03.08***

*Mon 28 Jan 2008*

---

LITERARY BUFFALO

01.28.08-02.03.08

---

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit

<http://www.justbuffalo.org/babel>.

March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize, \$25 April

24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, \$25

---

EVENTS THIS WEEK

02.01.08

Just Buffalo Presents The Big Read, February 2008, featuring

Harper Lee's To Kill A Mockingbird.

Kickoff Press Conference

Friday, February 1, 10 a.m.

Ring of Knowledge, Central Library, Lafayette

Visit: <http://www.justbuffalo.org/events/bigread.shtml> for complete schedule.

&

Just Buffalo/Gusto at the Gallery  
Nickel City Poetry Slam  
Feature: Eric Darby  
Friday, February 1, 7 p.m.  
Clifton Hall, Albright-Knox Art Gallery

02.03.08

Burchfield-Penney Poets and Writers  
Karen Sands-O'Connor/Jennifer Ryan  
Poetry Reading  
Sunday, February 3, 2 p.m.  
Burchfield-Penney Art Center, Buffalo State College

&

Just Buffalo/Tru-Teas  
Ryki Zuckerman  
Plus spots for open readers/Broadsides for sale  
Sunday, February 3, 4 p.m.  
Insite Gallery, 810 Elmwood Ave.

---

## OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know. Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

---

## JUST BUFFALO MEMBERS-ONLY WRITER 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](http://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.

---

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Artistic Director  
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[REDACTED] (fax)  
[www.justbuffalo.org](http://www.justbuffalo.org)  
[REDACTED]

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520. **Marcus Bales**  
***Re: Oulipo Compendium***  
*Mon 28 Jan 2008*

---

On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:

> I think the problem is essential to any conception of truth that  
> talks about it as being intersubjective agreement. The point being  
> that, specifics of the thought experiment aside, it is conceivable  
> that there is a world where people would intersubjectively agree  
> that something is true in fact, when it isn't in fact true.<

But that's just what makes it so appealing! I think it was Ben Franklin who said:  
"... another beautiful theory beaten to death by a gang of brutal facts." The

people who base their notion of how the world works on intersubjective truth as truth are people who really want the brutal facts to leave their beautiful theories alone. Implicit in any merely coherence theory of truth, such as intersubjective truth is, is the possibility that people will agree that something is true when in fact it isn't true. The human consequences of holding intersubjective truth to be truth is, in my view, the never-ending temptation to ghettoize the facts, and pretend that the theory is all one needs. All kinds of groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.

Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.

Further, though, the notion that people would preach intersubjectivity of truth and then pay their medical insurance premiums and go to the hospital when they feel sick seems to me to be hypocritical. Have, I urge the intersubjectivity-of-truth folks, the courage of your convictions: get together and talk that cancer away! Frankly, I can't see how Richard Rorty even died -- and perhaps he didn't. Surely if he and the intersubjectivity-of-truth folks talk loud enough .... Maybe pretty soon someone will roll the stone away and the tomb will be empty, eh?

For me, it seems clear that those kinds of views flow directly out of the notion of intersubjectivity of truth, or postmodernism, as I call it, and the problem is that it's not the case that if everyone really believes that the Messiah will come on June 23rd at 3 o'clock in the afternoon at the top of Salisbury Hill, that he'll come. Really believing in something is not enough. But Rorty, and much of the rest of the contemporary world, seems determined to try to make it so by saying so.

It is the "flow directly out of", the consequences, of holding an intersubjectivity-is-truth view of truth that seems to me to be so objectionable. It's quite a ways down the road to double-think and to that brave new dystopia so clearly seen at the end of the 19th and beginning of the 20th centuries as being at the end of the intersubjectivity-as-truth slope.

We needn't postulate post-apocalyptic societies and last bullets to test intersubjectivity-as-truth. Not one philosopher, however rarefied his or her views, experiments with intersubjectivity as truth by persuading the riders in

the car that the philosopher has had the steering apparatus modified so it's more helm than steering wheel, and that by turning it left one goes right, but without having done the actual mechanical work, and then jerks the wheel left into oncoming traffic to see whether confident belief will trump mechanical facts. So, for philosophers, isn't all this "intersubjectivity-as-truth" stuff not much more than playing parlor games during office hours -- if it's not deliberate hypocrisy?

Whatever happened to the idea that philosophy is supposed to get us from disguised nonsense to obvious nonsense?

Doesn't truth have to have a certain coherence AND a certain connection to a real world out there? There are any number of millions of examples of misunderstandings arising from clear facts because of the differing contexts in which various observers got those facts. It used to be that the point of intellectually honest inquiry was to fight against the all-too-human tendency to believe that the strongman was right because he was the strongman, or the priest because he was the priest.

Now, it appears, that the wielders of the tools of intellectual inquiry are throwing in with the king and the priest, in light of the fact that the necks of the former seem to be somewhat more resistant to being strangled by the intestines of the latter than hoped. It just seems to me very much as if the postmodern notion that everything is pretty much the same as everything else, one belief as good as another, so long as we all agree, is an abject surrender to the kings and the priests. What more could a king or priest hope for than that the intellectuals say "Yeah, whatever -- it's all good. We'll believe in whatever you say we ought to believe in because what difference does it make what we believe in so long as we all believe in it."?

Marcus

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521. **Skip Fox**

***Re: writers who were visual artists?***

*Mon 28 Jan 2008*

---

Might have missed it. Mina Loy.

[↑ Contents](#)

522. **Lil Norton**  
***New Lil' Norton Book!***

*Mon 28 Jan 2008*

---

Lil' Norton is pleased to announce the publication of its first ever book, "Comment is Free: Participatory Politics for a New Age," an essay on democracy compiled by Lawrence Giffin, with an afterword, "F the Prez," a diatribe compiled by Steven Zultanski. The book is available from print-on-demand service, lulu.com. It is sold at cost (\$6.41), no profit will be made. THIS IS NOT A COMMODITY. Desperate times call for desperate measures, so we have foregone the frills. The essay presents a generous sampling not of expertise but of American democratic fervor and home-grown competitive spirit. In a democracy, there is no wrong answer! With the democratization of knowledge and dissemination provided by the internet, Steven Zultanski's afterword combines all the nomadic anti-authoritarian zeal of anonymous bloggers and rhizomatic messageboard scriptors. The proof of the pudding is in the taste-test. Order your copy today. <http://www.lulu.com/content/1923717>

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523. **Charlie Rossiter**  
***writers who were visual artists***

*Mon 28 Jan 2008*

---

Looks as if the list includes folks who were around pre-1960 but may still be around

were these mentioned

bukowski

Ginsberg (photography)

Diane DiPrima I hear has been in some art shows

Ted Kooser paints well

If you're want some names of living writers doing art, you might want to get a list of contributors to the show "Crossing Boundaries: Visual Art by Writers" co-sponsored by The Poetry Center at Passaic Co. community College and the Paterson Museum in Apr/May 2006

Charlie

*<title>POETICS Digest - 26 Jan 2008 to 27 Jan 2008 (#2008-28)</title>*

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<h2>POETICS Digest - 26 Jan 2008 to 27 Jan 2008 (#2008-28)</h2>

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<a name=S1><li>writers who were visual artists?</a><ul>

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(01/27)<br><b>From:</b> Jesse Crockett &lt;[REDACTED]></ul>  
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(01/27)<br><b>From:</b> Simon DeDeo &lt;[REDACTED]></ul>  
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524. **steve d. dalachinsky**

***Re: writers who were visual artists?***

*Mon 28 Jan 2008*

---

hey if we stray out of america the daddy of em all william blake

On Mon, 28 Jan 2008 13:40:16 +0900 Danny Snelson

<[REDACTED]> writes:

> djuna barnes

>

> On Jan 28, 2008 10:40 AM, Barry Schwabsky

> <[REDACTED]>

> wrote:

>

> > ----- O

> > Now that this has been opened up to the world--Victor Hugo!

> >

> >

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

> > From: Stephen Vincent <[REDACTED]>

> > To: [REDACTED]

> > Sent: Monday, 28 January, 2008 8:35:11 AM

> > Subject: Re: writers who were visual artists?

> >

> > Henri Michaux was an interesting switch-hitter in that his

> 'marks'

> > corresponded to a kind of writing.

> >

> > Stephen V

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

> >

> >

> > Mark Weiss <[REDACTED]> wrote: Also William Carlos

> Williams.  
> >  
> > At 11:35 AM 1/27/2008, you wrote:  
> > > Robert Duncan made quite a bit of art, though I'm not sure he  
> would  
> > > have considered himself a visual artist  
> > >  
> > > Mairead Byrne wrote: Derek Walcott is a painter.  
> > > That's a start!  
> > > Mairead  
> > >  
> > > > > "J.P. Craig" 01/26/08 1:46 PM >>>  
> > > Hello listafarians,  
> > > I'm asking this question for a friend who is an art historian.  
> She  
> > > inquires:  
> > >  
> > > > I'm looking for American writers (pre-1960) who were also  
> visual  
> > > > artists. I can think of lots of artists who were writers, but  
> I'm  
> > > > looking for folks who were primarily novelists, poets, etc.  
> who also  
> > > > made visual art on occasion.  
> > >  
> > > I'm afraid I wasn't much help, so I offered to pass her question  
> > > along to this list. If you can help, drop her a note at  
> > > [REDACTED].  
> > >  
> > >  
> > > JP Craig  
> > > http://jpcraig.blogspot.com/  
> > >  
> > >  
> > >  
> > > -----  
> > > Never miss a thing. Make Yahoo your homepage.  
> >  
>  
>

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525. **David A. Kirschenbaum**

***N.Y. Press Picks Instance Press/Moldy Peach Toby Tomorrow***

*Mon 28 Jan 2008*

---

Pre-AWP in NYC:

from New York Press, What to do January 23-29

**\*\*Tuesday January 29, 6:00 p.m., free\*\***

(READING/MUSIC) WHAT A PEACH Millions of peaches, wait, make that one. Moldy Peaches? Toby Goodshank performs at Boog City's d.a. levy lives: celebrating the renegade press. The series hosts a different non-New York City small press each month. This time around it's Instance Press, with editors in Boulder, Colo.; Oakland, Calif., and New York City, the latter being Stacy Szymaszek, the Poetry Project at St. Mark's Church's artistic director. With readings from Kimberly Lyons, Kevin Varrone, and Craig Watson.

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or 

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View listing:

<http://nypress.com/21/4/abouttown/about3.cfm>

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526. **Murat Nemet-Nejat**

***Re: Oulipo Compendium***

*Mon 28 Jan 2008*

---

Jason,

Is Wittgenstein really trying to show the fly the way out of the fly bottle or just that the bottle does not exist?

In the statement, "what the world is," is there not the assumption that the world must be embodied in predicates (the world *\*is\**), which to me is not necessarily (clearly) so.

Ciao,

Murat

On Jan 27, 2008 11:23 PM, Jason Quackenbush <[REDACTED]> wrote:

*I think the problem is essential to any conception of truth that talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true. There's a problem here that Rorty can't get around because his recasting of what it means for something to be true loses a critical and crucial way in which we use the word true and as such, is philosophers nonsense.*

*which is to say that he misunderstands the late and the early wittgenstein, who weren't as different as most folks would have people believe, and to that end, I highly recommend Ray Monk's "How to Read Wittgenstein" which is the only introduction to Uncle L I've read that gets it close to what I think is right.*

*Rorty goes awry all over the place with Wittgenstein, and the ways in which he goes awry are particularly strange I think for someone who appreciates Heidegger. That is, he fails to understand the importance of the "form of life" to Wittgenstein's conception of the dissolving of philosophical problems and instead cherry picks the idea of a language game, recasts it as a sort of peircean building block of language, and leaves out the more crucial elements of Wittgenstein's program, which is to get philosophers to stop talking so much garbage about the world. Which is to say that I think the late Wittgenstein is still as concerned with the early wittgenstein's program of outlining what the world is, but he's much more cautious about it.*

*Which is strange I think, taking Heidegger into account, there's a certain sense where Dasein and wittgensteins "Our Form of LIfe" have a great deal of overlap and agreement. But that's an aside.*

*My beef with Rortgenstein is that he's still the analytic philosopher trying to work out what language is rather than the continental mystic who knows what language is and is trying to show the fly the way out of the fly bottle. I think that the latter is a much better picture of Wittgenstein, both early and late, than is a more traditional "Ordinary Language" reading.*

On Jan 27, 2008, at 7:45 AM, Dillon Westbrook wrote:

*I think you have a problem here if and only if the party in question continues to believe the gun is unloaded after it goes off. Most pragmatisms, I think Rorty's included, allow for adjustment of belief based on circumstance. Rorty's only radical in the sense that he thinks adjustment of language is equally significant. Otherwise, all these people are committed to is a material conditional: "If there are no bullets, then no gun will fire". Again, he's not an irrealist about the world, nor is he an*

*idealist about thought. A genuine problem may be the world in which we DON'T remember what guns or bullets are, a loaded gun appears on a table, and everyone agrees its harmless, even after someone died from it going off (they attribute the death to a heart attack or witchcraft or something). That might seem, to those of us who understand guns, to be very problematic. The neo-pragmatist response here would probably have to rely on some robust notion of evolution and casual reasoning, hoping the whole thing would get sorted out in a generation or so.*

*I really can't say whether Rorty misunderstands Wittgenstein. Which Wittgenstein are we talking about? Do you have a text in mind? Certainly Rorty takes up the investigations over the tractatus, so all talk of 'what is the case' is less important to Rorty, just as it seems less important to the late Wittgenstein, no.*

*(fun discussion though)*

*On Jan 26, 2008, at 6:11 PM, Jason Quackenbush wrote:*

*I think there are some serious problems with Rorty's conception of truth as intersubjective agreement. Take for example this thought experiment: Imagine a post apocalyptic world where gunpowder and bullets are no longer produced and haven't been seen in a half dozen generations. In this world, everyone knows how guns used to work and understands the principle, but the also know that there are no more bullets and so no gun will fire. A loaded gun is sitting on a table. It contains the last unfired bullet ever manufactured. Now by rorty's conception of truth, the fact that anyone in this culture would agree that this gun isn't loaded, we'd have to say that the proposition "this is an unloaded gun" is true for them. It's only untrue for us because I've given us the God's Eye View in the thought experiment. So in the end, what we have is the truth that you can fire a bullet from an unloaded gun. Which is nonsensical.*

*Better to go with a disquotational view of truth whereby the truth of propositions is just that they say what is the case and accept that we don't always know what is the case. What is the case is not something that is determined by my own lights, but how I put it into words is, and that's a critical distinction that rortian neo-pragmatism doesn't make. It annoys me though, because Rorty tends to apply his misunderstanding of Wittgenstein as a justification at this point, talking about Language-games as though they were real parts of language and not a form of model.*

*On Jan 26, 2008, at 8:29 AM, Dillon Westbrook wrote:*

*I think it's safer to say Rorty denies the object-existence of truth, which I think amounted to an outright denial of truth's 'truthiness' for many people. Here's how Rorty put it in 1989's Contingency, irony and solidarity.:*

*" We need to make a distinction between the claim that the world is out there and the claim that truth is out there. To say that the world is out there, that it is not our creation, is to say, with common sense, that most in things in space and time are the effects of causes which do not include human mental states. To say that truth is not out there is to say that where there are no sentences there is no truth, that sentences are elements of human language, and that human languages are human creations."*

*Rorty regards this, I think rightly, as a statement which should not be controversial, which is not to trivialize the debate, just to point out how nice and cogent his position is. To find a 20th cent. phil who argues with the first statement, about worlds being 'out there', you've got to go to Nelson Goodman or Cassirer. To find a 20th cent. phil who thinks 'truth is whatever you believe', you've got to go to Donald Davidson- except he recanted that position completely (and it was probably an oversimplification to begin with). Part of the book quoted above is dedicated to a funny debate where Rorty tries to convince Davidson to maintain his old position, while Davidson maintains he has to abandon it. Can I say again how much I liked Rorty- what a shame I never crashed one of his lectures at Stanford while he was still alive.*

*Dillon*

*On Jan 25, 2008, at 4:28 PM, Ron Starr wrote:*

*Marcus Bales wrote:*

*Once again, start with Rorty. I think I can find five postmodern thinkers who say, or at least imply, that nothing is true but what they believe, even though I agree with you that not a single one of them routinely acts on that belief in their day to day lives. To my mind, it is that chasm between what they're willing to say and how they actually lead their lives that makes me think they're more interested in building a coterie of cross-supporting social, political, financial, and professional people who*

*will refer to, defer to, hire, and promote one another, than in worrying about truth, beauty, justice, or proportion. I urge them to have the courage of their convictions. If they're going to SAY that nothing is true but what they believe, then I want to see them believe themselves to, say, health. Or even better, into bad health and then into good health again. Extraordinary claims require extraordinary evidence.*

*I write:*

*Dear Marcus,*

*Please retrieve your straw man. You'll find it burning with bright dancing flames on pp. 333ff. in Rorty's Philosophy and the Mirror of Nature. When the smoke clears, you may find the text of interest.*

*To wit, Derrida & Rorty, outside of the caricatures of neo-con lickspittles like Roger Kimball and the half-assed musings of drunken grad parties, do not deny the existence of truth. Period. End of story.*

*If you want to know the argument that IS being made, read the damn texts.*

*-Ron Starr*

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527. **Artifact Reading Series**  
**2 announcements for Digital Artifact Magazine**  
Mon 28 Jan 2008

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\*\*

READING AT ATA FOR DIGITAL ARTIFACT MAGAZINE

Friday, February 22, 2008. 8 PM. \$6

Artists' Television Access, 992 Valencia St., SF

██████████, ██████████

\*Wheelchair accessible\*



Digital Artifact Magazine is a new, web-based journal that explores digital and global culture using hybrid aesthetic tactics. Join us for a reading and screening by contributors from Issue 1 (Summer 2007), as we solicit submissions for Issue 2.

Readings by David Christensen, Soledad De Costa, Camille Roy, Will Skinker, Sarah Fran Wisby.

Screenings by Faye Driscoll, Kara Hearn, Jessica Lawless, Julianna Mundim, Kirthi Nath, Katina Papon, Sherri Wood.

[digitalartifactmagazine.com](http://digitalartifactmagazine.com)

[digitalartifactmagazine.blogspot.com](http://digitalartifactmagazine.blogspot.com)



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DIGITAL ARTIFACT MAGAZINE \*\*Call for submissions\*\*

ISSUE 2: TRANSNATIONALISM

Deadline: May 15, 2008

Digital Artifact Magazine interrogates narrative in contemporary culture through fiction, criticism, experimental prose, and web-based audio-visual work. We're specifically interested in the impact of digital culture and globalization on contemporary narrative(s). How do these phenomena create new forms of story, text, language, and literature? What kinds of narratives have emerged from specific elements such as web sites, chatrooms, video games, Myspace, internet porn, digital photography, web cams, blogs, internet media and cell phones, as well as broad trends such as the breakdown of national boundaries, the increased speed of communication, and the globalization of culture, capitalism, and war?

The second issue of Digital Artifact will examine the idea of transnationalism. What is the transnational space in literature and art? How do we describe the textual and digital interactions between countries, classes, cultures, languages, and identities? How do we write/track border crossings, migrations, translations, trans-cultural identities and conversations? In particular, we are interested in narratives that cross boundaries between the countries of the so-called first, second, and third worlds, narratives of migration, war, global society, cosmopolitanism and refugee culture. What does nationalism mean in our time? What is your (trans)nationality? We invite creative responses that explore these question through fiction, criticism, experimental prose, or web-based audio-visual work. Our aesthetic tendencies are always on display at [digitalartifactmagazine.com](http://digitalartifactmagazine.com).

Submission Guidelines

We accept e-mail submissions only. Send submissions to [REDACTED]. In the subject heading, include your last name and the word "submission." Do not send previously published work, and let us know if the work gets accepted elsewhere. One submission per person, please. Include a brief (50-100 word) bio with your work. We will read and respond to submissions between May 15 and July 15. We regret that we cannot provide payment for accepted content at this time.

**\*\*We accept text pieces up to 2,000 words in length. Please paste your work as plain text directly into the e-mail. You may also send a text document as an attachment in addition to pasting the content, if formatting is important to the piece. \*\*For images, we accept visual files in pdf, jpeg, and gif format. Please send low-res (72 dpi) versions for submission review.**

**\*\*For sound, send mp3 files, zipped if possible, at a length of 5 minutes or less.**

**\*\*For video footage, email QuickTime files, compressed for web, again in the vicinity of 5 minutes or less. Links to videos posted online also work. If we have difficulty looking at your video due to compatibility issues, we will email you with information about uploading your submission to the Digital Artifact YouTube account.**

--

Artifact Reading Series

Artifact Press

Digital Artifact

[www.artifactsf.org](http://www.artifactsf.org)

[www.artifactseries.blogspot.com](http://www.artifactseries.blogspot.com)

[www.digitalartifactmagazine.com](http://www.digitalartifactmagazine.com)

[www.digitalartifactmagazine.blogspot.com](http://www.digitalartifactmagazine.blogspot.com)

Artifact is a Member of the Intersection for the Arts Incubator Program

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528. **Poetics List**

***Fwd: Burton Hatlen***

*Mon 28 Jan 2008*

---

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

From: Betsy Rose

Date: Jan 28, 2008 10:47 AM

Subject: Burton Hatlen

Dear Poetics Listserv:

Professor Burton Hatlen of the University of Maine English Department and longtime director of the National Poetry Foundation passed away on Jan. 21, 2008, of pneumonia, at age 71. He was a subscriber to the Poetics ListServ.

If you think it appropriate to announce his passing on the ListServ, please do so. A very good article about him appeared in the Bangor Daily News on Jan. 23; the link is:

<http://bangornews.com/news/t/city.aspx?articleid=159261&zoneid=176>

His obituary is also on the BDN site:

<http://legacy.com/bangornews/Obituaries.asp?Page=LifeStory&PersonID=101724577>

Please let me know if you have any questions.

Thank you very much,  
Betsy Rose, Publications Specialist  
National Poetry Foundation  
University of Maine

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## 529. **patrick dunagan**

### ***Writers who were visual artists, etc***

*Mon 28 Jan 2008*

---

The following show took place last fall in nyc (the list of participating writers is at the end) & there is a book that was published:

Anita Shapolsky Gallery is pleased to announce an exhibition devoted to visual art by writers, mounted in conjunction with the publication of a newbook by Donald Friedman, entitled *The Writer's Brush*, with introductory essays by William Gass and John Updike (Mid-List Publishers, distributed by Random House). The exhibition will contain work by more than 100 contributors, ranging from the mid-nineteenth-century until the present day and representing a diversity of styles and subjects. The show will run from 11 September until 27 October. An opening reception will take place from 6-8 on 13 September. Mr. Friedman will be available to sign books during the opening. Refreshments will be served.

The exhibition is co-curated by Donald Friedman and John Wronoski, of *Lame Duck Books* and *Pierre Menard Gallery* in Cambridge, MA. It will move to *Pierre Menard Gallery* in early winter and will be reprised at *Denenberg Fine Arts* in Los Angeles in February. A catalogue of the show will be available sometime in October, featuring an introductory essay by Joseph McElroy.

Shapolsky Gallery is located at 152 East 65th Street (at Third Avenue), New York, NY 10021. Telephone: [REDACTED]; email: [REDACTED]

The writers whose work will be included in the exhibition are as follows:

Walter Abish, Rafael Alberti, Roberta Allen, A. R. Ammons, John Ashbery, Enid Bagnold, Amiri Baraka, Djuna Barnes, Julian Beck, Andrei Bely, Elizabeth Bishop, Jorge Luis Borges, Breyten Breytenbach, Charles Bukowski, Gelett Burgess, William Burroughs, Josef Capek, Tom Clark, Daniel Clowes, Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace, E.E. Cummings, Henry Darger, Annie Dillard, J.P. Donleavy, John Dos Passos, Rikki Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, Kenward Elmslie, Jules Feiffer, Lawrence Ferlinghetti, Charles Henri Ford, Federico Garcia Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg, Louise Glück, Guenter Grass, Alasdair Gray, Nikolai Gumilov, Allan Gurganus, Brion Gysin, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet, Victor Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice, Anna Kavan, Weldon Kees, Jack Kerouac, Ken Kesey, Maxine Hong Kingston, Alfred Kubin, Jonathan Lethem, Mina Loy, Lucebert, Jackson Mac Low, Clarence Major, Robert Marshall, Leonard Michaels, Henri Michaux, Henry Miller, Susan Minot, Walter Mosley, Hugh Nissensen, Clifford Odets, Kenneth Patchen, Mervyn Peake, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy, Alexei Remizov, Kenneth Rexroth, MacLaren Ross, Peter Sacks, William Saroyan, Mira Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti Smith, William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor Terentiev, James Thurber, Ruthven Todd, Frederic Tuten, Josef Vachal, Janwillem Vandewetering, Cecilia Vicuna, Kurt Vonnegut, Derek Walcott, Keith Waldrop, Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard Wilbur, Tennessee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and Unica Zuern

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530. **Kenneth James**  
***Re: Oulipo Compendium***

*Mon 28 Jan 2008*

---

Marcus --

Still waiting for those other four postmodernists.

-- KJ

Quoting Marcus Bales <[REDACTED]>:

*On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:  
I think the problem is essential to any conception of truth that*

*talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true.<*

*But that's just what makes it so appealing! I think it was Ben Franklin who said: "... another beautiful theory beaten to death by a gang of brutal facts." The people who base their notion of how the world works on intersubjective truth as truth are people who really want the brutal facts to leave their beautiful theories alone. Implicit in any merely coherence theory of truth, such as intersubjective truth is, is the possibility that people will agree that something is true when in fact it isn't true. The human consequences of holding*

*intersubjective truth to be truth is, in my view, the never-ending temptation to ghettoize the facts, and pretend that the theory is all one needs. All kinds of groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.*

*Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.*

*Further, though, the notion that people would preach*

*intersubjectivity of truth  
and then pay their medical insurance premiums and go to the hospital  
when  
they feel sick seems to me to be hypocritical. Have, I urge the  
intersubjectivity-  
of-truth folks, the courage of your convictions: get together and  
talk that  
cancer away! Frankly, I can't see how Richard Rorty even died -- and  
perhaps  
he didn't. Surely if he and the intersubjectivity-of-truth folks talk  
loud enough  
.... Maybe pretty soon someone will roll the stone away and the tomb  
will be  
empty, eh?*

*For me, it seems clear that those kinds of views flow directly out of  
the notion  
of intersubjectivity of truth, or postmodernism, as I call it, and  
the problem is  
that it's not the case that if everyone really believes that the  
Messiah will come  
on June 23rd at 3 o'clock in the afternoon at the top of Salisbury  
Hill, that he'll  
come. Really believing in something is not enough. But Rorty, and  
much of the  
rest of the contemporary world, seems determined to try to make it so  
by  
saying so.*

*It is the "flow directly out of", the consequences, of holding an  
intersubjectivity-  
is-truth view of truth that seems to me to be so objectionable. It's  
quite a ways  
down the road to double-think and to that brave new dystopia so  
clearly seen  
at the end of the 19th and beginning of the 20th centuries as being  
at the end  
of the intersubjectivity-as-truth slope.*

*We needn't postulate post-apocalyptic societies and last bullets to  
test  
intersubjectivity-as-truth. Not one philosopher, however rarefied his  
or her  
views, experiments with intersubjectivity as truth by persuading the  
riders in  
the car that the philosopher has had the steering apparatus modified  
so it's  
more helm than steering wheel, and that by turning it left one goes*

right, but  
without having done the actual mechanical work, and then jerks the  
wheel left  
into oncoming traffic to see whether confident belief will trump  
mechanical  
facts. So, for philosophers, isn't all this  
"intersubjectivity-as-truth" stuff not  
much more than playing parlor games during office hours -- if it's  
not  
deliberate hypocrisy?

Whatever happened to the idea that philosophy is supposed to get us  
from  
disguised nonsense to obvious nonsense?

Doesn't truth have to have a certain coherence AND a certain  
connection to a  
real world out there? There are any number of millions of examples of  
  
misunderstandings arising from clear facts because of the differing  
contexts in  
which various observers got those facts. It used to be that the point  
of  
intellectually honest inquiry was to fight against the all-too-human  
tendency to  
believe that the strongman was right because he was the strongman, or  
the  
priest because he was the priest.

Now, it appears, that the wielders of the tools of intellectual  
inquiry are  
throwing in with the king and the priest, in light of the fact that  
the necks of the  
former seem to be somewhat more resistant to being strangled by the  
intestines of the latter than hoped. It just seems to me very much as  
if the  
postmodern notion that everything is pretty much the same as  
everything else,  
one belief as good as another, so long as we all agree, is an abject  
surrender  
to the kings and the priests. What more could a king or priest hope  
for than  
that the intellectuals say "Yeah, whatever -- it's all good. We'll  
believe in  
whatever you say we ought to believe in because what difference does  
it  
make what we believe in so long as we all believe in it.?"

Marcus

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531. **Mairead Byrne**

**Re: writers who were visual artists?**

Mon 28 Jan 2008

---

Blake, like lots of the dudes mentioned, was an artist first, trained at Henry Pars' drawing school, & then the Royal Academy, & that's how he earned his bread (as an engraver). Cummings earned whatever bread he earned as a painter, as far as I know. My understanding was that the request was for writers who were, secondarily, visual artists. Maybe it's a chicken-and-egg question. Mairead

>>> "steve d. dalachinsky" <[REDACTED]> 01/28/08 12:10 PM >>>  
hey if we stray out of america the daddy of em all william blake

On Mon, 28 Jan 2008 13:40:16 +0900 Danny Snelson

<[REDACTED]> writes:

> djuna barnes

>

> On Jan 28, 2008 10:40 AM, Barry Schwabsky

> <[REDACTED]>

> wrote:

>

> > ----- O

> > Now that this has been opened up to the world--Victor Hugo!

> >

> >

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

> > From: Stephen Vincent <[REDACTED]>

> > To: [REDACTED]

> > Sent: Monday, 28 January, 2008 8:35:11 AM

> > Subject: Re: writers who were visual artists?

> >

> > Henri Michaux was an interesting switch-hitter in that his

> 'marks'

> > corresponded to a kind of writing.

> >

> > Stephen V

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

> >



> >  
> > Mark Weiss <[REDACTED]> wrote: Also William Carlos  
> Williams.  
> >  
> > At 11:35 AM 1/27/2008, you wrote:  
> > >Robert Duncan made quite a bit of art, though I'm not sure he  
> would  
> > >have considered himself a visual artist  
> > >  
> > >Mairead Byrne wrote: Derek Walcott is a painter.  
> > >That's a start!  
> > >Mairead  
> > >  
> > >>> "J.P. Craig" 01/26/08 1:46 PM >>>  
> > >Hello listafarians,  
> > >I'm asking this question for a friend who is an art historian.  
> She  
> > >inquires:  
> > >  
> > > > I'm looking for American writers (pre-1960) who were also  
> visual  
> > > > artists. I can think of lots of artists who were writers, but  
> I'm  
> > > > looking for folks who were primarily novelists, poets, etc.  
> who also  
> > > > made visual art on occasion.  
> > >  
> > >I'm afraid I wasn't much help, so I offered to pass her question  
> > >along to this list. If you can help, drop her a note at  
> > > [REDACTED].  
> > >  
> > >  
> > >JP Craig  
> > ><http://jpcraig.blogspot.com/>  
> > >  
> > >  
> > >  
> > >-----  
> > >Never miss a thing. Make Yahoo your homepage.  
> >  
>  
>

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532. **Caleb Cluff**  
**writers who were visual artists**

Mon 28 Jan 2008

---

Fielding Dawson was a noted collage artist.

=====

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533. **mIEKAL aND**  
**EROS/ION by mIEKAL aND & Maria Damon**

Mon 28 Jan 2008

---

EROS/ION by mIEKAL aND & Maria Damon

Eros/ion is a self-eroding, unstable cenotaph indexing love lost by natural processes of decay, erosion, and circumstance, as well as by unnatural processes of violence and betrayal. Past and present, imagination and the everyday world of lived relationship, are re- activated in aesthetic exorcism. Immersion in a bed of intertexts and elemental cognates allows the emergence and working-through of delicate feelings long unexpressed. The collaborative process through which the text is produced mimics erosive eros, but in a sublimated haven of words-as-coils, connective tissue, articulated flesh, divided paths, collided intentions, dynamic misunderstandings and creative camaraderie. This proximation is a lifeline we walk from the woods to the kitchen, from the garden to the studio, alone and in pairs.

eros/ion:

NTAMO, Helsinki, Finland. Leevi Lehto, publisher.

4.25" x 6.88", 97 pages, ISBN 978-952-215-024-0, Photography by

Camille Bacos,  
price € 13,31 plus mailing costs.

Can be ordered via Lulu.com

<http://www.lulu.com/content/1569733>

Original hypertext version can be read here:

<http://www.joglars.org/erosion/>

“eros/ion is a beautifully designed instance of hypertext poetry in print. There are author-produced sequences that vary from the page sequences, but readers may find that they want to choose their own paths—such is the beauty and economy of the self-contained pages (lexia) that they resonate as deeply on their own as they do in relation to all of the others. As befits the form, themes include writing, text and textuality, desire, connectivity and ‘erosive media.’”- Rita Raley

“Authors: complex entanglement of empty cloth, desire of absent flesh or tantra descendent: body and name having fled, as if landscape curled around lovers, death, theory itself. oh this is beautiful! future anterior turned future interior, what has been subsequent lost in memory, death, faint reminiscence of technology. you say 'The End of History': i say, there is no end to it, commentary buries itself, every enunciation is already a problem. to be done with it, to be done with a sentence, is impossible. your impossibility is our death, our love, as if we cannot survive the year. there are no texts, no talk, no theory, no putative expression, there are only murmurs, and this is the way this book, this moment, works against itself, as if there were no (as if there were only) tomorrow.”-Alan Sondheim

“This book is delicious: replete with instances of intimacy offered in a context of restraint. Poised and riveting in its exquisite use of language, eros/ion embodies a sustained and generous miracle in collaboration.”-Sheila E. Murphy

Maria Damon is the author of *The Dark End of the Street: Margins in American Vanguard Poetry* and “Bagel Shop Jazz”: *Selected Essays for Post-Literary “America;”* co-author (with mIEKAL aND) of *Literature Nation* and *pleasureTEXTpossession*; and co-editor (with Ira Livingston) of the forthcoming *Poetry and Cultural Studies: A Reader*.

mIEKAL aND is a longtime DIY cultural anarchist & the creator of an infoplex worth of visual-verbal lit, audio-art, performance ritual & hypermedia distributed by Xexoxial Editions. His hypermedia works reside at JOGLARS Crossmedia Broadcast. Since 1991, he has made his home at Dreamtime Village.

=

534. **Dillon Westbrook****Re: Oulipo Compendium***Mon 28 Jan 2008*


---

I think I'll throw in the towel defending Rorty out here after this. But the notion that those who think truth is a property of sentences and not worlds are more susceptible to being hoodwinked or becoming themselves hoodwinkers is bogus. I'll find you plenty of correspondence theory proponents, the good-old-fashioned "truth is the way the world is folks", who have horrific political beliefs and an apparatus of "objective fact" to support them. Wasn't Boaz being 'objective' when he drew up his first phrenology charts? Do you think we have any pomos in the White House, or the Baptist convention? You're likely to find correspondence theorists all the way down the line. In fact, just about every correspondence theorist worth his salt, until the 20th century, cashed in his theory by claiming true thoughts are those that correspond with the way the world is IN GOD'S HEAD- and most of them needed that little bit to make a satisfactory theory (Descartes being the guiltiest of all). You can tie up and burn someone with any cross you like, and get the timbers from any forest, which I take it you also agree with.

Personally, however, I would be much more scared of the prophet who subscribes to a correspondence theory of truth, because he might also believe in his infallibility. You won't find Rorty anywhere asserting his infallibility- always quite the opposite. He doesn't anywhere deny the existence of an objective world, so I don't think he would have any trouble countenancing the cancer that killed him. His only suggestion is that, whenever the way we talk about the world stops being useful for the purpose of doing whatever the hell it is we want to do, nefarious or benign, we will, and historically have, switch our way of talking. Occasionally, those shifts are so great that statements in our old way of talking that seemed solidly true would register now as either false or non-sensical. You know, wrath of Greek gods, flat earth, all the usual stuff we pomos talk about. My challenge to any and every correspondence theorist is: what do you do about our track record of forming true beliefs, as evaluated in hindsight from our current set? Do you really think the history of human ideas is one of coming closer and closer to the actual facts, and that the current generation holds more true beliefs than the last? If not, and we are only as good as every other historical society has been, than we really haven't got any idea how the world is put together at all, based on all the 'facts', or seemingly verified beliefs and opinions, we've had to toss out to get to where we are. I for one don't think we know a thing more about how the world works than, say, Lao

Tzu (who believed in dragons and humors and a whole happy host of deities running the show) did, we just have different ways of talking.

I think your worry, and perhaps Jason's also, contains it's own defeater. if there are real world consequences that obtain regardless of our beliefs, that are as important and 'dangerous' as you're holding them to be, then isn't it inevitable that we feel them? In that case, who cares what your epistemology is. A coherence theorist and a correspondence theorist are in exactly the same shoes when the hammer drops- both will have to adjust their beliefs or perish. Why should we believe that either epistemic position lends itself to individual false beliefs more or less than the other? I'm yet to see an argument to that effect in this discussion.

Neither epistemology is going to tell you what the true and false statements are, only what it is for a statement to be true. You want to say 'a statement is true when it corresponds to the facts (and do stop me here if I'm getting you wrong)', Rorty wants to say, and I like his position on this that 'a statement is true when it plays a helpful role in a discussion we're having at a given moment in a particular language'.

Dillon

On Jan 28, 2008, at 8:10 AM, Marcus Bales wrote:

*On 27 Jan 2008 at 20:23, Jason Quackenbush wrote:  
I think the problem is essential to any conception of truth that talks about it as being intersubjective agreement. The point being that, specifics of the thought experiment aside, it is conceivable that there is a world where people would intersubjectively agree that something is true in fact, when it isn't in fact true.<*

*But that's just what makes it so appealing! I think it was Ben Franklin who said: "... another beautiful theory beaten to death by a gang of brutal facts."  
The people who base their notion of how the world works on intersubjective truth as truth are people who really want the brutal facts to leave their beautiful theories alone. Implicit in any merely coherence theory of truth, such as intersubjective truth is, is the possibility that people will agree that something is true when in fact it isn't true. The human consequences of holding intersubjective truth to be truth is, in my view, the never-ending temptation to ghettoize the facts, and pretend that the theory is all one needs. All kinds of*

groups, from social cliques through advertisers and political ideologies to world religions, attempt to insist on intersubjective truth to sell and bolster the well-beings of their members and leaders. There is, of course, a continuum of means of insistence and amounts of compulsion -- please don't deliberately misunderstand and accuse me of suggesting that junior high school social cliques are actually murderous cults, or that murderous cults are really merely junior high school social cliques.

Intersubjectivity of truth, or what I've been calling "postmodernism", seems to me to be nothing more than that old time religion, fundamentalism by another name, an insistence that if we just clap our hands loud enough, Tinkerbell will live.

Further, though, the notion that people would preach intersubjectivity of truth and then pay their medical insurance premiums and go to the hospital when they feel sick seems to me to be hypocritical. Have, I urge the intersubjectivity-of-truth folks, the courage of your convictions: get together and talk that cancer away! Frankly, I can't see how Richard Rorty even died -- and perhaps he didn't. Surely if he and the intersubjectivity-of-truth folks talk loud enough .... Maybe pretty soon someone will roll the stone away and the tomb will be empty, eh?

For me, it seems clear that those kinds of views flow directly out of the notion of intersubjectivity of truth, or postmodernism, as I call it, and the problem is that it's not the case that if everyone really believes that the Messiah will come on June 23rd at 3 o'clock in the afternoon at the top of Salisbury Hill, that he'll come. Really believing in something is not enough. But Rorty, and much of the

*rest of the contemporary world, seems determined to try to make it  
so by  
saying so.*

*It is the "flow directly out of", the consequences, of holding an  
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modified so it's  
more helm than steering wheel, and that by turning it left one goes  
right, but  
without having done the actual mechanical work, and then jerks the  
wheel left  
into oncoming traffic to see whether confident belief will trump  
mechanical  
facts. So, for philosophers, isn't all this "intersubjectivity-as-  
truth" stuff not  
much more than playing parlor games during office hours -- if it's not  
deliberate hypocrisy?*

*Whatever happened to the idea that philosophy is supposed to get us  
from  
disguised nonsense to obvious nonsense?*

*Doesn't truth have to have a certain coherence AND a certain  
connection to a  
real world out there? There are any number of millions of examples of  
misunderstandings arising from clear facts because of the differing  
contexts in  
which various observers got those facts. It used to be that the  
point of  
intellectually honest inquiry was to fight against the all-too-  
human tendency to  
believe that the strongman was right because he was the strongman,  
or the*

*priest because he was the priest.*

*Now, it appears, that the wielders of the tools of intellectual inquiry are throwing in with the king and the priest, in light of the fact that the necks of the former seem to be somewhat more resistant to being strangled by the intestines of the latter than hoped. It just seems to me very much as if the postmodern notion that everything is pretty much the same as everything else, one belief as good as another, so long as we all agree, is an abject surrender to the kings and the priests. What more could a king or priest hope for than that the intellectuals say "Yeah, whatever -- it's all good. We'll believe in whatever you say we ought to believe in because what difference does it make what we believe in so long as we all believe in it."?*

*Marcus*

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535. **David Chirot**  
***Re: Oulipo Compendium***

*Mon 28 Jan 2008*

---

"Is there no substantial truth, seeing that there are so many true things which are not truth itself?"

--Blaise Pascal, from "The Wager"

"Indeed when the truth which had been confined to literature emerged harsh and tragic within the context of everyday life, and could no longer be ignored, it seemed as if it were a product of literature."

--Leonardo Sciascia, The Moro Affair

"Above all the practice of literature requires a rigorous reading of those texts which present themselves continuously as already written, yet are not recognized as such, in favor of those only which one is indoctrinated to know as the readable by those who write them."

from "Meditations and Reflections of El Colonel" by d-b Chirot  
"El Colonel Smiles" is in the new Otoliths just announced  
<http://the-otolith.blogspot.com>

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536. **Jason Quackenbush**

**Re: Oulipo Compendium**

Mon 28 Jan 2008

---

On Mon, 28 Jan 2008, Murat Nemet-Nejat wrote:

Jason,

*Is Wittgenstein really trying to show the fly the way out of the fly bottle  
or just that the bottle does not exist?*

I guess it depends on how you read old uncle L. I take the metaphor to be saying that misunderstanding and philosophers nonsense were the bottle, and I think he definitely thought those existed. To be sure, I he didn't believe that there were such things as philosophical problems. At the same time, he very much understood the reasons that people act as though there are and wanted to save himself from the traps of language as much as anyone else.

*In the statement, "what the world is," is there not the assumption that the world must be embodied in predicates (the world \*is\*), which to me is not necessarily (clearly) so.*

embodied in predicates is an interesting way of putting it. i don't think that's how Wittgenstein would put it. I am currently working on a sort of manifesto that begins with the statement that "the World is everything that is and is not anything that it isn't." we maybe get in trouble in english sometimes because the existential verb and the copular are the same word. I've often wanted to be a native french speaker with their lovely distinctions between to have and to be. But alas, is is all i got. which is to say predicates are important to talking about the world. And also that talking about the world is maybe part of our form of life, or as heidegger would have it, is the with which that Dasein takes a stand on its always already being-in-the-world. but you're right, the world is not the stuff it is. the world is everything that is and is not anything that it isn't, and if you slice that sentence up into first order predicate calculus you'll get a surprise about the domains in which there are free variables, and what exactly is the predicate of what. deep down I think "is the world" is a true predicate of "everything" and that "is not the world" is a true predicate of "anything else than everything."

which is possibly just a result of reading crazy german phenomenologists and the lasting damage that it can do to one's brain, but I actually think there's an important distinction to be shown there.

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537. **Deep Oakland**

***Samantha Giles' A Force to Separate***

Mon 28 Jan 2008

---

Samantha Giles' *\*A Force to Separate\** considers each person listed by officials as homicide victims in Oakland in 2006 in the order of the discovery of their death. The total number of homicide victims for that year was 148, the highest total in more than a decade.

Deep Oakland is pleased to announce that a selection of this ambitious work is now available for view at <http://www.deepoakland.org/text?id=178>.

--

Stephanie Young & David Harrison Horton

Deep Oakland

[www.deepoakland.org](http://www.deepoakland.org)

\*

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.\*

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538. **K. R. Waldrop**

***Jarnot again available from Burning Deck***

Mon 28 Jan 2008

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Lisa Jarnot

SOME OTHER KIND OF MISSION

Poems, prose segments and visual pieces, 112 pages, offset, smyth-sewn

ISBN 978-1-886224-12-4, paperback \$14

3rd printing, 2008

Lisa Jarnot's 1st book is a mock-epic of the everyday as it might be discovered through juxtapositions of public and private information.

"Some Other Kind of Mission suggests that Language Poetry may be mutating, back to the modernism of Stein and Joyce, having been permanently inflected (or deflected) by a late twentieth-century sharpness and exasperation.... These are haunting, perplexing narratives of the inenarrable."—John Ashbery, TLS

"a turbulence-model of language, context-laden and yet future."— Sherry Brennan, American Book Review

"This impressive newcomer's sudden jumps and quirky mappings may leave some heads spinning. Her visual poems, in particular are resonant and

haunting, requiring and rewarding second and third looks.”—Tom Clark, San Francisco Chronicle

“a genre-bender of a book, transcending such limiting terms as experimental writing or prose poetry.”—Joseph Torra, Boston Book Review

“Some Other Kind of Mission is not a misnomer...It is a bit like entering Utah's Canyonlands: the landscape is at first bleak, threatening, otherworldly. But as time is spent...the richness of the land begins to inundate the senses... Like all difficult terrain, it invites active participation, good binoculars and a four-wheel drive.”—John Olson, Sulfur

“Her best effects arrive as you zoom headlong right through her high- energy tangle of dissociation ...in a particle accelerator where connective sense is bombarded by shards of broken grammar...”—Albert Mobilio, Village Voice

Copies available from Small Press Distribution, [www.spdbooks.org](http://www.spdbooks.org) =

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### 539. **Alan Sondheim**

#### ***The Mess of the True World***

*Mon 28 Jan 2008*

---

#### The Mess of the True World

<http://www.alansondheim.org/skinned.mp4>

<http://www.alansondheim.org/plateauwounded1.jpg>

<http://www.alansondheim.org/plateauwounded2.jpg>

<http://www.alansondheim.org/cloth1.jpg>

<http://www.alansondheim.org/cloth2.jpg>

<http://www.alansondheim.org/cloth3.jpg>

<http://www.alansondheim.org/cloth4.jpg>

<http://www.alansondheim.org/cloth5.jpg>

An essay to date (rough draft with numerous slots to be filled in) culled from outlining: "The Mess of the True World"

#### The Mess of the True World

what does it mean to be in-carnated within the real/virtual/ true world?

Carnated/carnal/knowledge - We could begin by introducing the true world, the world of mind in relation to ontological/epistemological shifting. The true world is primordial, in other words backgrounding.

..."however, we use the word [\_materialism\_] in its dictionary definition of \_embodiment,\_ in contract to \_mind.\_ Thus, virtual reality, as dis- cussed within the art literature [...] is materialist, regardless of whether this experience is

\_real\_ or \_illusory.\_ Mental constructs, on the other hand, are nonsensory and so have no material existence." Paul Fishwick, An Introduction to Aesthetic Computing, in Fishwick, ed., Aesthetic Computing, MIT, 2006. In this sense, the true world is materialist; however I would argue that mental constructs cohere with the sensory, that a fundamental entanglement exists. For example, love or hate create sensed bodily transformations, mathematical thought creates the sensation of perceived 'symbol-clouds,' and so forth.

what are the edge-phenomena/plastic and static limits of the body?

The limits of my body within the true world are the limits of my world; here I include ontological shifts such as mathesis, semiosis, emotions and the like. Given the limited bandwidth of receptors of all sorts, and the limitations of mind (for example, in thinking through the appearance of the eighth dimension, calculating, speaking non-native languages, etc.), thought and the true world are based on extrapolation - the \_gestural\_ - as fundamental being. (See Tran Duc Thao on the origins of language.) The gestural follows quantum non-distributive logics (see the early experiments by Land on color vision), not Aristotelian distributive logics; this being-in-the-world is partial reception of part-objects transformed into inherency through gesture. All organisms have this in common.

The \_plastic\_ limits of the body are the limits of body-inherency, whether 'real' or 'virtual' or other category - the limits of the image carried by the jectivity (introjection and projection) braid. The \_static\_ limits may be considered formal-measurable limits, whether in one or another space.

of the geopolitical body? of the political-economic body?

As soon as one brings domain-extrapolation of the body into play (i.e. sexual body, material body, imaginary body, natural body, and so forth), cultural nexus is paramount, and the body itself moves within theory as phenomenological token or punctum.

And as soon as one brings variegated ontologies and epistemologies into play, analysis becomes a mush/mess/mass or miss. Terms slide against terms, carrying enormous overdetermined histories with them - but these are the only histories there are.

what are the signifiers of bodily arousal/violence/meditation? how are these constituted within the true world?

Herewith be a list of signs, or some such. But where is the arousal, violence, meditation, if not brainward, wearing the exposure, softening, hardening, quiescence of the body which simultaneously is foregrounded and absenting. In terms of emanents, the signs are symbolic; one calculates, applies them. In term of organism, the signs are ikonik, upwelling. The brain manages none of

this; the brain manages, is managed - everything becomes a mess as inquiry tangles uselessly. It's this uselessness, this nexus, that is of interest - an analytical failure in the close-rubbed maw of the world.

readings: what does it mean to read the real body? the virtual body?

One might begin by considering language as fundamentally ikonic, that within the preconscious ('repository' of syntactics, short-term memory - another metaphor) language is clothed, associated with the true world. Language then is structured like the unconscious, and the unconscious does not necessarily splay the real. Bodies, organic and emanent (and 'organic' references the machinic phylum as well), inhere to mind, minding, tending, a posteriori interpretation and hermeneutics. Reading the body is embody- ing, is against the background of incarnation. Sheave-skins need not react or appear to sense as organic skins; the feedback is often visual or aural, not proprioceptive. Within the jectivity braid, this is an epistem- ological issue, not one of fundamental locus. On the other hand (real or virtual), one can abandon the emanent; abandoning the organic is deadly. Proceed backwards from this, from the irretrievable, intolerable, finality of death, and reading bodies, and bodily risk, become wildly disparate. Nevertheless both inhabit the true world, mind inhabits both, albeit often in qualitatively different manners, depending on ontology.

what are the ontologies and epistemologies involved here?

ontological status of the so-called virtual -

schrodinger's cat paradox and collapse of the wave function as model

for simultaneous analogic/digital readings -

seeing through microscopy (tunnel, scanning, optical, etc.):

are ontology and epistemology equivalent at the limit?

(are analogic and digital equivalent at a parallel limit?)

What difference does it make? Begin with the mess, with the corrupted reading of whatever consciousness has placed there, on the page, the rock, the emanent body, the organic body. The last carries ikonic signs, simultaneously indexical, pointing out the mute history of the being. If there were only readers of everything! If only the book of nature existed! The Ladder! Great Chain of Being!

Ontologies occur in local domains, rub raw against each other, problema- tize each other. Who decided this one or that one as primordial? What's fundamental is the mixed mess, the braid. At least as far as we're con- cerned, the braid.

internals and externals, static/dynamic. remnants of the visible human project, gendering of the visual/internal

Human skin under the microtome, sheave-skin burrowed into by camera position. Here is the necessity of Madhyamika, co-dependent origination, depend co-origination, braided mind, image, imaginary, entity, real and virtual within, inhering to the true world. Striated, variegated transformations characterize life; the Visible Human Project transforms organism into emanent, habitus into data-basae.

comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluid-ity  
(laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)

Clearly the abject lies within the primordial, the braid is braid of dissolution, corruption, decay; definitions flux in relation to the constricted passing of time. Organisms flood themselves, emanents decay with their corporations, software updating, diminishing dreamtimes as elders die off. Hysteria is convulsion, but also spew, contrary and wayward, the refusal of the body, just as death is such a refusal and catatonia. Do others refuse the body? Use it? Reuse it? Are sheave-skins exchanged? Does political economy depend on aegis?

dis/ease, hysteria, and so forth of emanents

Dis/ease, etc. may be modeled; turning the emanent towards abjection is necessarily a conscious decision. The hysteria of emanents is the hysteria of the steering mind. Proliferation of emanents, duplications and other hacks, may be considered a form of hysteria. But hysteria is on the surface; emanents which are autonomous or semi-autonomous agents may exist the full range of symptoms, generated from within, without external steering.

medical model and technology

A medical model implies internal flows, striations, identities, vulnerabilities, immunological defenses, maintenance and so forth. Emphasis is on the cohering of parts, membranes and molecular channels. Organism runs from within; emanent runs from without. An emanent may be defined as \_an image or apparition whose body and mind are elsewhere, \_an entity that exists in relation to the jectivity braid, and has apparent, but not genidentical, identity. Of course the organic body itself is genidentical only to a limited extent.

One might say then that both ontologically and epistemologically, \_an emanent exists within data-bases or other entities spatio-temporally distant from the visual or other residue.\_ What we see is surface, but surface from both within and without. \_The dissection of an emanent image is the result of camera angle.\_

psychoanalytics and technology, psychoanalytics of emanents

The psychoanalytics of emanents are two-fold: the psychoanalytics of mind steering, and the internal psychoanalytics of the machinic phylum.

analogic and worn emanent boundaries

edge / boundary phenomena - physics and psychophysics of the game- world  
edge in second life

phenomena of the sheave-skin and sheave-skin internals

Sheave-skin externals read as internals: anatomical mappings within Poser.

phenomena of medical models in relation to edge/boundaries

The medical model is for learning, for analogy of surface to surface. The medical model requires a (human) viewer. Any dissection into the substance of an organic body results in exposed and constructed surfaces; interiors always lie elsewhere, revealed by X-ray, MRI, and so forth.

edge phenomena in literature, codework, mathesis of the text (cramer's and reith's programs)

generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

what constitutes worlds? constructing?

world of the text, inhabitation/dwelling/building (heidegger, dufrenne)

what constitutes the true world? worlding? 'true world' in which lines/angles are 'trued' (affine geometry), 'true world' in the sense of 'trued'

phenomenologies within which virtual, real, and ikonik are blurred and interpenetrating, somewhat equivalent, and within which traditional epistemologies of symbol/ sign/signifier/signified/index/ikon etc. break down (kalachakra tantra, jeffrey hopkins)

'reading' underlying (substructural, configuration files, guides) organization of mocap/scan through surface phenomena (and the relationship of this reading to waddington's epigenetic landscapes)

who is world? communality, consensuality?

the problem of other minds and the problem of consensual other minds (group hallucinations, vijnanavada, dwarf sitings, ufos, etc.)

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540. **Jesse Glass**

**Ahadada Books Presents Our 17th E-Chap: Judith Skillman's Anne-Marie Derese in Translation & The Green Parrot and it's ABSOLUTELY PRICELESS**

Tue 29 Jan 2008

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come, come, come, to [www.ahadadapress.com](http://www.ahadadapress.com) and check out this, and other offerings from our fine writers. Jess

P.S.

Sweet Potatoes--flash fictions--from Lou Rowan, *The Age of the Demon Tools* (with a cover guaranteed to curdle the brain of true believers), and new works from Mike Heller Yoko Danno and Alison Croggin on the way!

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541. **Jennifer Karmin**

**JOB: Fordham University**

Tue 29 Jan 2008

---

(this is a forward so please don't respond to me.  
good luck!)

Fordham University:

Assistant Professor/Director of Creative Writing,  
tenure track. Genre open (poetry, literary fiction,  
creative non-fiction).

Research-based English department with growing  
undergraduate creative writing program & MA with  
writing concentration seeks author with terminal  
degree, substantial record of publication,  
administrative experience, & experience teaching at  
college level. Responsibilities include: teaching  
writing workshops (graduate & undergraduate); teaching  
undergraduate intro to literature & comp courses as  
needed; administration of writing program.

Please send letter, c.v., three written references &  
writing sample consisting either of a book (which will  
be returned) or substantial published work to: Writing  
Search Committee, English Department, Fordham  
University, Bronx, NY 10458.

Deadline: February 29, 2008



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542. **David Fernandes**  
***Re: writers who were visual artists***

*Tue 29 Jan 2008*

---

Almada Negreiros (1893-1970)  
[http://en.wikipedia.org/wiki/Jos%C3%A9\\_de\\_Almada\\_Negreiros](http://en.wikipedia.org/wiki/Jos%C3%A9_de_Almada_Negreiros)

Mario Cesariny (1923-2006)  
[http://portugal.poetryinternationalweb.org/piw\\_cms/cms/cms\\_module/index.php?obj\\_id=4653](http://portugal.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=4653)

Cruzeiro Seixas (1920-)  
<http://www.answers.com/topic/cruzeiro-seixas-artur-manuel-rodrigues-do>

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543. **sheila black**  
***questions about creative writing***

*Tue 29 Jan 2008*

---

Dear listservers,

I am teaching a Creative Writing class to an Adult and Continuing Ed group this semester and would like your suggestions (if you choose to comment) about how to deal with publication advice. I am mainly a poet writer so I already know what to tell them about sending out the various forms of poetry. But this group of 8 people come from all walks, two of them have Master degrees in Engineering and Medical Education, some are housewives only interested in memoir writing, others just seem to be exploring this side of themselves, and there is a young man who is very good at describing landscapes. I have read each one's first pass using an exercise I learned from one of the Creative Writing classes I've taken so I've just begun to assess their writing. For the most part, they all seem to be very imaginative, above average in their writing skills, and serious about writing. I know what to say about that. But I am not a fiction writer----prose poems--oh yes! And I am introducing them to flash fiction or sudden fiction but I do not know where that genre is received as it is so new to me. Also, I am familiar with the recent discussion of Japanese

cellphone fiction (although this group is older and probably not interested in writing like that). If anyone has suggestions about e-zine fiction writing /submitting, I would appreciate it.

I believe it is safe to tell them to start small --perhaps short story writing, but there is one lady who has written a book of journaling. I have only begun to look at an entry into the volumes she is producing. Finally this is a four week class for beginners that only meets two hours per week. I am talking to them about being able to critique their own work, finding a writers group to support them after this class, and writing as a discipline every day, plus the importance of sending out their work.

If any of you have suggestion for me about publication for this group, I would greatly appreciate it. Thank you. Sheila Black

Sheila Black

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Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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## 544. **Poetics List**

### ***Poetics List Information | Please review carefully***

*Tue 29 Jan 2008*

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#### The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,  
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

note our new address!

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

#### C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

-----  
Above the world-weary horizons  
New obstacles for exchange arise  
Or unfold,  
O ye postmasters!

#### 1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the

spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

## 2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web

publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

### 3. Subscriptions

\*For all subscription requests go to  
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

\*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [REDACTED], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

\*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

### 4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at  
<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would

prefer not to use the web-interface, you may also email  
<[REDACTED]> the following commands:

\*to subscribe to the Poetics listserv send  
[REDACTED] this one-line message with no "subject":

\*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

\*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

\* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

\*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

\* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

## 5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

## 6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

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As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, \*please wait at least one day to see if it shows up\*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

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545. **blacksox**

***Winter with the Writers***

*Tue 29 Jan 2008*

---

Anybody near Central Florida- come on out

Russ Golata

Hosted by the Rollins College Department of English

Four Acclaimed Authors

Four Dazzling Evenings

Master Classes - 4 p.m., Bush Auditorium

Author Readings and Interviews - 8 p.m., Tiedtke Concert Hall

MICHAEL CUNNINGHAM

Thursday, January 31, 2008 - 8 PM

Latest Release: Specimen Days

"Reading Michael Cunningham is like putting on see-through glasses.

He's got this way of exposing his characters' deepest inclinations and motivations, letting us peer through glass directly into their souls." - The Boston Globe

MARK JARMAN

Thursday, February 7, 2008 - 8 PM

Latest Release: Epistles

"Mark Jarman . . . treats poetry as a spiritual quest . . . He is the son and grandson of preachers and has taken the running quarrel between his father, a rationalist, and his grandfather, a would-be mystic, into the secular realm of his poems . . . Poetry may have become his true church . . . but he doesn't escape the hard questions of his upbringing." - The Washington Post

CLAIRE KEEGAN

Thursday, February 14, 2008 - 8 PM

Latest Release: Walk the Blue Fields

"That Keegan has a knack for storytelling is proved many times over, in stories that reject the parable approach for a more informal, intimate style . . . Her ear seems to tune in to the rhythms of life with enviably direct phrasing." - The New York Times Book Review

JAMAICA KINCAID

Thursday, February 21, 2008 - 8 PM

Latest Release: Among Flowers: A Walk in the Himalaya

"Kincaid conscientiously and expertly manipulates language the way a photographer adjusts a camera's lens, bringing her characters into clear focus and accentuating their profiles against their natural backdrop, a lush - and often perplexing - island milieu." - The Boston Globe

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546. **Eric Hoffman**

***The Shape of Disclosure: George Oppen Centennial Symposium***

*Tue 29 Jan 2008*

---

Tuesday, April 8, 3:00-9:00pm

The Shape of Disclosure: George Oppen Centennial Symposium

On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored with Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.

3:00pm Panel: Biographical-Historical Continuum

Moderated by Michael Heller

Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen's political identity and Kristin Prevallet on Oppen's response to World War II.

5:00pm Panel: Literary-Philosophical Spectrum

Moderated by Thom Donovan

Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."

7:30pm George Oppen Centennial Reading

Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt Kimmelman, Geoffrey O'Brien, Peter O'Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart

George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for *Of Being Numerous* (1968), Oppen was also the author of *Discrete Series* (1934), *The Materials* (1962), *This in Which* (1965) and *Primitive* (1978).

@ Tribeca Performing Arts Center

Borough of Manhattan Community College

199 Chambers Street

\$10/Free to Students and Poets House Members

Audiences may attend individual events or the entire symposium

-----  
Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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547. **Barrett Watten**

***Nel mezzo camin! Announcing The Grand Piano 5***

*Tue 29 Jan 2008*

---

Nel mezzo camin di nostra opera!  
Halfway along the path of our work!

THE GRAND PIANO, PART 5

An Experiment in Collective Autobiography, San Francisco, 1975-1980. Part 4, by Tom Mandel, Ron Silliman, Barrett Watten, Ted Pearson, Steve Benson, Rae Armantrout, Bob Perelman, Kit Robinson, Carla Harryman, and Lyn Hejinian

[http://www.english.wayne.edu/fac\\_pages/ewatten/images/homepage/gp4front.jpg](http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp4front.jpg)

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation...has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

"Obsessively readable"

—Mark Scroggins, Culture Industry

Copies of single volumes may be ordered from Small Press Distribution, Inc. Subscription to The Grand Piano (ten volumes, at three-month intervals, beginning with parts 1-5), is available for \$90 from Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. Partial subscriptions starting from #2 are \$80; from #3, for \$70; from #4, for \$60; from #5, \$50; etc.

Order forms (color or b&w) may be downloaded at:

[http://www.english.wayne.edu/fac\\_pages/ewatten/pdfs/gp15order.pdf](http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15order.pdf)

[http://www.english.wayne.edu/fac\\_pages/ewatten/pdfs/gp15orderbw.pdf](http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15orderbw.pdf)

Visit the Grand Piano home site for updated links and information:

<http://www.thegrandpiano.org>

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408.

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548. **Barrett Watten**

***Nel mezzo camin! Announcing The Grand Piano 5 / corrected***

Tue 29 Jan 2008

---

Nel mezzo camin di nostra opera!  
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[http://www.english.wayne.edu/fac\\_pages/ewatten/images/homepage/gp5front.jpg](http://www.english.wayne.edu/fac_pages/ewatten/images/homepage/gp5front.jpg)

"The defiantly-lived optimism on offer in The Grand Piano is yet another way in which this generation...has resisted the imperatives of the poetics, politics, and performance of self-centered melancholia. / This small verbal token seems like a passport, an efficient and elegant key to another world where literary idealism and integrity still command respect." —Maria Damon, Rain Taxi Review of Books

"Obsessively readable"

—Mark Scroggins, Culture Industry

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[http://www.english.wayne.edu/fac\\_pages/ewatten/pdfs/gp15orderbw.pdf](http://www.english.wayne.edu/fac_pages/ewatten/pdfs/gp15orderbw.pdf)

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549. **lanny quarles**

***Re: The Mess of the True World***

*Tue 29 Jan 2008*

---

the Medea, um, is the Mess Age, or The Age of Mess  
(shhh,. the em / of ess, affect has fucgued the species, or made it, or whatever)  
wonderful alan. really amazing.  
the skinned model alone is major work..

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550. **Herb Levy**

***Re: Oulipo Compendium***

*Tue 29 Jan 2008*

---

On Fri, January 25, 2008 7:07 pm, Marcus Bales said:

> As for your "artists are not an elite" claim, I just looked up the figures  
> from the  
> US Census from 2000 online (<http://www.census.gov/prod/2003pubs/c2kbr-25.pdf>), and it turns out that self-identified artists, designers,  
> sports, and  
> media people, all in one lump in the census, are 2.5 million people out of  
> 280  
> million people -- not even 1%, even giving you sports and media people as  
> "artists".. Add in all the Architecture, draftsmen, cartographers,  
> engineers,  
> surveyors, etc, which are also all lumped together in one group, and you  
> have  
> about 4.4 million more. Add them to the Artists category and you get about  
> 7  
> million out of 280 million, or about 2.5%. Of course, that requires that  
> you  
> agree that surveyors and engineers, for example, are "artists", which I'd  
> say is  
> a debatable proposition at best. But even granting that everyone who has  
> even a remote claim to be an artist in the US \_is\_ an artist, including  
> architects, engineers, surveyors, draftsmen -- hell, add in a million of  
> the 7.5  
> million teachers as an estimate of the arts teachers of all kinds, and  
> call it 8  
> million artists out of 280 million people, and round upwards and say it's  
> the

> magnificent total of 3% -- all in all, I'd say that 3% is a small elite --  
> what would  
> you say?

One thing I would say is that you don't seem to be making any kind of distinction between any small group and an elite. Surely the distinguishing characteristic of an elite is NOT the number of people in a specific group.

There are comparatively few electrical engineers in the United States, are they an elite? There's a comparatively small number of checkout clerks at grocery stores; does this constitute an elite?

Bests,

Herb Levy

Herb Levy

P O Box 9369

Forth Wort, Texas 76147 USA



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551. **Dr. Barry S. Alpert**

***Yves Klein, "La revolution bleue"***

*Tue 29 Jan 2008*

---

Yves Klein intrigued me for years, but I had a rather sketchy perspective, never having owned and read the best printed material by and about him (even lucky to have scouted one early French catalogue). My hope was that Francois Levy-Kuentz's documentary on Yves Klein ("La revolution bleue", 2006, 52 minutes). might include some archival footage--unaware that Klein had arranged for filmic documentation of the major moves in his life/career. What a dazzling figure! And that career trajectory! As I was leaving the National Gallery of Art, a stunned spectator asked me whether the film documented an actual person or whether an imaginary being had been concocted by Levy-Kuentz

In addition, this doc necessarily presents otherwise unavailable footage of Pierre Restany and the Nouveaux Realistes (Klein, Jean Tinguely, Arman, Daniel Spoerri, Cesar, and Francois Dufrene [performing sound poetry]). Others involved with the Nouveaux Realistes (but not imaged in the film) included Martial Raysse, Mimmo Rotella, then Niki de Saint Phalle, and last but not least, Christo joined the group in 1963. I'm tempted to offer comparisons to literary manifestations which also emerged in 1960, but . . . "La Revolution Bleue" is available on DVD if you don't want to wait until it's screened within a visual art context in your geographic range. I think this film will get somewhat overlooked, and therefore want to alert you to the great archival film footage

directed by the auteur Yves Klein which it makes accessible. Forget whatever images remain with you from the film which metaphorically killed him, "Mondo Cane".[http://www.artfifa.com/index.php?option=com\\_film&task=view&id=699&Itemid=51](http://www.artfifa.com/index.php?option=com_film&task=view&id=699&Itemid=51)

<<http://www.boutiquesdemusees.fr/en/shop/products/details/36-dvd-video-yves-klein-la-revolution-bleue.html>>Barry Alpert

Shed those extra pounds with MSN and The Biggest Loser! <http://biggestloser.msn.com/>=

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552. **Grant Jenkins**

***"Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at Turbulence.org***

Tue 29 Jan 2008

---

The Wa-KOW! Collective's new and improved webwork Tulsita <<http://www.turbulence.org/spotlight/tulsita/index.html>> is now featured at Turbulence.org, a site devoted to net art and created by New Radio and Performing Arts. <<http://www.turbulence.org/>>

The direct link to the piece is:

<<http://www.turbulence.org/spotlight/tulsita/index.html>>

but it's a very cool site, so be sure to check it.

Note: Make sure your speakers are on.

The Wa-KOW! Collective consists of me, poet David Goldstein, musician Nathan Halverson, and photographer Mindy Stricke.

--

G. Matthew Jenkins  
Director of the Writing Program  
Faculty of English Language & Literature  
The University of Tulsa  
Tulsa, OK 74104  


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553. **steve d. dalachinsky**

***Re: Writers who were visual artists, etc***

Tue 29 Jan 2008

---

missed a few but that about sums it up shapolsky always shows v.a.by writers

that's where i first saw william saroyan and maybe odets

On Mon, 28 Jan 2008 12:55:33 -0800 patrick dunagan <[REDACTED]>  
writes:

- > The following show took place last fall in nyc (the list of
- > participating
- > writers is at the end) & there is a book that was published:
- >
- > Anita Shapolsky Gallery is pleased to announce an exhibition devoted
- > to
- > visual art by writers, mounted in conjunction with the publication
- > of
- > a newbook by Donald Friedman, entitled The Writer's Brush, with
- > introductory
- > essays by William Gass and John Updike (Mid-List Publishers,
- > distributed by
- > Random House). The exhibition will contain work by more than 100
- > contributors, ranging from the mid-nineteenth-century until the
- > present day
- > and representing a diversity of styles and subjects. The show will
- > run from
- > 11 September until 27 October. An opening reception will take place
- > from 6-8
- > on 13 September. Mr. Friedman will be available to sign books during
- > the
- > opening. Refreshments will be served.
- >
- > The exhibition is co-curated by Donald Friedman and John Wronoski,
- > of Lane
- > Duck Books and Pierre Menard Gallery in Cambridge, MA. It will move
- > to
- > Pierre Menard Gallery in early winter and will be reprised at
- > Denenberg Fine
- > Arts in Los Angeles in February. A catalogue of the show will
- > available
- > sometime in October, featuring an introductory essay by Joseph
- > McElroy.
- >
- > Shapolsky Gallery is located at 152 East 65th Street (at Third
- > Avenue), New
- > York, NY 10021. Telephone: [REDACTED]; email:
- > [REDACTED]
- >
- > The writers whose work will be included in the exhibition are as

- > follows:
- >
- > Walter Abish, Rafael Alberti, Roberta Allen, A. R. Ammons, John
- > Ashbery,
- > Enid Bagnold, Amiri Baraka, Djuna Barnes, Julian Beck, Andrei Bely,
- > Elizabeth Bishop, Jorge Luis Borges, Breyten Breytenbach, Charles
- > Bukowski,
- > Gelett Burgess, William Burroughs, Josef Capek, Tom Clark, Daniel
- > Clowes,
- > Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace,
- > E.E.
- > Cummings, Henry Darger, Annie Dillard, J.P. Donleavy, John Dos
- > Passos, Rikki
- > Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, Kenward
- > Elmslie,
- > Jules Feiffer, Lawrence Ferlinghetti, Charles Henri Ford, Federico
- > Garcia
- > Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg,
- > Louise
- > Glück, Guenter Grass, Alasdair Gray, Nikolai Gumilov, Allan
- > Gurganus, Brion
- > Gysin, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet,
- > Victor
- > Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice,
- > Anna
- > Kavan, Weldon Kees, Jack Kerouac, Ken Kesey, Maxine Hong Kingston,
- > Alfred
- > Kubin, Jonathan Lethem, Mina Loy, Lucebert, Jackson Mac Low,
- > Clarence Major,
- > Robert Marshall, Leonard Michaels, Henri Michaux, Henry Miller,
- > Susan Minot,
- > Walter Mosley, Hugh Nissensen, Clifford Odets, Kenneth Patchen,
- > Mervyn
- > Peake, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy,
- > Alexei
- > Remizov, Kenneth Rexroth, MacLaren Ross, Peter Sacks, William
- > Saroyan, Mira
- > Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti
- > Smith,
- > William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor
- > Terentiev,
- > James Thurber, Ruthven Todd, Frederic Tuten, Josef Vachal,



- > Janwillem
- > Vandewetering, Cecilia Vicuna, Kurt Vonnegut, Derek Walcott, Keith
- > Waldrop,
- > Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard
- > Wilbur,
- > Tennessee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and
- > Unica
- > Zuern
- >
- >

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554. **Michael**

***Philip Whalen Celebration at the Poetry Project***

*Tue 29 Jan 2008*

---

Celebrating the release of The Collected Poems of Philip Whalen

The Poetry Project at St. Mark's Church

Wednesday, February 6th, 8PM

131 E. 10th Street, New York City

██████████; ██████████

Participants include Ron Padgett, Anne Tardos, David Meltzer,  
Anne Waldman, Anselm Berrigan, Suzi Winson, Jim Koller,  
Ammiel Alcalay, Wanda Phipps, Lewis Warsh, John Coletti,  
Simon Pettet, Charles Bernstein, and Michael Rothenberg

-----  
The mountain is THERE (between two lakes)

I brought back a piece of its rock

Heavy dark-honey color

With a seam of crystal, some of the quartz

Stained by its matrix

Practically indestructible

A shift from opacity to brilliance

(The Zenbos say, "Lightning-flash & flint-spark") Like the mountains where it  
was made

What we see of the world is the mind's

Invention and the mind

Though stained by it, becoming

Rivers, sun, mule-dung, flies-

Can shift instantly  
A dirty bird in a square time

Gone  
Gone  
REALLY gone  
Into the cool  
O MAMA!

Like they say, "Four times up,  
Three times down." I'm still on the mountain.

-from Sourdough Mountain Lookout

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555. **tyrone williams**  
**(no subject)**

*Tue 29 Jan 2008*

---

Great site, Grant!

Tyrone Williams

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

>From: Grant Jenkins <[REDACTED]>

>Sent: Jan 29, 2008 12:20 PM

>To: [REDACTED]

>Subject: "Tulsita" Flash-Sound-Poem by the Wa-KOW! Collective at  
Turbulence.org

>

>The Wa-KOW! Collective's new and improved webwork Tulsita  
><<http://www.turbulence.org/spotlight/tulsita/index.html>> is now featured  
>at Turbulence.org, a site devoted to net art and created by New Radio  
>and Performing Arts. <<http://www.turbulence.org/>>

>

>The direct link to the piece is:  
><<http://www.turbulence.org/spotlight/tulsita/index.html>>  
>but it's a very cool site, so be sure to check it.

>

>Note: Make sure your speakers are on.

>

>The Wa-KOW! Collective consists of me, poet David Goldstein, musician  
>Nathan Halverson, and photographer Mindy Stricke.

>

>--

>  
>G. Matthew Jenkins  
>Director of the Writing Program  
>Faculty of English Language & Literature  
>The University of Tulsa  
>Tulsa, OK 74104  
> [REDACTED]

Tyrone Williams

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556. **Louis Cabri**

***Rita Wong Transparency Machine Event / available download***

*Tue 29 Jan 2008*

---

Rita Wong presents a Transparency Machine Event on Monday 11 Feb, 8:00-9:30pm at Artcite, 109 University Ave. W., Windsor, <<http://www.artcite.ca/>>. Texts she has selected for her event can be downloaded from the link at News & Events, <<http://web4.uwindsor.ca/english>>.

On the same day, Monday 11 Feb, Rita Wong will also give a poetry reading, 4:30-5:30 pm, Katzman Lounge, Vanier Hall, University of Windsor, <<http://www.uwindsor.ca/campusmap>>.

Rita Wong is the author of *monkeypuzzle* (Press Gang, 1998) and *forage* (Nightwood, 2007). Her poems have appeared in anthologies such as *Ribsaucage*: a CD/Anthology of Words by Women (Vehicule, 2001), *The Common Sky*: Canadian Writers Against the War (Three Squares, 2003), *Shift and Switch*: New Canadian Poetry (Mercury Press, 2005), and *Making a Difference*: Canadian Multicultural Literatures in English (Oxford, 2007). The recipient of the Asian Canadian Writers Workshop Emerging Writer Award, she teaches in Critical + Cultural Studies at the Emily Carr Institute of Art + Design in Vancouver.

The Transparency Machine Event Series invites a poet to discuss his or her work in the context of other texts selected and made available in advance by the poet. The event provides a forum for discussing the practice and theory of writing and reading poetry -- including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series explores questions about the language of poetry, offering readers and writers a multi-dimensional experience of the shapes and sounds of contemporary poetry by inviting leading and

emerging innovative practitioners of the art. Next event in the series: Carla Harryman, 24 March, 4-5:30 pm, Katzman Lounge. Further info, [REDACTED]

Rita Wong's events are funded by The Canada Council, Artcote, University of Windsor Department of English Language, Literature and Creative Writing, and with support from Dr. Stephen Pender, Research Leadership Chair, Faculty of Arts and Social Sciences.

Both the talk and reading are free - as in all welcome.

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557. **Alan Sondheim**

***more mapping phenomena from the true world***

*Tue 29 Jan 2008*

---

more mapping phenomena from the true world

preliminary, head / torso

<http://www.alansondheim.org/azurehead1.jpg>

<http://www.alansondheim.org/azurehead2.jpg>

<http://www.alansondheim.org/azurehead3.jpg>

<http://www.alansondheim.org/azurehead4.jpg>

<http://www.alansondheim.org/azurehead5.jpg>

<http://www.alansondheim.org/azurehead6.jpg>

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<http://www.alansondheim.org/bod92.jpg>

<http://www.alansondheim.org/bod93.jpg>

<http://www.alansondheim.org/bod95.jpg>

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558. **Barry Schwabsky**

***Re: Writers who were visual artists, etc***

*Tue 29 Jan 2008*

---

Although best known as a sculptor, Carl Andre is an outstanding poet.

In case anyone is interested, here is the text of a review I wrote of a 1994 exhibition of his poetry:

CARL ANDRE

PAULA COOPER GALLERY

Can visual art and poetry be one and the same? Displaying 600 pages of writing in vitrines on gallery walls as though they were drawings certainly frustrates some of the usual desiderata for reading poetry. Carl Andre's exhibition *Words* consisted of some 600 sheets typed by the artist between 1957 and 1980. Normally, the poet's hand is nothing to his poem, and no typeface used to reproduce it is likely to effect the poem's existence. Yet the display of Andre's poems as holograph sheets, while making it difficult to read them, does put us in the frame of mind to see them. That they were produced on a manual typewriter doesn't hurt either; a medium's obsolescence cues us to see it aesthetically. The physical weight of the type bar's imprint, the density of ink conveyed, and of course the distinction between black and red ribbons--such factors begin to take on quasi-sculptural or pictorial weight when the poems are presented in this manner. But all these qualities would not count for much if the typed texts were not apt to receive or "absorb" them. At its most interesting, Andre's poetry eschews standard phrasing and syntax to subject language to a "systematic derangement," whether by turning words into abstract visual patterns through the repetition of component letters, using the alphabetical order of initial letters as an ordering structure, or using the length of words in the same way, as in "preface to the work itself," 1963, which proceeds from two-letter words like "in" and "is" through three-letter words, four-letters words, and on to "clastic, stacked, identical, interchangeable." But the effect of Andre's repetitions and systems is not abstract or merely methodical. Since the entire effort of his poetry involves the disengagement of words from syntax, their isolation and analysis as (in Andre's words) "palpable tactile qualities" in their own right, the presentation's emphasis on the poems' physical realization merely elicits a quality already inherent in them as texts. The poems irresistibly conjure character, narrative, and setting (many sequences are called "novels" or "operas"), though leaving these uncannily distant and unknowable. Their repetitions are more mythic or fatalistic than formal or musical. Particularly as it emerges from this ambient presentation, Andre's poetry evokes a stark, elemental landscape in which figures and objects (that is, words) stand out in the intense relief of an immobile noon or dissolve in

its unforgiving glare. While it may be tempting to see his poetry in relation to a new generation of artists who work with language but are not "conceptual"--artists as different as Kenneth Goldsmith and Sean Landers--it is important to keep in mind that its approximation to the condition of visual art is actually contingent on a project that is irreducibly poetic, though (like the contemporaneous work of John Cage or Jackson Mac Low) transgressive of the conventions of poetry.

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 29 January, 2008 5:36:05 PM

Subject: Re: Writers who were visual artists, etc

missed a few but that about sums it up shapolsky always shows v.a.by writers

that's where i first saw william saroyan and maybe odets

On Mon, 28 Jan 2008 12:55:33 -0800 patrick dunagan <[REDACTED]> writes:

- > The following show took place last fall in nyc (the list of
- > participating
- > writers is at the end) & there is a book that was published:
- >
- > Anita Shapolsky Gallery is pleased to announce an exhibition devoted
- > to
- > visual art by writers, mounted in conjunction with the publication
- > of
- > a newbook by Donald Friedman, entitled The Writer's Brush, with
- > introductory
- > essays by William Gass and John Updike (Mid-List Publishers,
- > distributed by
- > Random House). The exhibition will contain work by more than 100
- > contributors, ranging from the mid-nineteenth-century until the
- > present day
- > and representing a diversity of styles and subjects. The show will
- > run from
- > 11 September until 27 October. An opening reception will take place
- > from 6-8
- > on 13 September. Mr. Friedman will be available to sign books during
- > the
- > opening. Refreshments will be served.
- >
- > The exhibition is co-curated by Donald Friedman and John Wronoski,

- > of *Lame*
- > Duck Books and Pierre Menard Gallery in Cambridge, MA. It will move
- > to
- > Pierre Menard Gallery in early winter and will be reprised at
- > Denenberg Fine
- > Arts in Los Angeles in February. A catalogue of the show will
- > available
- > sometime in October, featuring an introductory essay by Joseph
- > McElroy.
- >
- > Shapolsky Gallery is located at 152 East 65th Street (at Third
- > Avenue), New
- > York, NY 10021. Telephone: [REDACTED]; email:
- > [REDACTED]
- >
- > The writers whose work will be included in the exhibition are as
- > follows:
- >
- > Walter Abish, Rafael Alberti, Roberta Allen, A. R. Ammons, John
- > Ashbery,
- > Enid Bagnold, Amiri Baraka, Djuna Barnes, Julian Beck, Andrei Bely,
- > Elizabeth Bishop, Jorge Luis Borges, Breyten Breytenbach, Charles
- > Bukowski,
- > Gelett Burgess, William Burroughs, Josef Capek, Tom Clark, Daniel
- > Clowes,
- > Jean Cocteau, Norma Cole, Douglas Coupland, Morris Cox, Jim Crace,
- > E.E.
- > Cummings, Henry Darger, Annie Dillard, J.P. Donleavy, John Dos
- > Passos, Rikki
- > Ducornet, Robert Duncan, Lawrence Durrell, Russell Edson, Kenward
- > Elmslie,
- > Jules Feiffer, Lawrence Ferlinghetti, Charles Henri Ford, Federico
- > Garcia
- > Lorca, Kahlil Gibran, Charlotte Perkins Gilman, Allen Ginsberg,
- > Louise
- > GlÃ¼ck, Guenter Grass, Alasdair Gray, Nikolai Gumilov, Allan
- > Gurganus, Brion
- > Gysin, Hermann Hesse, Jack Hirschman, Susan Howe, Georges Hugnet,
- > Victor
- > Hugo, Aldous Huxley, Tama Janowitz, Charles Johnson, Donald Justice,
- > Anna
- > Kavan, Weldon Kees, Jack Kerouac, Ken Kesey, Maxine Hong Kingston,

> Alfred  
> Kubin, Jonathan Lethem, Mina Loy, Lucebert, Jackson Mac Low,  
> Clarence Major,  
> Robert Marshall, Leonard Michaels, Henri Michaux, Henry Miller,  
> Susan Minot,  
> Walter Mosley, Hugh Nissensen, Clifford Odets, Kenneth Patchen,  
> Mervyn  
> Peake, Sylvia Plath, Beatrix Potter, Annie Proulx, James Purdy,  
> Alexei  
> Remizov, Kenneth Rexroth, MacLaren Ross, Peter Sacks, William  
> Saroyan, Mira  
> Schor, Maurice Sendak, Leslie Marmon Silko, Charles Simic, Patti  
> Smith,  
> William Jay Smith, Iris Smyles, Ralph Steadman, Mark Strand, Igor  
> Terentiev,  
> James Thurber, Ruthven Todd, Frederic Tuten, Josef Vachal,  
> Janwillem  
> Vandewetering, Cecilia Vicuna, Kurt Vonnegut, Derek Walcott, Keith  
> Waldrop,  
> Rosanna Warren, Lewis Warsh, Denton Welch, Marjorie Welish, Richard  
> Wilbur,  
> Tennessee Williams, Stanislaw Witkiewicz, Tom Wolfe, W.B. Yeats, and  
> Unica  
> Zuern  
>  
>

[↑ Contents](#)

## 559. **Tom Beckett**

### ***E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview***

*Tue 29 Jan 2008*

---

I've just posted to e-values an interview with Tom Mandel by Sheila Murphy. It is the 40th and final interview. The interview is here:

[\\_http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html\\_](http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html) (<http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html>)

The site will remain up but not be added to. I encourage peeps to maintain links to the site and to continue using it as a resource. A third and final print volume which will complete and amplify the documentation of the project will be published later this year.



The first two print volumes are available at the Otoliths storefront, here--  
\_http://www.lulu.com/content/778361\_ (http://www.lulu.com/content/778361) &  
here-- \_http://www.lulu.com/content/1351093\_  
(http://www.lulu.com/content/1351093)

(http://www.lulu.com/content/748585)

Below is a list of all the interviews which have been conducted.  
I'm proud of the work which has been done.

\_Interview with Crag Hill\_  
(http://willtoexchange.blogspot.com/2005/01/interview-with-crag-hill.html)  
(January 2005)

\_Interview with Thomas Fink\_  
(http://willtoexchange.blogspot.com/2005/01/interview-with-thomas-fink\_28.html) (January 2005)

\_Interview with Nick Piombino\_  
(http://willtoexchange.blogspot.com/2005/02/interview-with-nick-piombino.html) (February 2005)

\_Interview with Sheila E. Murphy\_  
(http://willtoexchange.blogspot.com/2005/03/interview-with-sheila-e-murphy-by.html) by Thomas Fink (March 2005)

\_Interview with Eileen R. Tabios\_  
(http://willtoexchange.blogspot.com/2005/04/interview-with-eileen-r-tabios.html) (April 2005)

\_Interview with Jukka-Pekka Kervinen\_  
(http://willtoexchange.blogspot.com/2005/05/jukka-pekka-kervinen-interviewed-by.html) by Mark Young (May 2005)

\_Interview with K. Silem Mohammad\_  
(http://willtoexchange.blogspot.com/2005/06/interview-with-k-silem-mohammad.html) (June 2005)

\_Interview with Geof Huth by Crag Hill & Ron Silliman\_  
(http://willtoexchange.blogspot.com/2005/07/interview-with-geof-huth-by-crag-hill.html) (July 2005)

\_Interview with Barbara Jane Reyes & Paolo Javier by Eileen R. Tabios\_  
(http://willtoexchange.blogspot.com/2005/09/interview-with-barbara-jane-reyes-and.ht ml) (September 2005)

\_Interview with Stephen Paul Miller by Thomas Fink\_  
(http://willtoexchange.blogspot.com/2005/10/interview-with-stephen-paul-miller-by.html) (October 2005)

\_Interview with Jean Vengua\_  
(<http://willtoexchange.blogspot.com/2006/01/interview-with-jean-vengua.html>)  
(January 2006)

\_Interview with Mark Young\_  
(<http://willtoexchange.blogspot.com/2006/01/interview-with-mark-young.html>)  
(January 2006)

\_Interview with Michael Heller by Thomas Fink\_  
(<http://willtoexchange.blogspot.com/2006/01/interview-with-michael-heller-by.html>) (January 2006)

\_Interview with Bob Grumman by Geof Huth\_  
(<http://willtoexchange.blogspot.com/2006/01/interview-with-bob-grumman-by-geof.html>) (January 2006)

\_Interview with Shanna Compton\_  
(<http://willtoexchange.blogspot.com/2006/02/interview-with-shanna-compton.html>) (February 2006)

\_Interview with Sandy McIntosh by Thomas Fink\_  
(<http://willtoexchange.blogspot.com/2006/03/interview-with-sandy-mcintosh-by.html>) (March 2006)

\_Interview with Jim McCrary\_  
(<http://willtoexchange.blogspot.com/2006/04/interview-with-jim-mccrary.html>)  
(April 2006)

\_Interview with Gary Sullivan\_  
(<http://willtoexchange.blogspot.com/2006/05/interview-with-gary-sullivan.html>)  
(May 2006)

\_Interview with Aldon Lynn Nielsen\_  
(<http://willtoexchange.blogspot.com/2006/05/interview-with-aldon-lynn-nielsen.html>) (May 2006)

\_Interview with Michael Farrell by Richard Lopez\_  
(<http://willtoexchange.blogspot.com/2006/06/interview-with-michael-farrell-by.html>) (June 2006)

\_Interview with CA Conrad\_  
(<http://willtoexchange.blogspot.com/2006/08/interview-with-caconrad.html>)  
(August 2006)

\_Interview with Anny Ballardini\_  
(<http://willtoexchange.blogspot.com/2006/05/interview-with-anny-ballardini.html>) (May 2006)

Interview with Denise Duhamel & Nick Carbo by Thomas Fink  
(<http://willtoexchange.blogspot.com/2006/09/interview-with-denise-duhamel-and-nick.html>) (September 2006)

Interview with Jack Kimball  
(<http://willtoexchange.blogspot.com/2006/09/interview-with-jack-kimball.html>) (September 2006)

Interview with Geoffrey Young by Thomas Fink  
(<http://willtoexchange.blogspot.com/2006/09/interview-with-geoffrey-young-by.html>) (September 2006)

Interview with Jordan Stempleman  
(<http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html>) (January 2007)

Interview with Ernesto Priego  
(<http://willtoexchange.blogspot.com/2007/01/interview-with-ernesto-priego.html>) (January 2007)

Interview with Catherine Daly by Thomas Fink  
(<http://willtoexchange.blogspot.com/2007/02/interview-with-catherine-daly-by-thomas.html>) (February 2007)

Interview with Karri Kokko  
(<http://willtoexchange.blogspot.com/2007/02/interview-with-karri-kokko.html>) (February 2007)

Interview with Jill Jones  
(<http://willtoexchange.blogspot.com/2007/03/interview-with-jill-jones.html>) (March 2007)

Interview with Javant Biarujia by Sheila E. Murphy  
(<http://willtoexchange.blogspot.com/2007/04/interview-with-javant-biarujia-by.html>) (April 2007)

Interview with Barry Schwabsky  
(<http://willtoexchange.blogspot.com/2007/05/interview-with-barry-schwabsky.html>) (May 2007)

Interview of Peter Ganick by Sheila E. Murphy  
(<http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html>) (June 2007)

Interview with Joseph Lease by Thomas Fink  
(<http://willtoexchange.blogspot.com/2007/08/interview-with-joseph-lease.html>) (August 2007)

\_Interview with Stephen Vincent\_

(<http://willtoexchange.blogspot.com/2007/08/interview-with-stephen-vincent.html>) (August 2007)

\_Interview with Alan Davies\_

(<http://willtoexchange.blogspot.com/2007/09/interview-with-alan-davies.html>) (September 2007)

\_INTERVIEW WITH NOAH ELI GORDON by Thomas Fink\_

(<http://willtoexchange.blogspot.com/2007/10/interview-with-noah-eli-gordon-by.html>) (October 2007)

\_Interview with Mary Rising Higgins by John Tritica and Bruce Holsapple\_

(<http://willtoexchange.blogspot.com/2008/01/linescapes-interview-with-mary-rising.html>) (January 2008)

\_Interview with Jessica Grim\_

(<http://willtoexchange.blogspot.com/2008/01/interview-with-jessica-grim.html>) (January 2008)

\_Interview with Tom Mandel by Sheila Murphy\_

(<http://willtoexchange.blogspot.com/2008/01/interview-with-tom-mandel-by-sheila.html>) (January 2008)

\*\*\*\*\*Start the year off right. Easy ways to stay in shape.

<http://body.aol.com/fitness/winter-exercise?NCID=aolcmp00300000002489>

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560. **Carol Novack**

***Reminder re Feb. 1st Online Publishing Panel at AWP & Reading at the KGB Bar***

*Tue 29 Jan 2008*

---

Mad Hatters' Review

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series

Friday, February 1st, 2008, 7 - 9 pm

KGB Bar, 85 East 4th Street, N.Y.C.

\*(between Bowery & 2nd Ave. - subway F, V to 2nd Ave., exit 1st Ave. & Houston)\*

Presenting online journal publishers/editors in the AWP panel (10:30 - 11:45 am, Feb. 1st: Nassau Suite, Hilton, 2nd Floor) \*Habitable Planets and Black Holes: Mapping the Expanding Cyber-Universe of the New Literary Media\*, & the fabul/ous/ist \*Rikki Ducornet\*.

Rikki Ducornet, author of seven novels including the prize winning *\*Gazelle, The Jade Cabinet\**, and *\*The Fan Maker's Inquisition\**. In 2004 she received the Lannan Literary Award for Fiction. A third collection of short fictions has been published by The Dalkey Archive. Her drawings, lithographs, and paintings have been exhibited widely..

Eric Melbye, publisher of *\*Segue\** and an associate professor of English/Creative Writing at Miami University Middletown. His novel *\*Tru\** has just been published by Flame Books; his co-edited anthology, *\*Under Our Skin: Literature of Breast Cancer\**, was published in 2006 (The Illuminati Press).

Carol Novack, publisher/editor of *\*Mad Hatters' Review\**, author of a poetry chapbook, collaborative films and CDs. Whatnots may or will be found in *\*American Letters & Commentary, Fiction International, First Intensity, Diagram, Gargoyle, LIT, Notre Dame Review, Journal of Experimental Fiction, Oto\**, et al. <http://carolnovack.blogspot.com>.

Jonathan Penton, publisher of *\*Unlikely Stories\**, which has been publishing transgressive literature since 1998, and film, music, visual art, cultural essays, and chapbooks since 2004. He worked on *\*Big Bridge\** for five years. Jonathan's own poetry chapbooks are *\*Last Chap\** (2004), *\*Blood\** and *\*Salsa and Painting Rust\** (2006), and *\*Prosthetic Gods\** (2008).

Charles P. Ries, poetry editor of *\*Word Riot\**. His poetry, reviews and short stories have appeared throughout the small press and he has accumulated several Pushcart nominations. Charles is a founding member of the Lake Shore Surf Club, the oldest fresh water surfing club on the Great Lakes. Find more at: <http://www.literati.net/Ries>.

Tamara Kaye Sellman, publisher of *\*Periphery\** and the director of MRCentral.net <<http://www.mrcentral.net/>>, a global network focused on magical realism. Her work has appeared widely in the US, Canada, Mexico, the UK, and Malaysia, most recently in *\*Terrain, The Hiss Quarterly, Long Story Short\**, and *\*Cantaraville II\**. She's received two Pushcart Prize nominations.

Anmarie Trimble, publisher of the innovative multi-media *\*Born Magazine\**. She teaches interdisciplinary studies at Portland State University. Her poetry has appeared in *\*Black Warrior Review, Field: Contemporary Poetry and Poetics\**, and other publications.

*\*Publications by the authors will be offered for sale by Mobile Libris*<<http://www.mobilelibris.com/>>  
.\*

For further info, email: [REDACTED]  
(type *\*READINGS\** in the subject line)

--

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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561. **Catherine Daly**

***Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview***

*Tue 29 Jan 2008*

---

*I'm proud of the work which has been done.*

And we are grateful!

--

All best,

Catherine Daly



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562. **Stephen Vincent**

***Re: Writers who were visual artists, etc***

*Tue 29 Jan 2008*

---

While we are on this subject, another interesting angle is poets who are partnered with visual artists or curators and what may or may not be the impact of the partner's eye and use of the medium on the making of the poet's work. Additionally, one could also include, poets who write on the visual arts, when the art has formed a kind of 'marriage' with poetry making. I think this question is greater than keeping the focus on 'quality switch-hitters.' The dance of various kinds of partners (poets and the world of viz) - the way they inform each other can be equally rich. Thinking at the moment of Mei-Mei B and R. Tuttle - for example. Nor should anyone think that these partnerships magically lead to great painterly poems or, conversely rich literary art works. Hey doodle-do! Yeah, that, too!

Stephen V

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

Stephen Vincent

Barry Schwabsky <[REDACTED]> wrote:

Although best known as a sculptor, Carl Andre is an outstanding poet.

In case anyone is interested, here is the text of a review I wrote of a 1994 exhibition of his poetry:

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563. **Jamie Gaughran-Perez**

***Dustin Williamson, Sundance and more on Rock Heals***

*Wed 30 Jan 2008*

---

((excuse the periodic mailing!))

at Rock Heals... (( www.rockheals.com ))

Last week:

New poetry from Dustin Williamson (NYC); a check-in with various robots on their picks for the U.S. presidential race; and music from Burial (somewhere in the UK)

This week:

Sundance coverage from Pam Martin (L.A.); poetry from Sara Mumolo (Oakland); and music from The Black Kids (Jacksonville, Fla.)

Next week:

Super Tuesday fallout...

Come on by and enjoy these and 129 more weeks of goodness in the archives...

jamie.gp

--

Jamie Gaughran-Perez

Rock Heals, a Narrow House Weekly  
www.rockheals.com

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564. **Barry Schwabsky**

***Re: Writers who were visual artists, etc***

*Wed 30 Jan 2008*

---

A big topic (or pair of topics). My wife is an artist and we have certainly influenced each other profoundly over the years through our work. Over the past three years, she has been working on an ongoing artwork that takes the form of e-mail, several days a week, usually encompassing both a photographic image and text. What's curious is that while she undertook this work under the aegis of art, many people who have been following the work (including some

pretty fine poets) have received it as poetry, rather than as art. And she has been willing to take that on board.

Stephen Vincent <[REDACTED]> wrote: While we are on this subject, another interesting angle is poets who are partnered with visual artists or curators and what may or may not be the impact of the partner's eye and use of the medium on the making of the poet's work. Additionally, one could also include, poets who write on the visual arts, when the art has formed a kind of 'marriage' with poetry making. I think this question is greater than keeping the focus on 'quality switch-hitters.' The dance of various kinds of partners (poets and the world of viz) - the way they inform each other can be equally rich. Thinking at the moment of Mei-Mei B and R. Tuttle - for example. Nor should anyone think that these partnerships magically lead to great painterly poems or, conversely rich literary art works. Hey doodle-do! Yeah, that, too!

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565. **Halvard Johnson**

*Re: Writers who were visual artists, etc*

Wed 30 Jan 2008

---

My wife also is an artist (painter, print-maker, Cooper Union-trained), whose art work has taken a back seat to her writing (yes, she writes too). We influence each other every day.

Hal, husband to Lynda Schor

"Experiments suggest that conscious choice is an illusion, but some experts choose to disagree."

--NYT

Halvard Johnson

=====

[REDACTED]

<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 Jan 30, 2008, at 8:33 AM, Barry Schwabsky wrote:

*A big topic (or pair of topics). My wife is an artist and we have certainly influenced each other profoundly over the years through our work. Over the past three years, she has been working on an ongoing artwork that takes the form of e-mail, several days a week, usually encompassing both a photographic image and text. What's curious is that while she undertook this work under the aegis of art, many people who have been following the work (including some pretty fine poets) have received it as poetry, rather than as art. And she has been willing to take that on board.*

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*While we are on this subject, another interesting angle is poets who are partnered with visual artists or curators and what may or may not be the impact of the partner's eye and use of the medium on the making of the poet's work.*

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566. **Kyle Schlesinger**

***Dan Featherston and Catherine Taylor this Friday at Peace on A***

*Wed 30 Jan 2008*

---

Peace On A

presents

Dan Featherston & Catherine Taylor

reading for the launch of Featherston's *\*The Clock Maker's Memoir\** (more info below!)

Friday, February 1st 2008 8PM

BYOB & \$5 donation

hosted by Thom Donovan with Cuneiform Press at:

166 Avenue A, Apartment #2 (btwn 10th and 11th)

New York, NY 10009

about the readers:

Dan Featherston is the author of several books of poetry, including *\*The Clock Maker's Memoir\**

(Cuneiform Press, 2007), *\*United States\** (Factory School , 2005), and *\*Into the Earth\** (Quarry

Press, 2005). His critical writings on American poetry and poetics have appeared in a number of

publications, most recently *Charles Olson: A Poet's Prose*. While living in Tucson , he helped

found POG, a poetry group that has hosted dozens of performances by poets and artists, and edited

*A.BACUS*, a journal of experimental poetry and translation. Featherston is currently a visiting

professor at Kutztown University. He lives in Philadelphia with Rachel McCrystal and their dog

Fredo.

Carceral Time

Forced to sleep with their hands exposed  
how will a tool take shape?

Dreams take the shapes of tools  
through which the body escapes itself.  
A wake. A spoon baked into a cake.

In the fist of memory  
time was folding inward.

(from \*The Clock Maker's Memoir\*)

Catherine Taylor teaches at Ohio University. Her essays, poetry, and reviews have recently appeared or are forthcoming in Typo, Xantippe, The Colorado Review, The Laurel Review, Jacket, and ActionNow. Taylor is a Founding Editor of Essay Press ([www.essaypress.org](http://www.essaypress.org)), a small press dedicated to publishing book-length innovative essays. She is at work on a hybrid genre book about South Africa and a scholarly book about 20th-century documentary representations of political violence entitled \*/Documents of Despair/\*.

nobody, who are you? A fucking nation? Walcott I'm not. A roseate universe, subcutaneous nipple, prismatic cd playing cum and dust and Oum Kalsoum. National identity's inevitable as sand, blood, a dark juggernaut MLK refused to accept despair as the only response to the ambiguities of history, but I can't, today, so far from you, O Canada, who is asked to represent it. Which I's slip the noose? Salim Halali's heart may have been a foreign country, mine's a minefield for you, h'bibbi, skip the stones, centrifugal archipelago, ruin

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Link Wild Horses of Fire weblog ([whof.blogspot.com](http://whof.blogspot.com)) for back advertisements, introductions, reading selections and pics. Cuneiform is pleased to announce the publication of:

THE CLOCK MAKER'S MEMOIR

by Dan Featherston

Advanced praise for The Clock Maker's Memoir:

Through a series of poised, meditative stanzas, The Clock Maker's Memoir takes on the formidable topics of time and memory. What's evident throughout this book is a careful craftsmanship leading to novel perspectives all around the clock. < Lisa Jarnot

The Clock Maker's Memoir registers the world's variety in small catalogs of storms, shadows, dreams, memories, and rituals of childhood. In such forms, time returns each time with a difference. Likewise, the supple measure of these poems returns us to a rhythm or tone each time with a difference, sounding a subtle echo of slipped in sleep. As William Blake declares, <sup>3</sup>There is a Moment

in each Day that Satan cannot find / Nor can his Watch Fiends find it.<sup>2</sup> Yet Dan Featherston finds it < through alert and resourceful art. < Devin Johnston

With its precise music, The Clock Maker<sup>1</sup>'s Memoir navigates the immeasurable distance between the clock's face and the face worn by lived experiences. In these poems, memoir is not some static repository: it is a poesis of the present tense. Featherston's craft and his unblinking commitment to particulars fashion a lyric search that one can trust to ask the questions, the necessary questions of time, space, and how we find one another amidst all this memory. <Richard Deming

Available from Small Press Distribution ([www.spdbooks.org](http://www.spdbooks.org)) or direct from Cuneiform ([www.cuneiformpress.com](http://www.cuneiformpress.com)) and you'll receive FREE SHIPPING. Send a \$12 check to: Cuneiform | 214 North Henry Street | Brooklyn, NY 11222

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567. **steve d. dalachinsky**

***Re: writers who were visual artists?***

*Wed 30 Jan 2008*

---

wiliam faulkner did a book of pomes and his woodcuts

On Mon, 28 Jan 2008 01:55:55 -0500 "steve d. dalachinsky"

<[REDACTED]> writes:

- > if we're expanding ted joans painted in the 50's ginsberg photos
- > charles henri ford collage etc gerd stern wallace berman and his
- > crew
- > DH Lawrence oops sorry he's not american but ha, he did live in
- > new
- > mexico where he painted alot
- >
- > if ya wanna go ouside america buson victor hugo
- > henri chopin breton
- > oh gysin too was english
- > but let's remember we were asked pre-1960 american so no gysin
- > and what about women ???? and non whites other than ted joans oh
- > baraka
- > sorta paints oops that's post 60s perhaps
- > again michaux not usa american
- > thoreau? oh wait what's his name shit i'm braindead now he wrote
- > the
- > congo ah got it vachel lindsay
- > he painted somewhat like birchfield
- >

> again michael A not american and he was a painter who wrote  
> there's  
> millions of them like in america MARSDEN HARTLEY for one  
>  
> On Sun, 27 Jan 2008 13:14:40 -0500 Mark Weiss  
> <[REDACTED]>  
> writes:  
> > Also William Carlos Williams.  
> >  
> > At 11:35 AM 1/27/2008, you wrote:  
> > >Robert Duncan made quite a bit of art, though I'm not sure he  
> would  
> >  
> > >have considered himself a visual artist  
> > >  
> > >Mairead Byrne <[REDACTED]> wrote: Derek Walcott is a  
> > painter.  
> > >That's a start!  
> > >Mairead  
> > >  
> > > >>> "J.P. Craig" 01/26/08 1:46 PM >>>  
> > >Hello listafarians,  
> > >I'm asking this question for a friend who is an art historian.  
> She  
> > >inquires:  
> > >  
> > > > I'm looking for American writers (pre-1960) who were also  
> > visual  
> > > > artists. I can think of lots of artists who were writers, but  
>  
> > I'm  
> > > > looking for folks who were primarily novelists, poets, etc.  
> who  
> > also  
> > > > made visual art on occasion.  
> > >  
> > >I'm afraid I wasn't much help, so I offered to pass her question  
> > >along to this list. If you can help, drop her a note at  
> > >[REDACTED].  
> > >  
> > >  
> > >JP Craig

> > >http://jpcraig.blogspot.com/  
> > >  
> > >  
> > >  
> > >  
> > >-----  
> > >Never miss a thing. Make Yahoo your homepage.  
> >  
> >  
>  
>

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568. **Anny Ballardini**

***Re: E-X-C-H-A-N-G-E-S-V-A-L-U-E-S: a new and final interview***

*Wed 30 Jan 2008*

---

Indeed! And congratulations to Tom Beckett and Mark Young, best,

Anny Ballardini

On Jan 30, 2008 3:39 AM, Catherine Daly <[REDACTED]> wrote:

*I'm proud of the work which has been done.*

*And we are grateful!*

--

*All best,  
Catherine Daly*  
[REDACTED]

--

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!

[↑ Contents](#)

569. **steve d. dalachinsky**

***Re: Writers who were visual artists, etc***

*Wed 30 Jan 2008*

---

mine 's a painter poet

On Wed, 30 Jan 2008 10:00:54 -0600 Halvard Johnson

<[REDACTED]> writes:

> My wife also is an artist (painter, print-maker, Cooper

> Union-trained),

> whose art work has taken a back seat to her writing (yes, she

> writes

> too). We influence each other every day.

>

> Hal, husband to Lynda Schor

>

> "Experiments suggest that conscious

> choice is an illusion, but some experts

> choose to disagree."

> --NYT

>

> Halvard Johnson

> =====

> [REDACTED]

> <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 Jan 30, 2008, at 8:33 AM, Barry Schwabsky wrote:

>

> > A big topic (or pair of topics). My wife is an artist and we have

>

> > certainly influenced each other profoundly over the years through

>

> > our work. Over the past three years, she has been working on an

> > ongoing artwork that takes the form of e-mail, several days a

> week,

> > usually encompassing both a photographic image and text. What's  
> > curious is that while she undertook this work under the aegis of  
>  
> > art, many people who have been following the work (including some  
>  
> > pretty fine poets) have received it as poetry, rather than as art.  
>  
> > And she has been willing to take that on board.  
> >  
> > Stephen Vincent <[REDACTED]> wrote:  
> > While we are on this subject, another interesting angle is poets  
> > who  
> > are partnered with visual artists or curators and what may or may  
>  
> > not be the impact of the partner's eye and use of the medium on  
> > the  
> > making of the poet's work.  
> > Additionally, one could also include, poets who write on the  
> > visual  
> > arts, when the art has formed a kind of 'marriage' with poetry  
> > making.  
> > I think this question is greater than keeping the focus on  
> > 'quality  
> > switch-hitters.' The dance of various kinds of partners (poets and  
>  
> > the world of viz) - the way they inform each other can be equally  
>  
> > rich. Thinking at the moment of Mei-Mei B and R. Tuttle - for  
> > example.  
> > Nor should anyone think that these partnerships magically lead to  
>  
> > great painterly poems or, conversely rich literary art works. Hey  
>  
> > doodle-do! Yeah, that, too!  
> >  
> > Stephen V  
> > <http://stephenvincent.net/blog/>  
> >  
> > Stephen Vincent  
> >  
> >  
> > Barry Schwabsky wrote:



> > Although best known as a sculptor, Carl Andre is an outstanding  
> poet.  
> >  
> > In case anyone is interested, here is the text of a review I wrote  
>  
> > of a 1994 exhibition of his poetry:  
>  
>

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570. **Alan Sondheim**

***the kiss***

*Wed 30 Jan 2008*

---

the kiss

the kiss the touch of life and death  
darling give me your last breath  
i'll place my lips against your skull  
and marrow swoons and all is null

<http://www.alansondheim.org/thekiss.mp4>

and void against the gristeled grid  
your lips my bones construct a lid  
that turns self-slaughtered in the wind  
o emanents please let us in

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571. **Thomas savage**

***Re: Writers who were visual artists, etc***

*Wed 30 Jan 2008*

---

Some years ago, there was a show of visual art by poets at a gallery on Rivington St. called ABC No Rio. This show was organized by Bruce Weber, a poet who is also an art curator or who was at that time. I saw many wonderful things in it. I remember Steve Dalachinsky being in it. He has a great deal of experience with making visual art, usually collages. I, on the other hand, can't draw to save my life. I exhibited a poem from my next book, coming out this spring, with a beautiful abstract made to go with the poem by an accomplished artist named Brian Gormley. I admire and respect poets who have the gift of visual art as well, whether I have that gift or not, which it appears I do not. My extra-literary gifts appear to be musical rather than visual arts oriented. Anyway, someone with access to the list of works shown in that show would

have a pretty good list of current poets in downtown NYC who are also visual artists. Regards, Tom Savage

Halvard Johnson <[REDACTED]> wrote: My wife also is an artist (painter, print-maker, Cooper Union-trained), whose art work has taken a back seat to her writing (yes, she writes too). We influence each other every day.

Hal, husband to Lynda Schor

"Experiments suggest that conscious choice is an illusion, but some experts choose to disagree."

--NYT

Halvard Johnson

=====

[REDACTED]

<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 Jan 30, 2008, at 8:33 AM, Barry Schwabsky wrote:

*A big topic (or pair of topics). My wife is an artist and we have certainly influenced each other profoundly over the years through our work. Over the past three years, she has been working on an ongoing artwork that takes the form of e-mail, several days a week, usually encompassing both a photographic image and text. What's curious is that while she undertook this work under the aegis of art, many people who have been following the work (including some pretty fine poets) have received it as poetry, rather than as art. And she has been willing to take that on board.*

*Stephen Vincent wrote:*

*While we are on this subject, another interesting angle is poets who are partnered with visual artists or curators and what may or may not be the impact of the partner's eye and use of the medium on the making of the poet's work.*

*Additionally, one could also include, poets who write on the visual arts, when the art has formed a kind of 'marriage' with poetry making. I think this question is greater than keeping the focus on 'quality switch-hitters.' The dance of various kinds of partners (poets and the world of viz) - the way they inform each other can be equally rich. Thinking at the moment of Mei-Mei B and R. Tuttle - for example. Nor should anyone think that these partnerships magically lead to great painterly poems or, conversely rich literary art works. Hey doodle-do! Yeah, that, too!*

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

Stephen Vincent

Barry Schwabsky wrote:  
*Although best known as a sculptor, Carl Andre is an outstanding poet.*

*In case anyone is interested, here is the text of a review I wrote  
of a 1994 exhibition of his poetry:*

-----  
Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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572. **lanny quarles**  
***Havmophunic Transolutions***  
*Wed 30 Jan 2008*

---

Hey Kids!

I've started a group blog for the practice and performance of Homophonic Translation called Havmophunic Transolutions. If'n ya wannbea member, just let me know and I'll send ye a invite, k? [You send email. I send invite.] :) We want them's poems, but also's thoughts on translation's, "alternative etymologies", anything's along those lines, 'translation and the uncanny'? Sure! Whatever. Many of your illustrious coil-leagues have already Juned to the bug, and jiggled to the bugle, so don't jitter, drive your critter on over to:

Havmophunic Transolutions  
<http://havmophunic.blogspot.com/>

and hav a grylli goot thyme!

love  
roots  
and ocean spray!

Lanny Q.

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573. **Mark Weiss**  
***Junction at AWP--Discount***  
*Wed 30 Jan 2008*

---

Junction Press will be at AWP, Americas Hall 2, table 495.

Say POETICSLIST for a 20% discount.

For a list of available books, check out

[www.junctionpress.com](http://www.junctionpress.com)

Mark

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574. **Stephen Vincent**

***Bob Callahan RIP***

*Wed 30 Jan 2008*

---

Eileen Callahan has sent on the news that her husband, Bob Callahan, passed away last night. A San Francisco Bay Area presence since the seventies, during which he and Eileen were publishers of Turtle Island Books, initially he was deeply involved in literature and history of western, indigenous cultures. He and Eileen brought Jaime d'Angulo's work back into print including *Indians in Coveralls*, a beautiful letter press edition of 5 or 6 books. They were both involved in exploring Charles Olson's curriculum and its relationship to the geography and bio-regional cultures of the west. He also had a strong admiration and friendship with Ed Dorn in this context.

Eventually, Bob, a native of Boston, turned much of his attention to the history of the Irish - writing and music - in America. In the last couple of decades he became absorbed in the publishing of graphic novels.

The history is much larger, and my account here is probably meager in proportion. A terrifically intelligent, articulate and politically aware man, if he had not moved west and turned his ear to the practice of literature and publishing, he would have been a great local politician, a pro at working the Boston precincts for votes. In fact, he was a friend of the late, Senator Tip O'Neil. If the muses had not got his tail, he would have been great working at O'Neil's side. But what he added to the community in books, conversation, story and, probably, no little amount of blarney was plenty important and generous to many of us.

Hearts out to Eileen and their son, David.

Stephen Vincent

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575. **Mark Weiss**

***Re: Bob Callahan RIP***

*Wed 30 Jan 2008*

---

He gave me the gift of Jaime de Angulo, for which I'm eternally grateful. And from Turtle Island's books it was a short hop to de Angulo's Indian Tales, one of the great American books.

At 06:29 PM 1/30/2008, you wrote:

>Eileen Callahan has sent on the news that her husband, Bob Callahan,  
>passed away last night. A San Francisco Bay Area presence since the  
>seventies, during which he and Eileen were publishers of Turtle  
>Island Books, initially he was deeply involved in literature and  
>history of western, indigenous cultures. He and Eileen brought Jaime  
>d'Angulo's work back into print including Indians in Coveralls, a  
>beautiful letter press edition of 5 or 6 books. They were both  
>involved in exploring Charles Olson's curriculum and its  
>relationship to the geography and bio-regional cultures of the west.  
>He also had a strong admiration and friendship with Ed Dorn in this context.

>

> Eventually, Bob, a native of Boston, turned much of his attention  
> to the history of the Irish - writing and music - in America. In  
> the last couple of decades he became absorbed in the publishing of  
> graphic novels.

>

> The history is much larger, and my account here is probably meager  
> in proportion. A terrifically intelligent, articulate and  
> politically aware man, if he had not moved west and turned his ear  
> to the practice of literature and publishing, he would have been a  
> great local politician, a pro at working the Boston precincts for  
> votes. In fact, he was a friend of the late, Senator Tip O'Neil. If  
> the muses had not got his tail, he would have been great working at  
> O'Neil's side. But what he added to the community in books,  
> conversation, story and, probably, no little amount of blarney was  
> plenty important and generous to many of us.

>

> Hearts out to Eileen and their son, David.

>

> Stephen Vincent

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576. **Stephen Vincent**

***AWP / Walking Theory & Busy Dying!!***

*Wed 30 Jan 2008*

---

At the risk of appearing entirely self-serving (!), for folks going to the AWP Book Fair, my book, WALKING THEORY can be found at Junction Press, Americas Hall 2, table 495. Joined by a number of other fine titles, as well. 20% discount, too.

Chax Press will be sharing the same table. For a total knock out Jeff Clark design job, and a great Chax book, check out Hilton Obenzinger's brand new BUSY DYING - a novel that I had the pleasure of editing. What's it about? And why is it timely? Columbia 1968! Hilton, along with Paul Auster, David Schapiro and other still familiar folks took over and occupied the President's Office (Now already 40 years ago). (Yes, a reunion is going to happen on campus on the weekend of April 23rd.) Or as Bill Berkson lays it out the backcover blurb: No one tells the story of the Columbia University variation of Apocalypse 1968 -- its prelude and its up-to-date fallout (e.g., This Is Your Life) -- better than Poet-and-Communard-in-Residence of that and other histories, Hilton Obenzinger. When Politics meant something other than Brute Force, Obenzinger was there, observing and making it happen, like one breath in, another out. In deft, benign, deep and often hilarious prose, he has kept the faith.

Enjoy the Fair.

Stephen Vincent

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

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577. **Simon DeDeo**

***new on rhubarb is susan***

*Wed 30 Jan 2008*

---

Two new things up this week -- notes on videotext "The Fashions" (now up on Nicholas Manning's *\_Continental Review\_*), and an updated RSS file for poetry blog readers:

<http://rhubarbissusan.blogspot.com/2008/01/apostrophe-of-allan-bloom-to-willow.html> <http://rhubarbissusan.blogspot.com/2008/01/what-blogs-does-rhubarb-read.html>

Thanks for tuning in,

Simon

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578. **Nico Vassilakis**

***SubText Seattle = Hank Lazer and Leonard Schwartz***

*Wed 30 Jan 2008*

---

Subtext continues its monthly reading series with readings by Hank Lazer & Leonard Schwartz at our new home at the Chapel Performance Space on 6 February 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Hank Lazer has published 12 books of poetry, most recently *The New Spirit* (Singing Horse, 2005), *Elegies & Vacations* (Salt, 2004), and *Days* (Lavender Ink, 2002). His poetry was nominated for the 2005 Pulitzer Prize and the 2004 Forward Prize. With Charles Bernstein, he edits the Modern and Contemporary Poetics Series for the University of Alabama Press. He has a two-volume collection of essays, *Opposing Poetries* (Northwestern University) and a forthcoming volume *Lyric & Spirit: Selected Essays, 1996-2006* (Omnidawn). Over the past few years, Lazer has collaborated with jazz musicians and artists. He is currently working with animation artist Janeann Dill on a poetry-video installation project. Hank Lazer teaches at University of Alabama where he is also Associate Provost for Academic Affairs. <http://epc.buffalo.edu/authors/lazer/>

<http://interviewsbychrismansel.blogspot.com/2006/04/interview-with-hank-lazer.html> <http://www.artseverywhere.com/?app=eventDetail&id=3363>

Leonard Schwartz is the author of several collections of poetry, including *Ear And Ethos* (Talisman House, 2005) *The Tower of Diverse Shores* (Talisman House, 2003), *Words Before The Articulate: New and Selected Poems* (Talisman House), *Gnostic Blessing* (Goats and Compasses), *Meditation* (Cloud House), *Objects of Thought, Attempts At Speech* (Gnosis Press) and *Exiles: Ends* (Red Dust Press). He is also the author of a collection of essays *A Flicker At The Edge Of Things: Essays on Poetics 1987-1997* (Spuyten Duyvil). In 1997 he received a National Endowment for the Arts Fellowship in Poetry. He teaches at Evergreen State College, where he hosts Cross-Cultural Poetics on KAOS radio. <http://writing.upenn.edu/pennsound/x/XCP.html>

<http://writing.upenn.edu/pennsound/x/Schwartz.html>

<http://jacketmagazine.com/19/sch1.html> +++ The future Subtext schedule is:

March 5, 2008 - Steve McCaffery (Toronto/Buffalo) & Interruption April 2, 2008

- Fred Wah (Vancouver, BC) & Lou Rowan +++ For info on these & other

Subtext events, see our website at <http://subtextreadingseries.blogspot.com>

More info at Nonsequitur web site - <http://nseq.blogspot.com> Details on the

Chapel at: <http://gschapel.blogspot.com> SPECIAL THANKS to NONSEQUITUR

for co-sponsoring this event.=

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579. **Alan Sondheim**

***the chest and groin***

*Wed 30 Jan 2008*

---

the chest and groin

among sites hidden nightly from one another  
are chest and groin, no matter what bother  
one sticks to, male or female blend,  
and chest and groin come to untimely end

a hand moves, fingers, thrust and throb, then silence  
death hangs tattered on the scanner's fence  
gender falters in ungainly weather  
somewhere worlds collapse, one's metal mother

<http://www.alansondheim.org/chest1.jpg>

<http://www.alansondheim.org/chest2.jpg>

<http://www.alansondheim.org/chest3.jpg>

<http://www.alansondheim.org/chest4.jpg>

<http://www.alansondheim.org/chest5.jpg>

<http://www.alansondheim.org/chest6.jpg>

<http://www.alansondheim.org/groin1.jpg>

<http://www.alansondheim.org/groin2.jpg>

<http://www.alansondheim.org/groin3.jpg>

<http://www.alansondheim.org/groin4.jpg>

<http://www.alansondheim.org/groin5.jpg>

<http://www.alansondheim.org/groin6.jpg>

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580. **Peter Ciccariello**

***Open door as poetic object***

*Wed 30 Jan 2008*

---

Open door as poetic

object<<http://www.cgi7.com/peterimages/open-door-as-poetic-object3.jpg>>

- Peter Ciccariello

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

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581. **Sarah Rosenthal**  
***Two Readings, Two Coasts***  
*Thu 31 Jan 2008*

---

Hi,

I'll be reading with Tracy K. Smith at the Poetry Project, Monday, 2/4 at 8pm:

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

The Poetry Project at St. Marks Church

131 E. 10th St. at 2nd Ave, NY, NY

██████████

\$8, \$7 students & seniors, \$5 members

I'll be reading with Eileen Myles for the S.F. State U. Poetry Center, Thursday, 2/7 at 7:30 pm:

The Unitarian Center

1187 Franklin (at Geary), SF, CA

\$5

Thanks,

Sarah

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582. **Jesse Glass**  
***Announcing A Special Issue of Inertia Magazine***  
*Thu 31 Jan 2008*

---

Guest edited by Richard Murphy, contributing editor Jesse Glass. This issue features Michael Heller, Eileen (Bean) Tabios, Sheila Murphy, Jane Nakagawa, Paul Hoover, Gloria Oden, Lou Rowan, Paul Muldoon, Judith Skillman, and many others skilled in the sweet science. Take a gander at:

<http://www.inertiamagazine.com/i4/>

What's the word from the BIG ETC.?

Ahadada

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583. **steve d. dalachinsky**  
***Re: Junction at AWP--Discount***  
*Thu 31 Jan 2008*

---

mark where is this awp thing being held

On Wed, 30 Jan 2008 17:29:57 -0500 Mark Weiss <██████████>

writes:

> Junction Press will be at AWP, Americas Hall 2, table 495.  
>  
> Say POETICSLIST for a 20% discount.  
>  
> For a list of available books, check out  
>  
> [www.junctionpress.com](http://www.junctionpress.com)  
>  
> Mark  
>  
>

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584. **Alexander Jorgensen**  
***East Coast - poetry readings, where?***

*Thu 31 Jan 2008*

---

Will be Stateside for two weeks, 8 March - 23 March, then back to PRC.  
Anyway, and I know it's late in the game, as they say, but any information on  
places to read will be welcomed. Am currently organizing readings and a few  
exhibitions of Vispo.

For work online:

<http://www.alexanderjorgensen.com>

New work, part of "China Series," at Mark Young's major contribution:

<http://the-otolith.blogspot.com/2007/12/alexander-jorgensen-from-china-series.html>

Alexander Jorgensen was born and raised of the most mixed and common stock.  
An incessant traveler, he has lived in the United States, the Czech Republic, the  
Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and  
the People's Republic of China (where he has divided his time since 2002).

His work has most recently appeared in Big Bridge, Vibrant Gray, Shampoo,  
and Kabita Pakshik (translations into Bengali by poet and translator, Subhashis  
Gangopadhyay). "Letters to a Younger Poet," correspondences with the late  
Robert Creeley, appears in Jacket Magazine #31.

Regards to all!

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - Email service worth paying for. Try it for free

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585. **Charles Alexander**

**chax press / AWP**

Thu 31 Jan 2008

---

Chax Press will also be at AWP at the table with Junction, Americas Hall 2, Table 495. Various discounts are available, more for multiple book orders. New books present include the novel *Busy Dying*, by Hilton Obenzinger, and *Transducer*, a book of poems by Jeanne Heuving. Recent books as well by Bruce Andrews, Tim Peterson, Charles Borkhuis, Linda Russo, Sarah Riggs, and many more. Plus just about all of our available books published in the last 18 years. And while our handmade letterpress books will not be present, they can be ordered at the fair discount prices.

For information on the books & press, see <http://chax.org>

thank you!

charles alexander

chax press

██████████

650 e. ninth st.

tucson arizona 85705

██████████

On Jan 30, 2008, at 3:29 PM, Mark Weiss wrote:

*Junction Press will be at AWP, Americas Hall 2, table 495.*

*Say POETICSLIST for a 20% discount.*

*For a list of available books, check out*

*[www.junctionpress.com](http://www.junctionpress.com)*

*Mark*

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586. **teersteeg**

**ATOA Feb. bulletin--**

Thu 31 Jan 2008

---

Here's the latest bulletin from ATOA--Artists Talk on Art in NYC.

<http://www.atoa.ws/Spring2008/February.htm#02/01>

regards,  
bruno

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587. **Jennifer Karmin**  
***STOP deportation for Flor Crisostomo***  
*Thu 31 Jan 2008*

---

Three blocks from my apartment, Flor Crisostomo has taken refuge in the same Chicago store-front church where Elvira Arellano lived in protest for more than one year. Like Elvira, Flor Crisostomo is actively disobeying an order by the Department of Homeland Security to turn herself in for deportation.

CIVIL DISOBEDIENCE:

Refusal to obey governmental demands or commands especially as a nonviolent and usually collective means of forcing concessions from the government

The U.S. immigration system is broken (and health care and education and social security). And this is no surprise. Our government has never handed out change. People have had to demand change again and again: the right to vote, to unionize, to have an abortion. In all of these cases, individuals have stepped forward to test the system and create a historical record for change.

IF YOU HAVE RESOURCES TO SHARE  
OR WANT TO GET INVOLVED, CONTACT THE CHURCH:  
Adalberto United Methodist Church  
2716 W Division St, Chicago, IL  


Onwards,  
Jennifer Karmin

January 29, 2008  
Illegal immigrant vows to stand ground  
HUMBOLDT PARK (Chicago, IL)  
Holed up in same church where Arellano held out  
BY KARA SPAK Staff Reporter, Chicago Sun Times

Saying she hoped the fear of God would keep federal agents away, undocumented immigrant Flor Crisostomo on Monday vowed to stay in a Humboldt Park church indefinitely to keep Congress focused on immigration reform.

Tears streaming down her cheeks, a defiant Crisostomo said she did not believe she was breaking U.S. law, nor did she see herself as hiding.

Arrested in an immigration raid in April 2006, she was ordered to leave the country voluntarily by Jan. 28. Crisostomo sought "sanctuary" in the Adalberto United Methodist Church, the same church that housed undocumented immigrant Elvira Arellano and Arellano's U.S.-born son Saul, for more than a year.

"I am taking a stand of civil disobedience to make America see what they are doing," Crisostomo said in a statement that was translated into English. Speaking in broken English, she said immigrants are not terrorists but hard-working people contributing to the economy.

"The real problem is the color and the language," she said.

U.S. immigration officials saw the issue differently, releasing a statement that said Crisostomo was given a voluntary departure order Oct. 12, 2006. After an appeal failed in December 2007, she was given 60 more days to leave the country on her own.

"Ms. Crisostomo will be taken into custody at an appropriate time and place with consideration given to the safety of all involved," read the statement released by Gail Montenegro, spokesperson for U.S. Immigration and Customs Enforcement.

Children back in Mexico

Montenegro said that it is also illegal to "knowingly harbor an illegal alien," and those who do so can be subject to criminal prosecution.

Unlike Arellano, who was living with her son, Saul, at the church, Crisostomo's three children, ages 14, 11 and 9, live with their grandmother in Mexico.

Crisostomo, 28, left her children in Guerrero, Mexico, seven years ago to work illegally in the United States. She was arrested April 19, 2006, during an immigration raid at a pallet factory where she earned \$300 a week.

Arellano lived in the church for more than a year. She left in August 2007 to attend an immigration rally in California, where federal authorities arrested and deported her.

Numerous portraits of Arellano hang inside the church, and she called the press conference from her Mexican home to wish Crisostomo luck.

<http://www.suntimes.com/news/metro/764374,CST-NWS-refuge29.article>

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588. **David Chirot**

**Re: FW: About Poetry: Poetry Codes & Puzzles/Fun with Poetry Cartoon**

Thu 31 Jan 2008

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re the recent discussion on "code poetry"--  
thought this might be of interest--  
(and entertainment--  
to paraphrase Horace somewhat--"instruct & delight"--)

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*\*In the Spotlight <#117d13e62cd11b46\_117d113af745b196\_a>\* | \*More  
Topics <#117d13e62cd11b46\_117d113af745b196\_c>\* |  
\*<#117d13e62cd11b46\_117d113af745b196\_e>*

\*

*from \*Bob Holman & Margery Snyder\*  
Rhyme, the shapes of letters and lines on the page, embedded patterns*

*and codes, the rhythm of the spoken words.... all are ways in which poets imbue their poems with meaning, embedding layers of sound and significance in their word-constructions. Hidden codes came to the surface last week when a popular Burmese poet was arrested for publishing an ostensibly innocuous love poem that contained a coded insult to Burma's military chief.*

\*

\*

*\*Hidden meaning encoded in a poem sends the poet to jail<<http://glclk.about.com/?zi=12/4mEs>>*

\*

*It seems quite natural that modern-day poets living under repressive regimes might turn to acrostic coding as a means of bypassing government censors. Now popular Burmese poet Saw Wai has been jailed for publishing a seemingly innocuous love poem that contained an acrostic complaint about Burma's military dictator.... read more<<http://poetry.about.com/b/a/257480.htm>>*

\*

\*

*- \*Abecedarian Poems <<http://glclk.about.com/?zi=12/4mEv>>\**

*A specialized form of acrostic*

*- \*"An ABC" by Geoffrey Chaucer (c. 1375)<<http://glclk.about.com/?zi=12/4mEw>>*

\*

*Spelling out the Middle English alphabet*

*- \*"Learning Your ABC's," by Laura Polley<<http://glclk.about.com/?zi=12/4mEx>>*

\*

*Contemporary ABC poem that won the IBPC*

*- \*"Hymn VII, To the Rose" by Sir John Davies (1599)<<http://glclk.about.com/?zi=12/4mEy>>*

\*

*Addressed to his Queen, Elizabeth*

*- \*"London" by William Blake (1794)<<http://glclk.about.com/?zi=12/4mEz>>*

\*

*Embellishes one stanza with an acrostic*

*- \*"An Acrostic" by Edgar Allan Poe (1829)<<http://glclk.about.com/?zi=12/4mF0>>*

\*

*Addressed to his Elizabeth*

*- \*"A Boat Beneath a Sunny Sky" by Lewis Carroll (1871)<<http://glclk.about.com/?zi=12/4mF1>>*

\*

*An acrostic revealing Alice's real name*

*\*Acrostic Poems <<http://glclk.about.com/?zi=12/4mEt>>\**

*Since ancient times, poets have used acrostics to embed "secret" messages in their poems (not so secret, actually -- an acrostic poem spells out its subject in the first letter of each line or stanza, and once you've*

*seen the vertical message, it's impossible to ignore). Our Glossary of Poetic Forms explains acrostics and offers a number of examples.*

*\*Fun with Poetry Cartoons <<http://glclk.about.com/?zi=12/4mEu>>\**  
*We've been having fun with moving poetry pictures since the very beginning of this site, and we've just discovered a new variation: Beau Blue's Cruzio Cafe, where you'll find a large collection of video-poems featuring animated avatars of the poets paired with their recorded voices. Big fun!... read more <<http://poetry.about.com/b/a/257481.htm>>*

*\*Sponsored Links\**

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*<<http://glclk.about.com/?zi=12/4mF2>>*

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589. **steve d. dalachinsky**

***Fw: Re: Leroy Jenkins ~ A Celebration on Feb. 9, 2008 and Thomas Chapin Celebrations Feb 13 and Feb 15***

*Thu 31 Jan 2008*

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The Brecht Forum's Neues Kabarett music series, Meet the Composer,  
American Composers Orchestra and the Brooklyn Public Library  
present

Leroy Jenkins: A Celebration  
A tribute to his life and work.

Saturday ~ February 9, 2008, 7:00 pm

Brooklyn Public Library  
Dr. S. Stevan Dweck Center for Contemporary Culture



10 Grand Army Plaza, Brooklyn

Tickets: \$10 (\$7 for students and seniors)

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

2/3 to Grand Army Plaza or Eastern Parkway/Brooklyn Museum of Art station  
Q to 7th Avenue

With performances by: Thomas Buckner (baritone), Stefani Starin (flute), Stephanie Griffin (viola); the FLUX Quartet; Myra Melford (piano) joined by Brandon Ross (guitar) and Stomu Takeishi (bass); and Wadada Leo Smith's Sevenwith Okkyung Lee (cello), John Lindberg (bass), Martin Obeng (drums), Marcus Rojas (tuba).

"Jenkins continually reinvented his own language in music. His was an extraordinary bonding of a variety of sounds associated with the black music tradition, while simultaneously bridging with European styles... as one San Francisco Chronicle critic said, 'Jenkins is a master who cuts across all categories.'" ~ All About Jazz

This program is made possible by the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts.

LIFT OFF! REMEMBERING  
THOMAS CHAPIN

- CONCERTS MARK DECADE SINCE THE PASSING OF AVANT JAZZ MASTER  
-

New York, NY - Rarely in a musical movement has a player left an indelible mark on those with whom he collaborated and those listeners with whom he enthralled more than the late NYC avant jazz saxist, Thomas Chapin. To commemorate this gifted, multi-instrumentalist-composer and to mark the decade since his passing, two NYC concerts are planned by his widow, Terri Castillo-Chapin, with the help of Thomas' many friends and musical colleagues. Entitled LIFT OFF! REMEMBERING THOMAS CHAPIN, the concerts will take place in NYC on Wednesday, February 13 at St. Peter's Church at 6:30 pm (619 Lexington Ave. at East 54th St. - admission free), and on Friday, February 15, 2008 at the Bowery Poetry Club at 8:00 pm (308 Bowery at Bleecker St. - admission \$15).

Since his untimely death from leukemia in 1998 at the otherwise emerging age of 40, the music and playing of Thomas Chapin continues to be a highly influential and inspirational force to those who knew him and to those who continue to know him through his music and example. Even a decade after his death, a newly awakened school of disciples and a newfound generation of jazz

enthusiasts of his unique and emancipated musical expression grow. Renowned downtown-saxophonist John Zorn, who performed and recorded with Chapin in the 90's, recalls Chapin as "The real deal. A complete musician in every sense, he created work that was honest, imaginative, well crafted and cathartic. Putting himself into each and every note, he played with a rare and intense passion. His energy was absolutely astounding. He is sorely missed."

The series title, LIFT OFF! REMEMBERING THOMAS CHAPIN, refers to what peers and critics said after Chapin passed all too quickly: that his brilliant career was taking off and he was just gaining altitude when he was "cut down." These concerts return to that moment and many of Chapin's core devotees will offer a musical salute.

The February 13th concert, "THOMAS CHAPIN: HIGHER AND HIGHER" will feature Chapin's musical collaborators, including the original Thomas Chapin Trio members, bassist Mario Pavone and drummer Michael Sarin, performing with Frank Kimbrough, piano and Steven Bernstein, trumpet and slide trumpet. Soundpainter Walter Thompson traveling from Sweden, along with Paul Jeffrey, legendary tenor saxophonist and teacher-mentor of Chapin at Rutgers, will debut and direct The New Thomas Chapin Orchestra, a 15-piece big band featuring former members of the innovative, experimental ensemble The Walter Thompson Orchestra, of which Chapin was a member in the '90's. Performing on February 13th will be: Alan Chase, Michael Blake, Michael Attias and David CasT on saxophones, Frank London, Steven Bernstein, Herb Robertson, Ron Horton, Steve Swell and Bob Hovey on brass, Rolf Sturm, Tomas Ulrich, Joe Fonda and Pablo Aslan on strings, and Hollis Hedrich on percussion.

Also on the program are Paul Jeffrey Ensemble with Mike Rabinowitz, bassoon, and John Colanni, piano; pianist Armen Donelian with Marc Mommaas, tenor sax; bassist Pablo Aslan's Avantango with Oscar Feldman, sax, and Emilio Solla, piano; and Spirits Rebellious Quartet with Arthur Kell, bass, Saul Rubin, guitar, and Art Baron, trombone, representing Chapin's Brazilian explorations; Dutch artists Ineke van Doorn, voice, and Marc Van Vugt, guitar; poet Steve Dalachinsky; and additional guests, plus films of Chapin.

The February 15th concert, "THOMAS CHAPIN: HIGHER STILL" continues to celebrate Chapin's legacy with an interdisciplinary mix of poets, music ensembles, guest speakers and film clips of Thomas Chapin performances. Scheduled to appear is the Quartet of Mario Pavone and Michael Sarin, along with celebrated reedist Marty Ehrlich and trombonist Pete McEachern, playing some of Thomas Chapin's most acclaimed Trio pieces. The evening showcases another legend, James Spaulding, offering an original tune for solo flute, "Time to Go". Written for fallen heroes Dr. King and Malcolm X, Spaulding says, "Somehow the words remind me of Tom's leaving us at such a young and

vibrant age. I believe, were Tom here, still amongst us, his musical achievements would parallel those of the most recognized of our peers."

Others in the February 15th lineup include Paul Jeffrey, Walter Thompson and a reprise of the premiering New Thomas Chapin Orchestra; a poet-group with John Richey, Steve Dalachinsky, guitarist Robert Musso, Jair-Rohm Parker Wells and Josh Harris (former members with Chapin of Machine Gun); guitarist Michael Musillami Trio with bassist Joe Fonda and drummer George Schuller; multi-reed tone scientist Elliot Levin; and next-generation saxophonist Brett Ryan, who never met Thomas but has been deeply influenced by him. Ryan will perform the concert's "Lift Off!" theme, a rocket-fueled 1991 original Chapin piece by the same name, fitting the events' celebratory, upward-trajectory spirit.

Alto saxophonist and flautist, Thomas Chapin forged his name in music as a free expressionist. A versatile multi-instrumentalist, bandleader and composer in the 80s and 90s, Chapin led a trio performing his own music playing in New York City's downtown scene and at festivals and clubs around the world. He was also an outstanding composer for larger groups, and sometimes augmented the trio with strings and horn ensembles. Thomas Chapin left behind a legacy of recognized albums and performances. The New York Times called him "one of the more exuberant saxophonists and bandleaders in jazz" and "one of the few musicians to exist in both the worlds of the downtown, experimentalist scene and mainstream jazz."

Proceeds from the events will benefit Akasha, Inc., a non-profit whose mission is to preserve the musical legacy of Thomas Chapin (donate at [thomaschapin.com/akasha.php](http://thomaschapin.com/akasha.php)), and the Jazz Foundation of America, a national non-profit whose Musician's Emergency Fund provides financial assistance and support services for musicians facing illness or in crisis ([jazzfoundation.org](http://jazzfoundation.org)). These events are made possible in part by the generous support of Playscape Recordings, Downtown Music Gallery, AllAboutJazz.com and LiveWired NYC.

###

LIFT OFF!

REMEMBERING THOMAS CHAPIN

Two Concerts on the Tenth Year of His Passing

1. "Thomas Chapin: Higher and Higher"

St. Peter's Church, 619 Lexington Avenue at 53rd Street, New York, NY

Wednesday, February 13, 2008 from 6:30 pm to 10:30 pm.

Admission is free. XXXXXXXXXX

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

LIFT OFF!

REMEMBERING THOMAS CHAPIN

Two Concerts on the Tenth Year of His Passing

2. "Thomas Chapin: Higher Still"

Bowery Poetry Club, 308 Bowery at Bleecker St., New York, NY

Friday, February 15, 2008 from 8:00 pm to 11: 30 pm.

Admission is \$15 at the door. [REDACTED]

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

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590. **ixnay press**

***ixnay reader volume three***

*Thu 31 Jan 2008*

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Announcing volume three of \*the ixnay reader\*. Just over 100 pgs of new work by:

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Thank ye muchly,

Chris McCreary / co-editor, ixnay press

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